

JACARANDA

ARTWISE

VISUAL ARTS 7-10

FOR THE
AUSTRALIAN
CURRICULUM
SECOND EDITION

Glenis ISRAEL



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Front cover artwork: Dhambit Mununggurr, *Took the Children Away*, 2022, earth pigments and acrylic on bark, 234 × 144 cm. Image courtesy of the artist and RoslynOxley9 Gallery

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This suite of resources may include references to (including names, images, footage or voices of) people of Aboriginal and/or Torres Strait Islander heritage who are deceased. These images and references have been included to help Australian students from all cultural backgrounds develop a better understanding of Aboriginal and Torres Strait Islander Peoples' history, culture and lived experience.

It is strongly recommended that teachers examine resources on topics related to Aboriginal and/or Torres Strait Islander Cultures and Peoples to assess their suitability for their own specific class and school context. It is also recommended that teachers know and follow the guidelines laid down by the relevant educational authorities and local Elders or community advisors regarding content about all First Nations Peoples.

All activities in this resource have been written with the safety of both teacher and student in mind. Some, however, involve physical activity or the use of equipment or tools. **All due care should be taken when performing such activities.** To the maximum extent permitted by law, the author and publisher disclaim all responsibility and liability for any injury or loss that may be sustained when completing activities described in this resource.

The Publisher acknowledges ongoing discussions related to gender-based population data. At the time of publishing, there was insufficient data available to allow for the meaningful analysis of trends and patterns to broaden our discussion of demographics beyond male and female gender identification.

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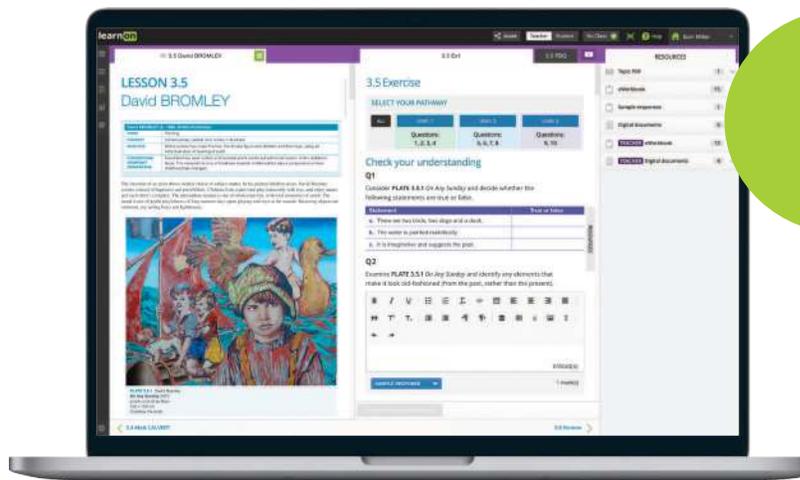
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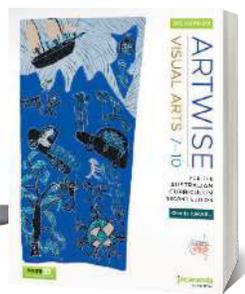
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About this resource



NEW FOR

AUSTRALIAN CURRICULUM V9.0



JACARANDA

ARTWISE VISUAL ARTS 7-10

FOR THE AUSTRALIAN CURRICULUM | SECOND EDITION

Developed by teachers for students

Every lesson in the new *Jacaranda Artwise Visual Arts 7-10* resource has been carefully designed to support teachers and help students evoke curiosity through exploring and responding while developing key art-making skills.

Because both *what* and *how* students learn matter



Learning is personal

Whether students need a challenge or a helping hand, you'll find what you need to create engaging lessons.

Whether in class or at home, students can access carefully scaffolded lessons with in-depth skills development while engaging with multi-modal content designed to spark curiosity. Automatically marked, differentiated question sets are all supported by detailed sample responses — so students can get unstuck and progress!



Learning is effortful

Learning happens when students push themselves. With learnON, Australia's most powerful online learning platform, students can challenge themselves, build confidence and ultimately achieve success.



Learning is rewarding

Through real-time results data, students can track and monitor their own progress and easily identify areas of strength and weakness.

And for teachers, Learning Analytics provide valuable insights to support student growth and drive informed intervention strategies.

Learn online with Australia's most

Everything you need
for each of your lessons
in one simple view

- Trusted, curriculum-aligned content
- Engaging, rich multimedia
- Teaching-support resources
- Deep insights into progress
- Immediate feedback for students
- Create custom assignments in just a few clicks.

Engaging content with
enlargeable images

The screenshot displays the 'learnon' website interface. At the top, the 'learnon' logo is visible. The main content area is titled 'LESSON 3.5 David BROMLEY'. Below the title, there is a table with the following information:

David BROMLEY (b. 1960, British/Australian)	
FORM	Painting
CONTEXT	Contemporary painter who works in Australia
PRACTICE	Works across two major themes, the female figure and children and their toys, using an individual style of layering of paint
CONVENTIONS VIEWPOINT PERSPECTIVE	David Bromley uses outline and textured paint combined with tonal realism of the children's faces. The viewpoint is one of fondness towards childhood but also a perspective on how childhood has changed.

Below the table, a paragraph of text reads: 'The intention of an artist shows in their choice of subject matter. In his painted children series, David Bromley creates a mood of happiness and possibilities. Children from a past time play innocently with toys, and enjoy nature and each other's company. The atmosphere created is one of wholesome fun, with fond memories of youth. The mood is one of joyful playfulness, of long summer days spent playing with toys at the seaside. Recurring objects are rowboats, toy sailing boats and lighthouses.'

The central image is a vibrant painting titled 'On Any Sunday' (2012) by David Bromley. It depicts a group of children playing on a boat. In the foreground, a young boy with a green and yellow patterned hat looks directly at the viewer. Behind him, other children are engaged in play, including one with a large yellow duck. The background features a red sail and a blue sky with a large, colorful bird.

Below the painting, the caption reads: 'PLATE 3.5.1 David Bromley, On Any Sunday 2012, acrylic and oil on linen, 120 x 150 cm, Courtesy the artist.'

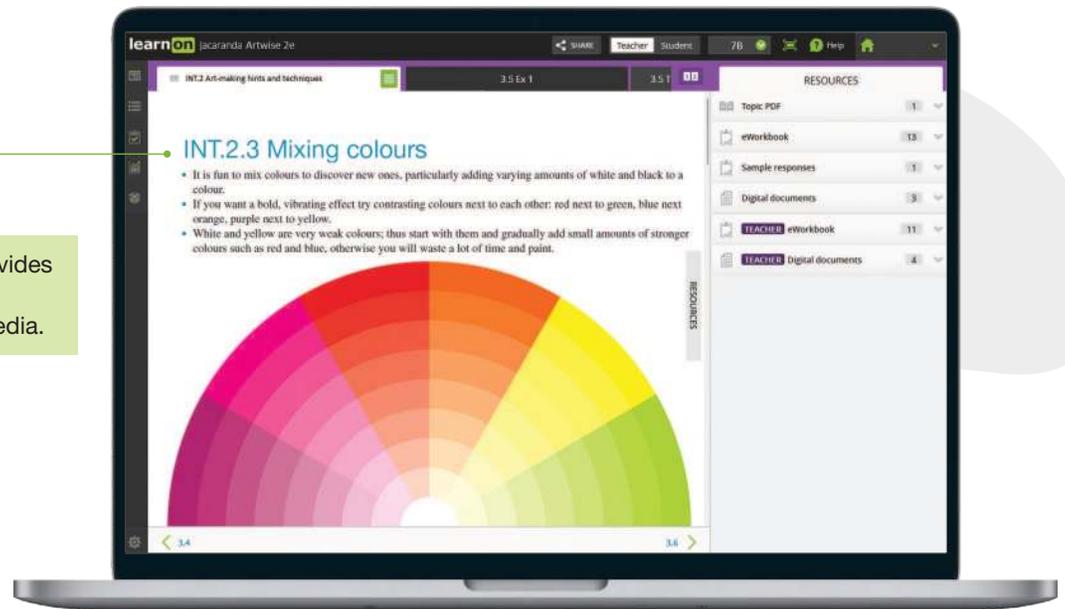
On the right side of the interface, there is a '3.5 Exercise' section with a 'SELECT YOUR' dropdown menu (set to 'ALL') and a 'Check your' section with two questions (Q1 and Q2). Q1 asks to consider a statement and choose the most appropriate response. Q2 asks to examine a plate and make it look old-fashioned. A 'SAMPLE RESPONSE' button is visible below the questions.

powerful learning tool, learnON

The image shows a screenshot of the learnON software interface on a laptop. The interface is divided into several sections. At the top, there is a navigation bar with 'SHARE', 'Teacher', 'Student', 'No Class', 'Help', and a user profile 'Sam Miller'. Below this, there are tabs for '3.5 Ex1' and '3.5 TBO'. The main content area is split into a left sidebar and a right 'RESOURCES' panel. The sidebar has three levels: 'LEVEL 1' (Questions: 1, 2, 3, 4), 'LEVEL 2' (Questions: 5, 6, 7, 8), and 'LEVEL 3' (Questions: 9, 10). Below the sidebar, there is a question titled '5.1 On Any Sunday and decide whether the statements are true or false.' followed by a table with a 'True or false' column. Below the table is another question: '5.1 On Any Sunday and identify any elements that are fashioned (from the past, rather than the present)'. The right 'RESOURCES' panel lists various items: 'Topic PDF' (1), 'eWorkbook' (15), 'Sample responses' (1), 'Digital documents' (5), 'TEACHER eWorkbook' (12), and 'TEACHER Digital documents' (4). Callout boxes with green lines point to these features: 'Differentiated question sets' points to the level tabs; 'Teacher and student views' points to the 'Teacher' tab; 'Textbook questions' points to the 'Topic PDF'; 'eWorkbook' points to the 'eWorkbook' resource; 'Answers and sample responses' points to the 'Sample responses' resource; 'Digital documents' points to the 'Digital documents' resource; 'Extra teaching-support resources' points to the 'TEACHER' resources; and 'Interactive questions with immediate feedback' points to the question text.

About Artwise

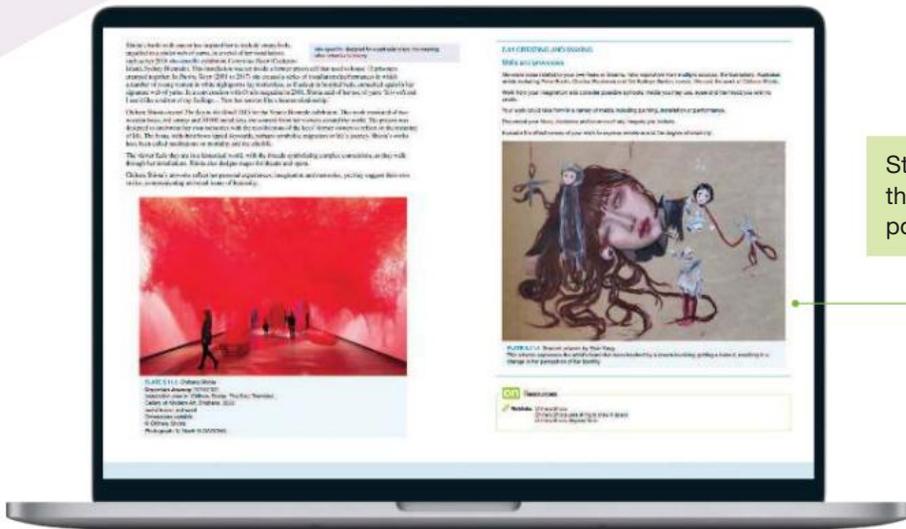
Trusted Jacaranda theory, plus tools to support teaching and make learning more engaging, personalised and visible



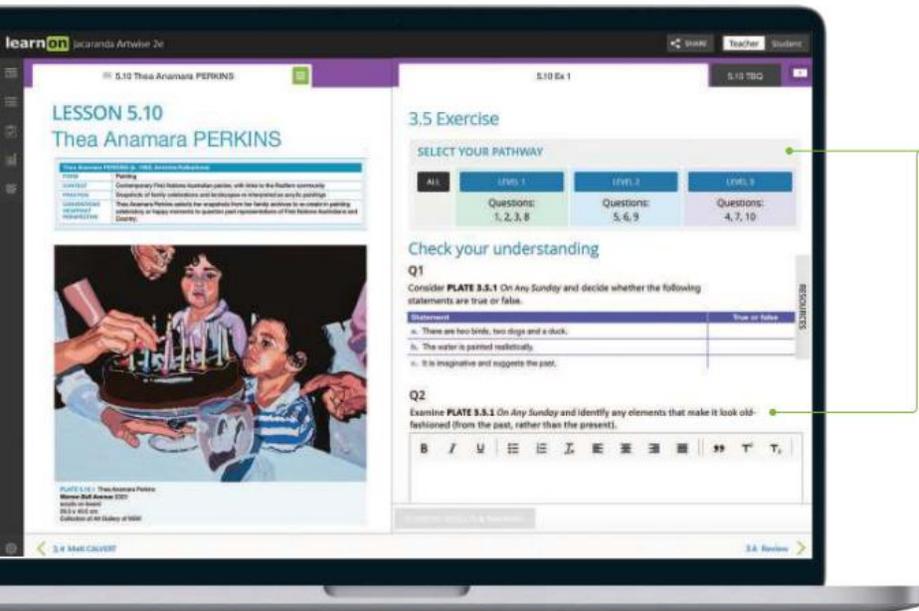
The Introduction topic provides a step-by-step guide to techniques for different media.



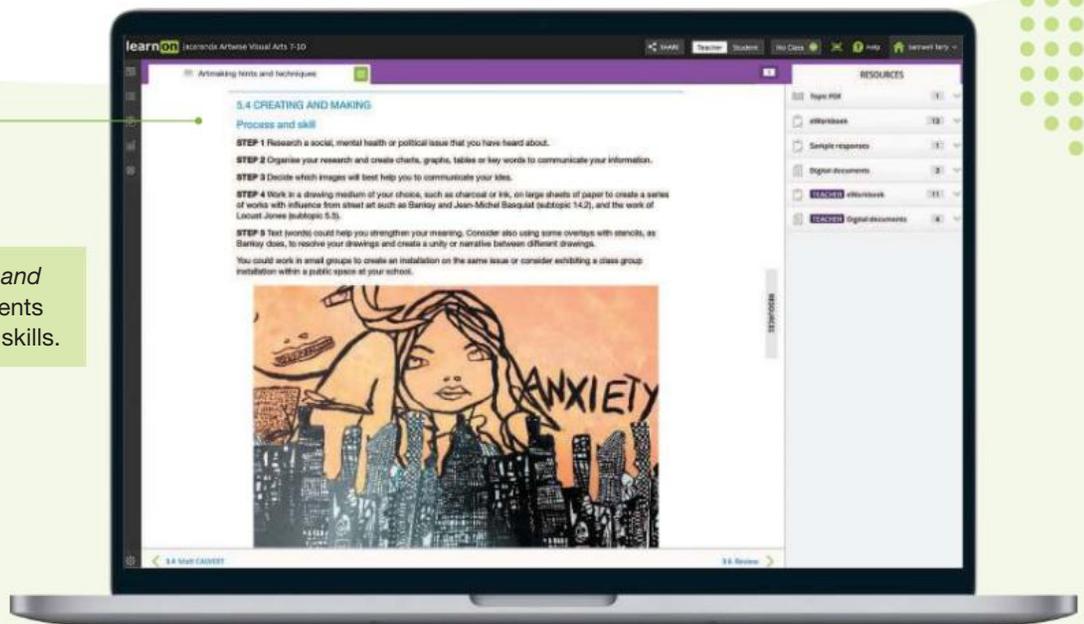
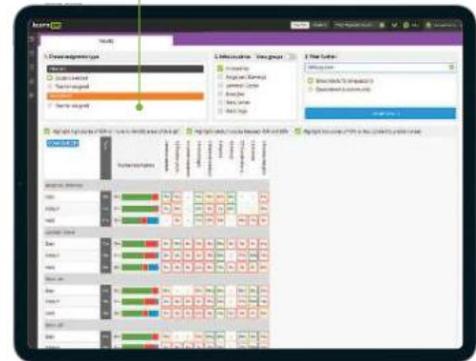
Topics are organised thematically and feature a wide range of artists across two-, three- and four-dimensional forms.



Student artwork is featured throughout the resource to show students what is possible in their own work.



Three differentiated question sets, with immediate feedback in every lesson, enable students to challenge themselves at their own level. Instant reports give students visibility into progress and performance.



A wide range of *Creating and making* tasks allows students to develop practices and skills.

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Understanding cognitive verbs

Cognitive verbs in the Australian Curriculum

The Australian Curriculum aims to develop students' disciplinary knowledge, skills, understanding and general capabilities across the curriculum. Students are also expected to progressively develop their thinking skills.

In the Australian Curriculum, cognitive verbs are used as signposts for this depth of thinking. Cognitive verbs signify different types of thinking and are already used in the classroom by many teachers and students.

Questions within Jacaranda resources use these cognitive verbs to support students in cognitive verb 'thinking'. The following list describes the cognitive verbs that are frequently used in Years 7 to 10.

Cognitive verb	Description
analyse	considering something in detail, finding meaning or relationships and identifying patterns. In an analysis you may reorganise ideas and find similarities and differences.
apply	using knowledge and understanding in order to solve a problem or complete an activity. This may involve applying a familiar concept to an unfamiliar situation.
compare	recognising how things are similar and dissimilar. Concepts or items are generally grouped before a comparison is made.
decide	selecting from available options. This may involve considering criteria on which to base your selection.
describe	giving an account of a situation, event, pattern, process or object (such as an artwork). A description may require a sequence or order.
develop	bringing something to a more advanced state. Processing and understanding are required in order to develop an idea or opinion.
evaluate	making a judgement using a set of criteria. This may include considering strengths and limitations of something in order to make a judgement on a preferred option.
examine	considering the information given and recognising key features. This sometimes requires making a decision.
explain	making an idea, concept or relationship between two things clear by giving in-depth information. Explanations may include details of who, what, when, where, why and how.
identify	recognising and showing a particular part or feature of something. This might also include showing what or who something or someone is.
interpret	gaining meaning from text, graphs, data or other visuals. An interpretation includes stating what something might mean.
select	choosing the most suitable option from a number of alternatives. This might require some consideration of context.

Source: Adapted from the QCAA Cognitive Verbs.

Introduction

LEARNING SEQUENCE

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First Nations Australian readers are advised that this resource may contain images of and references to people who are deceased.



Introduction

INT.1 Coverage of the Australian Curriculum, Version 9.0

This updated *Artwise* resource for the Australian Curriculum, Version 9.0, takes into consideration the Cross-curriculum priorities and General capabilities.

INT.1.1 Cross-curriculum priorities

Australian First Nations Peoples histories and cultures

A selection of First Nations Australian artists, both Aboriginal and Torres Strait Islander, are included to explore their varied art practice and promote understanding of aspects of Country, Culture and People. Recognition is given to their deep connection to and responsibility for Country, and their belief systems connected to land (Teho Ropeyarn, Nonggirnga Marawili), sea (Dhambit Mununggurr), sky (Kaylene Whiskey) and waterways (Peta Clancy, Ghost Net Collective) to name a few.

The occupation and colonisation of Australia by the British as an invasion is highlighted, in particular by the work of Blak Douglas and Karla Dickens. We recognise the continuing cultures and the significant and ongoing contributions of First Nations Australians, as well as their histories and cultures through their art, as seen in the work of Yolngu artists Dhambit Mununggurr and Nonggirnga Marawili. These artists are recognised locally, nationally and globally.

With these artists and others, we see how First Nations Australians demonstrate resilience in the maintenance, practice and revitalisation of Culture and how they have been impacted by colonisation. Linked with this resilience is the way several First Nations artists challenge perceptions, as in the work of Vernon Ah Kee and Thea Anamara Perkins. Through the selection of artists, we begin our understanding of how rich and diverse the First Nations Peoples of Australia are and how they reflect unique ways of knowing, thinking and doing.

We recognise that First Nations Peoples are the traditional owners, protected in Australian Law by the *Native Title Act 1993*, with recognised legal rights to control, protect and develop their Cultures (which extends to intellectual property). However, we also acknowledge that this was not always so. Artists such as Daniel Boyd manipulate archival photographs to rewrite or challenge history, while Tony Albert directly deals with the concept of cultural appropriation that took place (inappropriate adoption of ideas, imagery and practices) and intellectual property.

Indigenous Cultural and Intellectual Property (ICIP) is defined as the rights of First Nations Australians to own and control their cultural heritage. It refers to all aspects of cultural heritage, including the tangible (for example, cultural objects) and intangible (for example, knowledge).

Asia, and Australia's engagement with Asia

The stories, beliefs and perceptions of a selection of artists from different Asian nations are presented. Artists' backgrounds include Japan, Taiwan, Indonesia, Malaysia, Vietnam and China. Through looking at traditional artists, artists who have migrated and contemporary artists whose artworks investigate cultural changes, in particular through commercialisation and technology, we aim to promote cultural understanding through suggesting differences and connections.

Sustainability

Sustainability is a recognition that all life forms, including humans, are connected through Earth's systems on which they depend for their wellbeing and survival. Artists such as Juan Ford are concerned with the balance between humans, air and plant life.

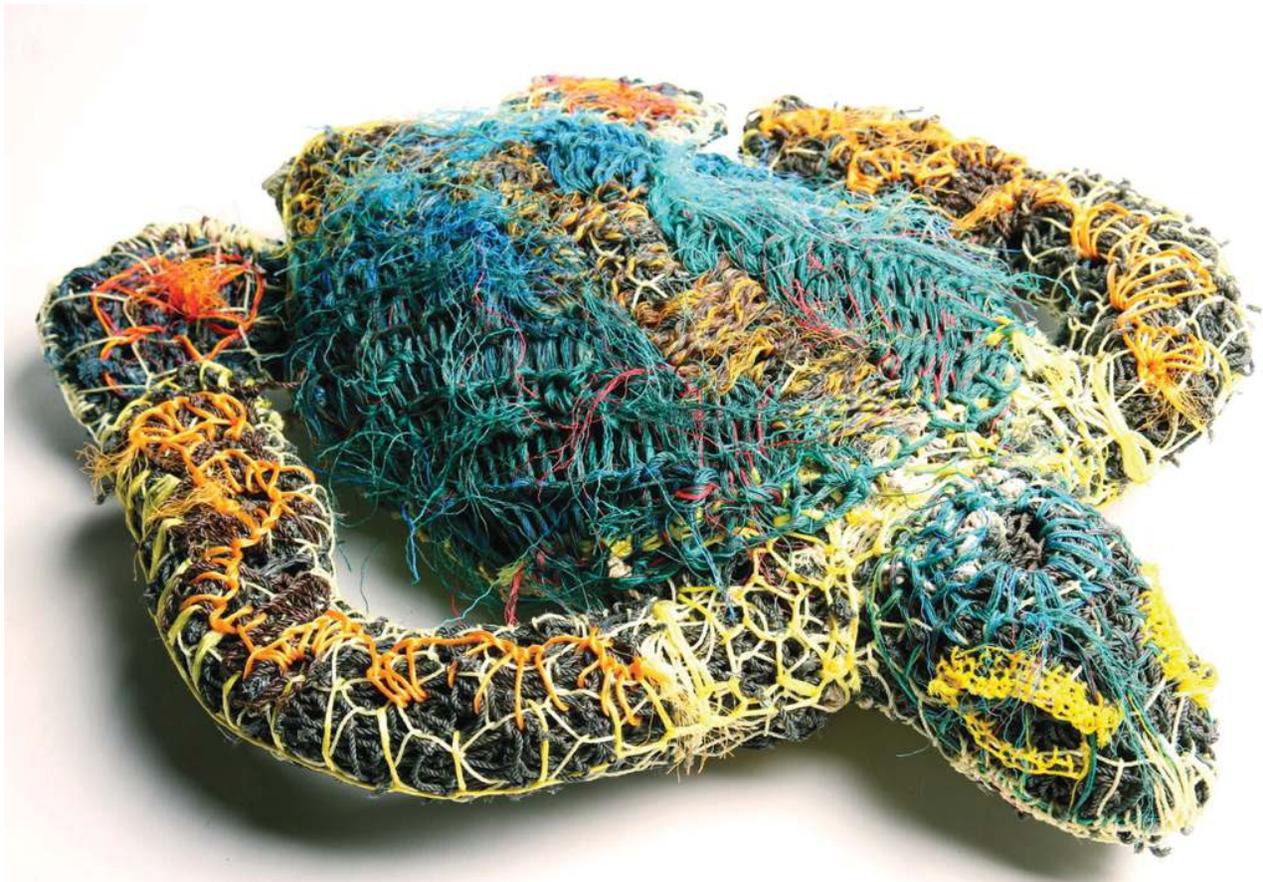
Sustainable patterns of living require responsible use of resources and preservation or restoration of healthy environments. These issues are a major concern of artists Ken and Julia Yonetani.

Jason deCaires Taylor is particularly concerned with marine conservation and the balance of the ecosystems. Erub Arts Ghost Net Collective focus on sustainable fishing practices and the impacts on the Erub community. They use recyclable material to create their art.

The main concern of some other artists is the extinction of animal and bird life, as well as the links between humans, science and the natural world (Lucienne Rickard, Sam Leach).

Sustainable design is a growing area of fashion and industrial design, while contemporary architects explore new ways of creating sustainable living.

As well as challenging our current practices, creative and innovative design is needed to influence social, economic and political groups to prioritise the sustainability of Earth's systems.



Ghost Net Collective
Turtle, by Ellarose Savage in 2012
made from ghost nets
Image: Rebecca Fisher © Australian Museum

INT.1.2 General capabilities

Critical and creative thinking

Exploring and responding tasks are designed to help you identify and clarify information. By organising artists into topics, you are able to investigate complex issues to help you understand abstract ideas and form your own opinions. Moving from identifying and analysing in Level 1, Level 2 requires deeper understanding and the identification of more subjective aspects, in particular through suggesting similarities and differences. Level 3 questions require the development of an argument mainly in essay format, using analysis and interpretation of artworks to substantiate a concept and draw conclusions. You will then be able to consider opposing viewpoints, evaluate your own processes and reflect on the development of your skills. *Creating and making* tasks require planning, seeking solutions and considering alternatives by examining various sources of inspiration.

Intercultural understanding

The range of artists presented from different times and cultures, as well as the diversity of beliefs, values and concerns they explore in their art-making, allows you to explore and explain cultural diversity, interactions and collaborations to widen your worldview. Some artists, such as Abdul Abdullah, Vernon Ah Kee, Kaylene Whiskey and Karla Dickens, respond to stereotypes, biases and discrimination. The benefit of intercultural exchanges is also suggested through the work of the Ghost Net Collective. Investigating how a variety of artists, such as Yang Yongliang and Guan Wei, explore their cultural identity helps you to empathise with others.

Ethical understanding

Artists have always reflected their society and, as such, have been advocates for change and understanding of ethical concerns, such as wars, violence, land rights or injustices. Contemporary artists are often activists who advocate for our rights and responsibilities (for example, Banksy, Peta Clancy, Sally Gabori and Locust Jones). In looking at artworks from different cultures and gaining an understanding of the artists' intentions, we are led to identify ethical concepts and appreciate the importance of values, rights and responsibilities. Through the *Exploring and responding* questions, you can investigate the artist's point of view on ethical issues and reach your own position.

Numeracy

Through investigating artworks and creating your own, you will explore such numeracy concepts as scale, proportion, properties and importance of shape, depth and perspective.

Digital literacy

Locating and interpreting digital information is required within the *Exploring and responding* tasks. You will discover artists who use digital technology to create artworks, such as teamLab, Giacomo Costa and Daniel Crooks. Suggested media for art-making tasks include digital tools.

Literacy

Responding to text, using comprehension skills and identifying key points are an important part of this resource. Using appropriate vocabulary to add interest and greater precision when analysing artworks is encouraged, through vocabulary definitions as well as suggested descriptive language to employ in your writing. After using multiple choice, simple comprehension and expressive language in a sentence in Level 1 questions, you will move on to respond in sentences and paragraphs in Level 2 and, in Level 3, essay format. You will learn to elaborate on your ideas, explain and make connections as well as draw inferences from looking carefully at artworks. As topics throughout the title deal with more complex issues, appropriate vocabulary is introduced.

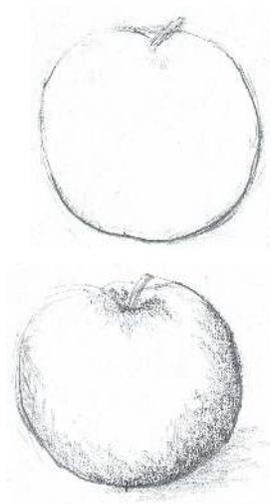
The *Understanding cognitive verbs* section at the start of the resource can help you to understand what is required when answering questions.

INT.2 Art-making hints and techniques

INT.2.1 Drawing hints

Practise some of these techniques to add interest and solidity (three-dimensionality) to your drawings.

- Consider the placement of your sketch on the page. Sketch the outline lightly first, considering the basic shape and the width compared to the length.
- Decide on a light source. Imagine an overhead light, a lamp or a window from one side. It is often a good idea to draw a tiny arrow lightly in the top corner to remind yourself.
- Now go over your guide line, putting more pressure on your pencil as the object gets further away from the light source. Thus the line should get darker and thicker as it goes towards the bottom of your object.
- You can now begin shading. Remember a 2B pencil gives a soft light-grey shade while a 4B is darker and a 6B is darker still.
- It is helpful to practise your pressure on your pencil to create an expressive line as follows:



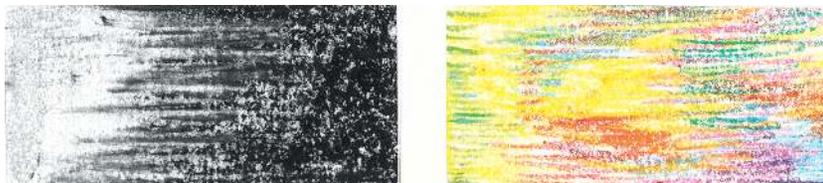
and experiment with shading from light to dark.



- To create a greater sense of solidity, you may want to try one of the following methods.



- Now experiment with other drawing media, such as charcoal or coloured pencils.



INT.2.2 Painting hints

- Wear protective clothing.
- Always place a piece of old newspaper or other used paper on your table before you begin. Not only does it make cleaning up easier but it is useful for wiping excess water from your brush or testing your colour.
- It is easier to paint the background first.
- Mix your paint with one brush, then using another, dip it only halfway up the bristles of your brush.
- You will have more control of a pointed round brush if you hold it upright rather than at a slant like a pencil. Remember that the more paint you have on your brush, the less control you will have. If using a flat-edged brush, use the side rather than the top to get a neat edge. Consider turning your page around so that you do not have to paint down to the edge of a shape.
- If you are blending from light to dark, it is often helpful to work with two brushes to merge the colour across from one to the other.
- When you have mixed a colour and painted one area, use the same colour somewhere else in your painting to create a sense of balance before you mix another colour.
- Experiment with various sizes and types of brush to gain different effects and consider applying your paint with sponges, wedges of cardboard or palette knives.
- Try the different effects of using wet paint on top of dry paint as well as wet paint on top of wet paint, and experiment with drawing through these layers.
- There are many types of media to mix with paint, either to thicken the paint (such as impasto or modelling compound) or to create thin layers or extend the drying time so you can blend colours (such as binding medium).
- Adding a gloss medium either with your paint or as a coat on top of your dry complete work can add to its visual effect.



Use the same colour in various places in your painting to create a sense of balance.

INT.2.3 Mixing colours

- It is fun to mix colours to discover new ones, particularly adding varying amounts of white and black to a colour.
- If you want a bold, vibrating effect try contrasting colours next to each other: red next to green, blue next to orange, purple next to yellow.
- White and yellow are very weak colours; thus start with them and gradually add small amounts of stronger colours such as red and blue, otherwise you will waste a lot of time and paint.
- To keep your colours bright, clean your brush and dry it carefully between colours.
- If you add a lot of colours to your mix — particularly primary colours (red, yellow, blue) — you will end up with a dull brown or murky grey.
- **Always allow 5 minutes to clean up and HELP EACH OTHER (this is behaving ethically and with consideration for others).**



You will be amazed to find how many shades of a colour you can create by adding progressively more and more of a colour to white. Now see what you create if you mix primary colours with small amounts of black.



The inside shapes in the colour wheel above show the primary colours of red, yellow and blue. They can be mixed together to form the secondary colours of green, orange and purple. Using the secondary colour opposite the primary colour on the wheel will create a bright and vibrant colour scheme. Try mixing the secondary colours in various proportions to create the outer ring on the colour wheel.



Maurice de Vlaminck, *Restaurant de la Machine at Bougival*. Notice how primary colours are placed next to secondary colours (such as blue and orange on the tree trunk).

INT.2.4 Ceramic hints

- Clay shrinks as it dries so you need an even thickness to allow different areas to shrink at the same rate.
- Try to keep a thickness of about the width of your middle finger; too thin and it will collapse, too thick and it not only will take a long time to dry but might explode when fired.
- Ceramic ware, the overall term for works in clay — or pottery if it is a *utilitarian* (designed for usefulness rather than beauty) object like a vase or cup — is fired in a special oven known as a kiln.
- Ceramics need to be fired first to remove any last traces of moisture and harden the clay. A chemical reaction takes place to vitrify (change into glass) the clay. This first firing is called a *bisque firing*.
- After the first firing, you may add colour and decoration by painting on oxides or underglazes. A clear gloss is then applied to make it waterproof and glossy. You can also apply coloured glazes.
- To build a pot, roll out a base and add the sides with coils. Join each coil securely with a paddlepop stick or pottery tool. A small square of heavy plastic that can be bent is a cheap alternative to a potter's *kidney* (a small specialised smoothing tool usually made of rubber and kidney-shaped) to even out the surface. If you want your pot to curve inwards, make each successive coil smaller. Support your pot with your other hand inside while you join and smooth out the outside.
- To store your pot: if you need to keep working on your pot, place a slightly damp rag or wipe around the edge (clingwrap will do for one day). Then tie the whole pot in a plastic bag.



Student artwork: ceramic pot by Natalie McDowell, Year 8. A lidded 'lolly pot' featuring decoration added with an underglaze, then a clear gloss glaze on top. The inside was glazed with two coats to make it watertight and hygienic.



A paddlepop stick makes a good pottery tool.

INT.2.5 Printmaking techniques

Printmaking is a general art term for the process of creating multiples of an image (other than photocopying), each one being unique and thus slightly different. The term *edition* refers to the total number of an artwork created from one lino block (tile) or one drypoint or etching plate, each numbered and signed by the artist.

Monoprint

This is done by working freely into paint then pressing paper on top. You can apply more than one colour. This is a good method to create textural paint. Apply the paint liberally (in large amounts) for the best result, scratching back into the paint or applying it with cardboard wedges or a sponge.

Another method is to roll out a light film of printing ink onto a sheet of Perspex, place a sheet of paper on top and draw your image. The line work comes out on the back of the sheet. As the name suggests, only one print can be taken of your image. It is a quick way of creating unique, expressive results.

Drypoint (intaglio process)

Place a drawing underneath a piece of plastic and scratch into the plastic. These scratched-into areas will then have water-based printing ink rubbed into them. Polish off the top surface with a gentle circular motion. Place your plastic ink-side up on a clean piece of paper on the plate of the printing press. Cover with a slightly damp piece of paper, place the blankets on top and roll it into the press.

Remember to add tone and more lines: use similar techniques to drawing, such as crosshatching.



Student artwork: monoprint by Anika Ledet,
Year 7



Student artwork: drypoint by Annie Kilbane,
Year 9

INT.3 Evaluating art-making criteria

Some of your art-making may be formally assessed or evaluated by your teacher. The following rubric for evaluating art-making is an example only. Your teacher may use a variation of this, depending on assessment practices in your school. This example provides a standard for you to aim for and keep in mind as you work.

INT.3.1 General art-making marking criteria

<ul style="list-style-type: none"> • Demonstrates technical skill with the media • Awareness of compositional concerns and elements • Interprets subject matter in an imaginative and coherent work • Creative, original response to issue or subject matter 	9–10
<ul style="list-style-type: none"> • Shows ability to control the media • Demonstrates some understanding of composition and structural concerns • Follows task directions • Some individuality in approach 	8–8.5
<ul style="list-style-type: none"> • Some success in skill development and manipulation of media • Some understanding and development of art structural concerns • Has followed objectives and directions but little originality evident 	7–7.5
<ul style="list-style-type: none"> • Attempts made at manipulation of media but not resolved • No real consideration for composition and the elements • No obvious attention to the objectives of the task 	6–6.5
<ul style="list-style-type: none"> • Little or no effort, poor skill development • Poor composition and use of art elements and principles • Lacking in creativity and control 	3–5.5
MARK	/10

INT.3.2 Self-reflection / Evaluation of your learning

Whether your art-making is formally assessed or not, it is good practice to self-evaluate your work. This allows you to identify your strengths and weaknesses and establish goals for future art-making. A version of the form below is provided in the Resources panel for many of the *Creating and making* tasks throughout this resource. A separate form is provided for sculpture tasks.

Rate yourself on the following scale, where 1 is poor and 5 is excellent.

OBJECTIVES / INTENTIONS

Skilful manipulation and control of media	1	2	3	4	5
Development of concept / idea or expression of emotions	1	2	3	4	5
Experimentation; creative and imaginative approach	1	2	3	4	5
Resolution of artwork — balance and understanding of elements and principles used	1	2	3	4	5

1. Did you put total effort into the task? _____

2. How have your art-making skills / techniques and knowledge developed? _____

3. What are your goals for future tasks in similar media? _____

Teacher's comment: _____

Resources

-  **Digital documents** Art-making criteria rubric (doc-12047)
- Self-reflection: general (doc-12048)
- Self-reflection: sculpture (doc-12049)

INT.4 Exploring and responding

Here are a few hints to help you look more carefully at an artwork so that you can gain an understanding of the viewpoint of the artist and what the artist is trying to communicate. You will gain a deeper understanding by considering the decisions the artist has made in the making of the artwork. An awareness of the elements and principles of art will assist your analysis.

INT.4.1 How to analyse an artwork

1. *What do you see?*

Describe — look at the title and artist for clues (WHAT you see).

How could you explain it to someone who can't see it — subject, foreground and background?

What does it make you feel? What is the artist feeling?

Key words for mood: sense of grandeur, ominous, dramatic, serene, brooding, energetic, menacing, gloomy, furious, threatening, calming, sense of mystery, agitated, challenging, confronting, eerie

What does it tell you about the attitudes or values of society or world events?

Look at the date.

What style / period do you think it belongs to?

2. *How has it been created?*

Types of brushstroke — bold, expressive, dappled, rough, blended, textural, painterly, refined, soft, gestural

Photography — focus, focal point, composition, grain

Video — time, movement, sequence

Composition — the arrangement and placement of elements or parts in artworks, as distinct from the subject of the work. Does it have strong focus, circular motion, controlled layout? Is it rhythmic, balanced, complicated, rational?

3. *Why do you think the artist created it? What is the artist attempting to communicate?*

INT.4.2 Using art elements and art principles in analysis

The art elements and principles are the building blocks an artist uses in creating their individual art language.

Once you have analysed the artwork consider:

- the purpose of the artwork, its meaning and the intention of the artist
Key words: story, judgement, comment, challenge, record, imagine, represent, symbolise
- how it is displayed / exhibited — does it involve more than a wall, i.e. are there related objects or does it use floor space? Do the audience need to touch it, walk around it or be involved for a set amount of time?

Art elements

The art elements are the raw materials of an artist — the components or building blocks of art. They are the visual, sensory, tactile and spatial qualities used to create and talk about art in its various forms. They may be used in combinations in artworks. Often, the artist focuses on a few elements and in this way develops a unique style.

The art elements are: colour, line, shape, space, texture, time, tone and value.

Art principles

The art principles reflect the way the art elements are used, arranged, manipulated and /or organised to create artworks and define meaning. They are often referred to as the structural devices of the artist and designer.

The art principles are: balance, contrast, direction, emphasis, harmony, juxtaposition, movement, perspective, proportion, repetition, rhythm, unity and variety.

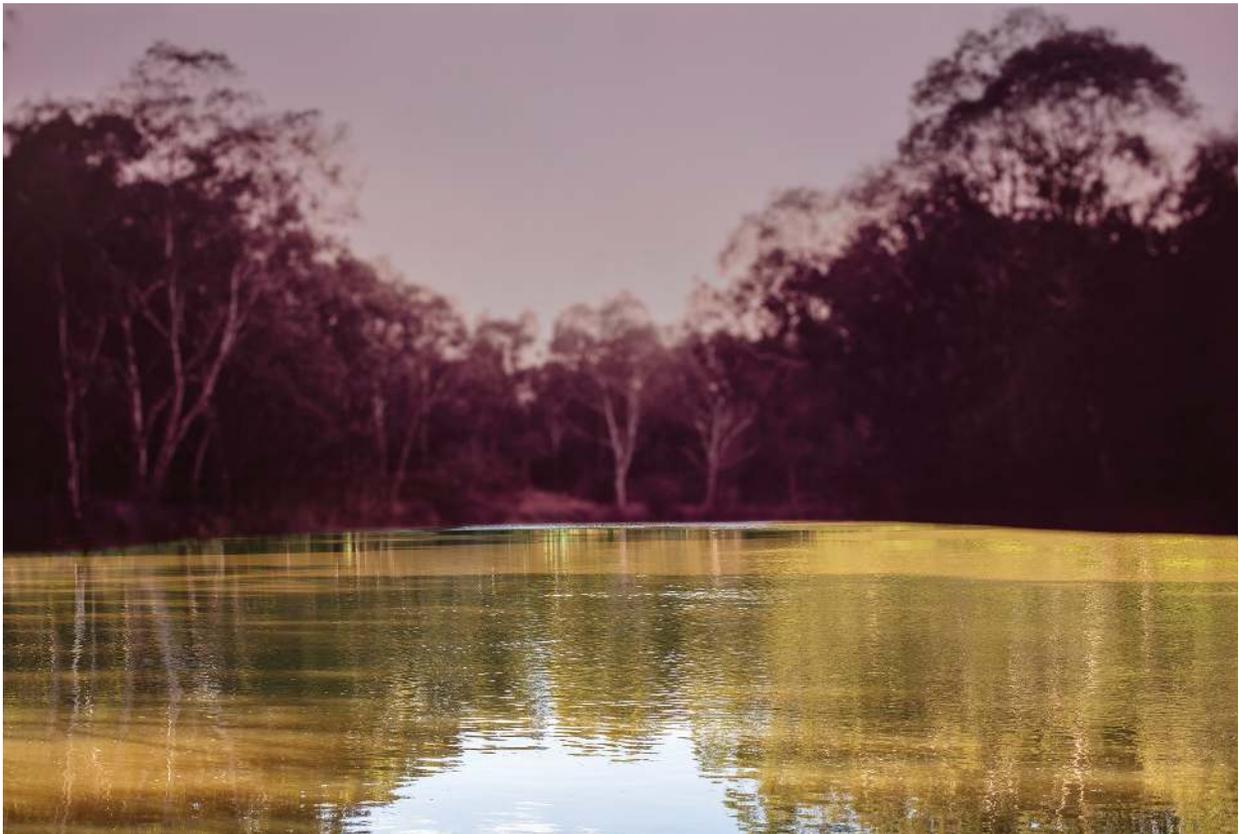
Use the **Vocabulary enrichment worksheet** in the Resources panel to improve your writing about artworks.

on Resources

 **Digital document** Vocabulary enrichment worksheet (doc-12050)

INT.4.3 Analysing a photograph

1. What is the main subject or theme in the photograph and where is it placed? For example, is it in the centre, foreground, middle ground, or off-centre to the left or right?
2. Was the photograph taken inside, on location, in a studio?
3. Can you see the whole of the subject or has it been cropped? What effect does this give to the mood or meaning?
4. How has the photograph been lit? Is it subtle or theatrical / dramatic? Has it used natural light, artificial light (studio lights), flash?
5. Does it have a stillness or timeless quality or has it captured a split-second?
6. Have any of these techniques been used: unusual viewpoint, soft focus, clear sharp image, blurred motion, small or large depth of field, time-lapse photography, arranged or posed objects or people?
7. Has the photograph been manipulated either by the camera, lens and filters or in a digital application such as Photoshop? Does it have a high contrast of tone? Have the colours been altered / heightened? Have areas been altered (for example, omitted, combined, distorted, texture added)?
8. The meaning and / or intention of the artist: why was the photograph taken? How have the decisions and techniques communicated this intention?
Was it to record an event, capture an image, confront the audience with an issue, create a narrative, express an emotion, or explore aesthetic concerns or visual qualities?



Peta Clancy ***Confluence 1***

INT.5 Graphic organisers and learning skills

The following learning tools may help you organise your thoughts, develop your creative and critical thinking skills, design your own artworks, and analyse and compare artworks.

INT.5.1 Brainstorming

Brainstorming is a technique used to generate lots of ideas about a topic quickly. Brainstorming can be done individually; however, a brainstorming session with your group or class can be a very effective way of exploring a topic or question.

In a brainstorming session, everyone is free to contribute their ideas, which are all written down without criticism or discussion. All the ideas are then evaluated after the session. One model of brainstorming is DOVE.

D — defer judgement on anyone else’s ideas or comments

O — opt for the unusual and creative

V — generate a vast number of ideas

E — expand on the ideas by piggybacking off others

Example

Question: Compare the works of Vincent van Gogh and Locust Jones.

ART ELEMENT OR PRINCIPLE	VINCENT VAN GOGH	LOCUST JONES
Line	expressive, thickly painted lines as emphasis	sensitive ink line work to create images
Tone	colour more important than tone; clashing, bright colours	tone used to create mood, use of heavy black areas
Distortion	creates a feeling or mood as well as energy	distortion to create expression of mood

INT.5.2 Peer evaluation

Peer evaluation — that is, evaluating other students’ works — can be an effective method of gaining feedback and developing your own skills.

Method 1

This method is best used for the first time with a homework project so you do not know whose artworks are being discussed. The key idea is to help each other learn through constructive criticism rather than competition over marks (or being generous to friends!).

Step 1 Your teacher will write the marking criteria on the board, including a marking scale. For example, the criteria could be:

- skill with the media (variety of line work, subtle shading, colour blending ...)
- composition
- originality (impact or ‘wow’ factor).

Step 2 Lay out all the artworks on a long table, with students standing around the table.

Step 3 Students have five minutes to move the artworks around so that the artworks they consider to be most successful are at one end of the table and those that need more work are at the opposite end. This ordering forms a rough guide, not a linear rank order, and may change after discussion. (Your teacher will have the final say on rank and mark, but may be open to students’ opinions and judgements.)

Rules for peer evaluation

- Refer to 'the artist' in your discussion, not the name of the student.
- When you volunteer to talk about an artwork, you must give a positive comment first, then give advice on how it can be improved. Never simply say that an artwork is 'not good'.
- Every student should have a turn and you do not need to start with the works that you think are better ones.

Communicating

When one student is speaking about an artwork, all students can be asked to expand on the vocabulary used by the student. Suggest alternatives for overused words such as 'good' and 'nice'; for example, 'exciting', 'skilful', 'individual' or 'creative'.

Marking

After discussion of the artworks, they might be given marks by voting with a show of hands. Rather than marking the poorer works at this stage, allow students the opportunity to work on them again and resubmit them for marking by the teacher at a later date.

Personal learning

After a peer evaluation process, write an individual reflection in which you:

- monitor your own learning
- reflect on your strengths and areas to be developed
- set new personal goals.

Consider what you have learned from your peers and how to respond appropriately to their feedback.

Method 2

Work in groups of four and evaluate each person's work within the group as follows:

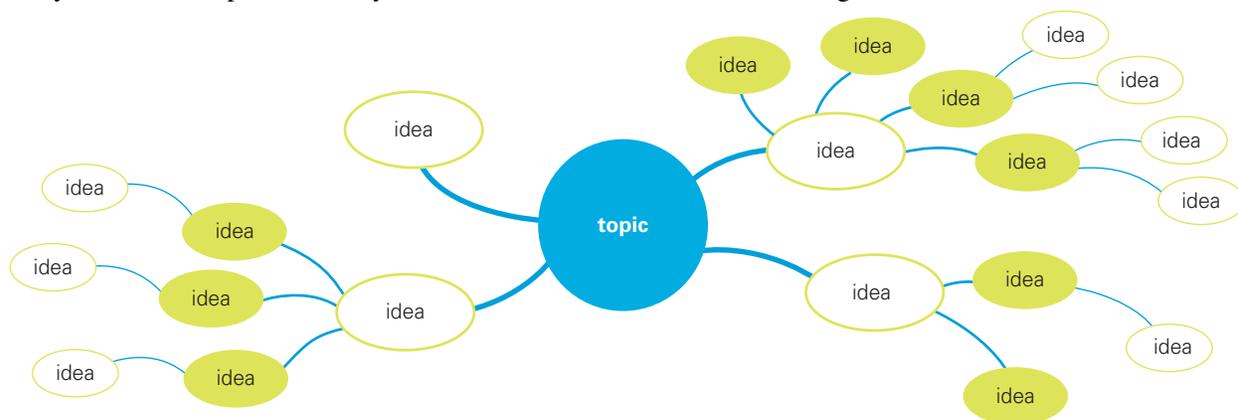
1. Write a positive comment about each artwork.
2. Write a suggestion for improvement of each artwork.
3. Sign your name below your comments.

Each student in the group will then have three evaluations that they can consider and can compare views and suggestions. It is then their decision whether or not to take the advice.

INT.5.3 Cluster maps

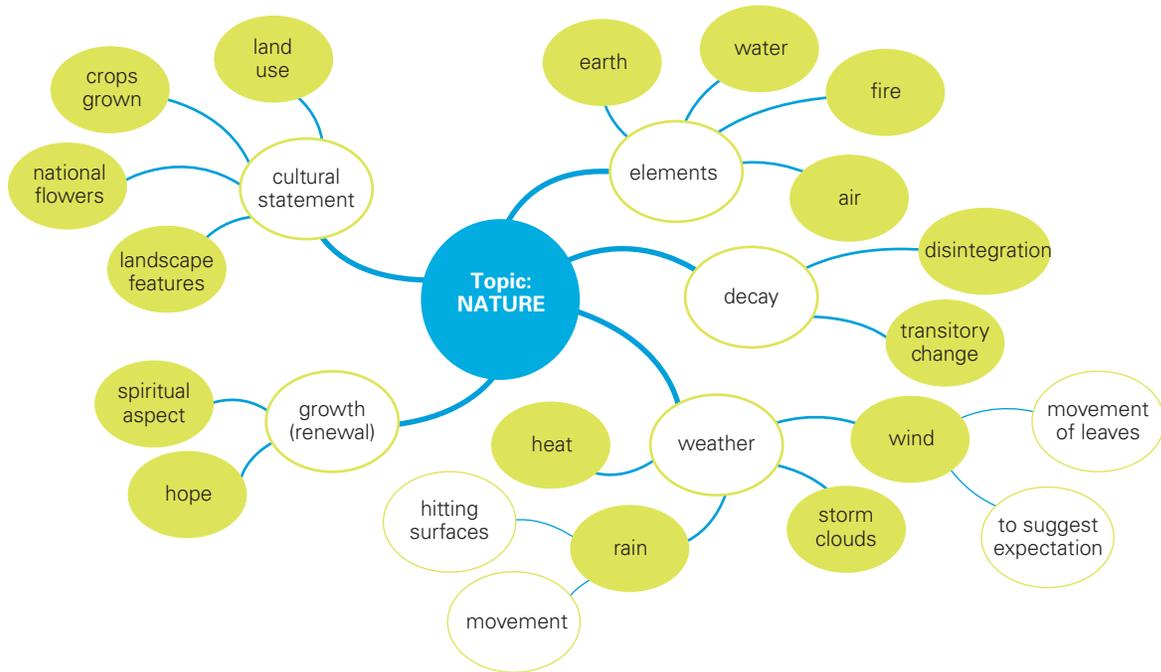
Cluster maps can help stimulate ideas when you are starting to explore a topic, whether for a written activity or for creating an artwork. In a cluster map, drawing lines between related ideas also helps to reveal links between the ideas or issues.

- Write the topic name in the middle of a page.
- Write your ideas around it.
- Draw linking lines between the topic name and the ideas, and between the ideas.
- If your cluster map looks untidy, redraw it to move linked ideas closer together.



Example

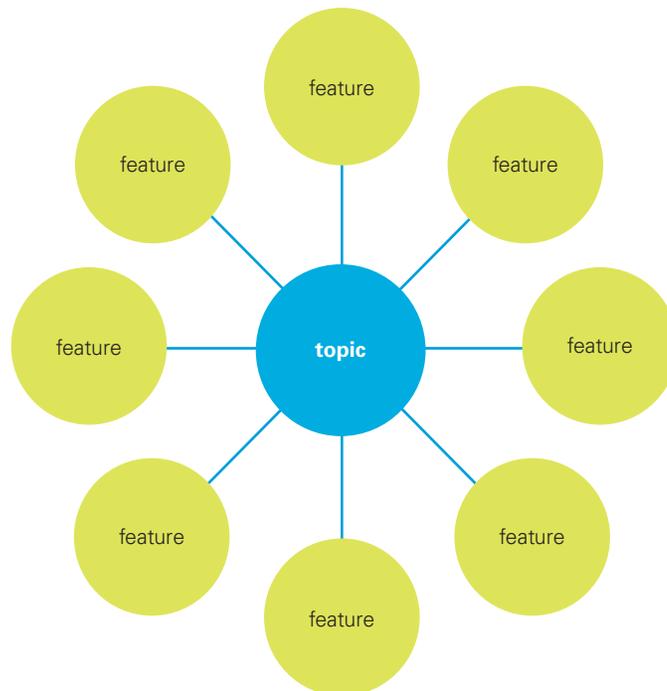
Question: Use a cluster map to gather your ideas for creating an artwork based on nature.



INT.5.4 Single bubble maps

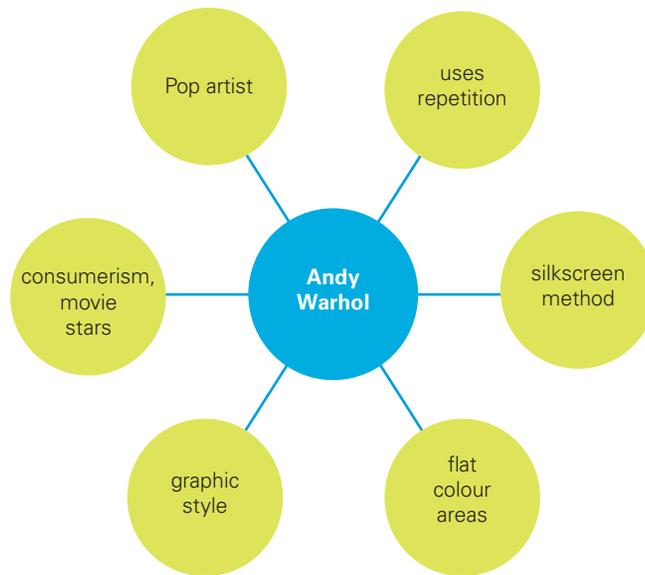
A single bubble map can help you to identify and summarise the main features of a topic; for example, when analysing the issues or themes expressed by an artist, or the main art elements and principles used in an artwork.

- Draw a circle (bubble) in the middle of a page and write the name of the topic in it.
- Think of key words that describe the artist's approach or the artwork's characteristics.
- Write these key words in outer bubbles, spaced evenly around the topic bubble.



Example

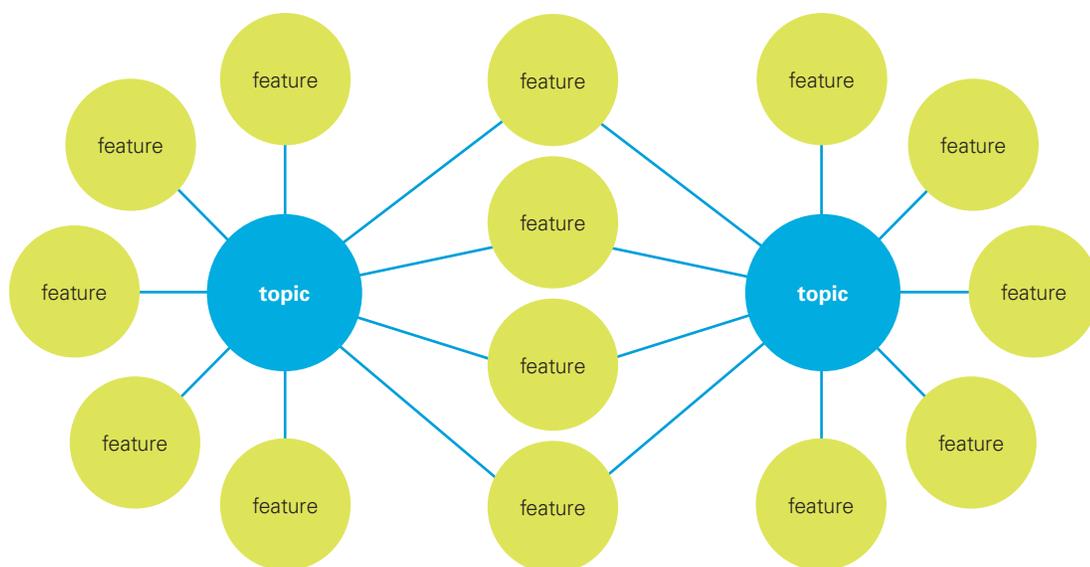
Question: List some characteristics of the work of Andy Warhol.



INT.5.5 Double bubble maps

Double bubble maps help you to identify similarities; for example, between two artworks or between the approaches of two artists.

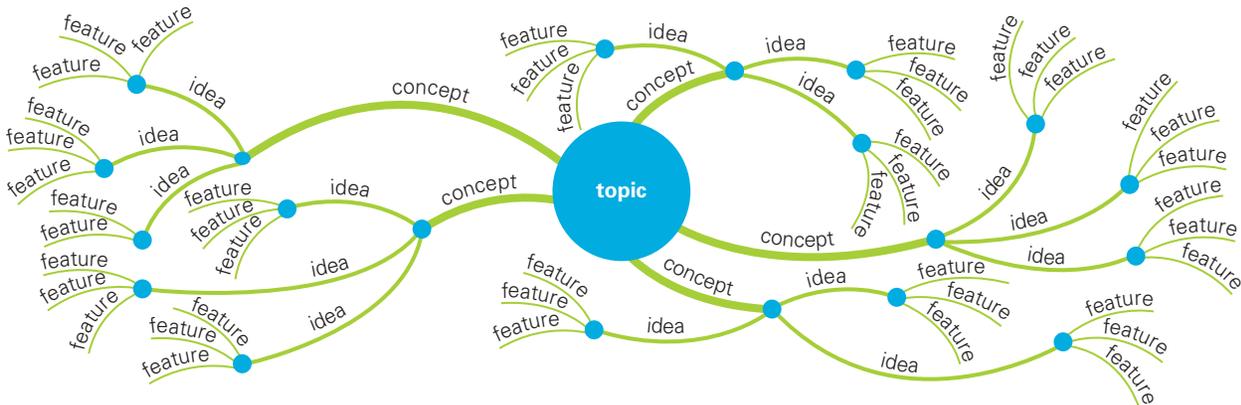
- Read about single bubble maps in section INT.5.4.
- Create separate single bubble maps for the artworks or artists that you are comparing.
- Identify the characteristics that are the same or similar.
- Redraw to create a double bubble map, placing the similar bubbles in the middle.



INT.5.6 Mind maps

When you are exploring ideas on a topic or question, a mind map can help you to organise your initial ideas and to be creative in developing further ideas. It is literally a map of what is on your mind.

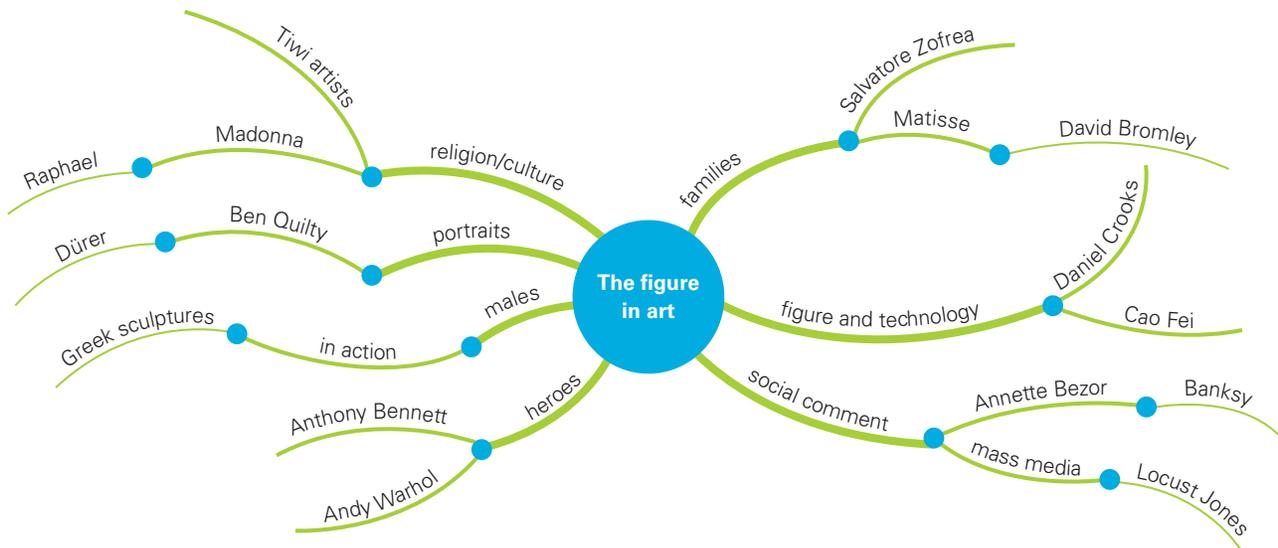
Mind maps can also be useful when you are planning a piece of writing or reviewing a topic.



- Write the topic name in the middle of a page.
- Identify the main ideas or concepts in the topic and draw a 'main branch' for each one.
- For each main branch, add further ideas or features on smaller branches until you are satisfied that enough detail has been included.
- You can use different colours for different branches to clarify the organisation in your mind map. Drawings, photos or symbols can also be added to express your ideas clearly.

Example

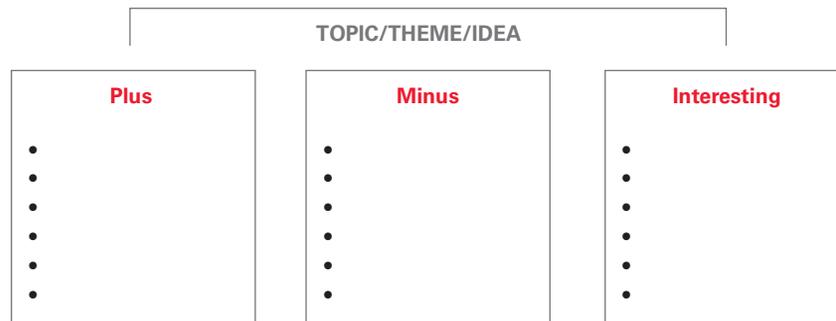
Question: Explore the many approaches to 'the figure' in art.



INT.5.7 Plus, minus, interesting (PMI)

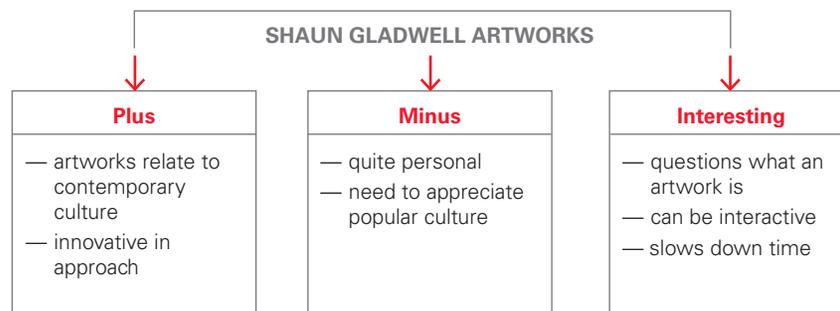
By focusing on the ‘plus, minus and interesting’ points about a topic or question, a PMI chart helps you to make decisions; for example, when choosing a subject or materials for art-making. A PMI can also be used as a way of evaluating and showing your perspectives on an artwork.

- Write the name of the topic or artwork in a box.
- In three boxes underneath, add your thoughts about the topic or artwork — what is good, bad or interesting about it.



Example

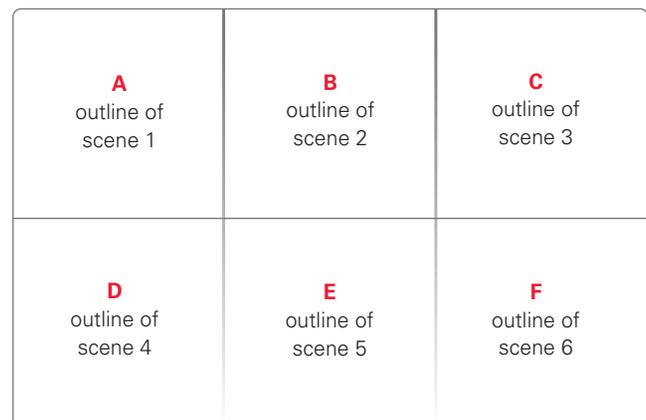
Question: Evaluate the artworks of Shaun Gladwell.



INT.5.8 Storyboards

A storyboard resembles a comic strip, briefly outlining the main scenes in a story. It can be an interesting way of presenting your ideas about a dramatic situation suggested by an artwork.

- Divide a page into equal sections (start with six or eight sections).
- Think of three main events in your story and sketch them into the first, middle and last sections.
- Sketch in other key events to fill out the story. You may need to redraw the storyboard neatly after your initial drafts.



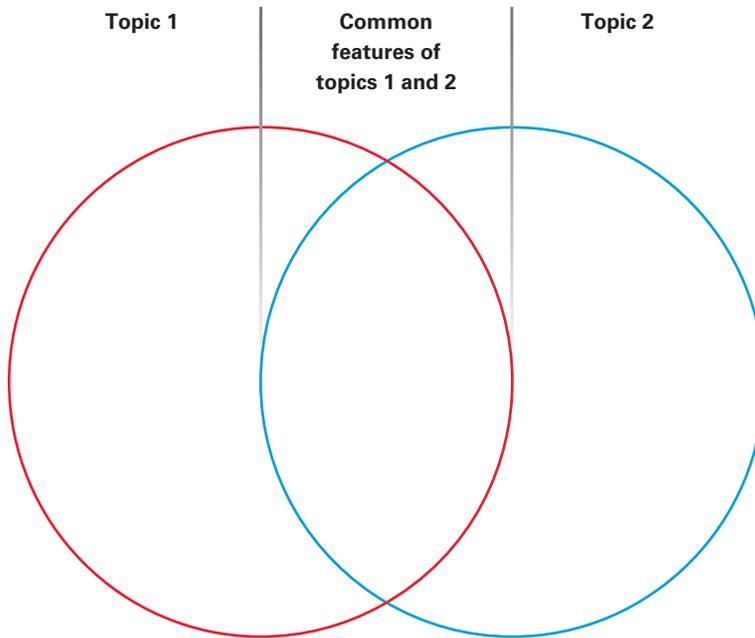
on Resources

 **Digital document** Storyboard template (doc-12051)

INT.5.9 Venn diagrams

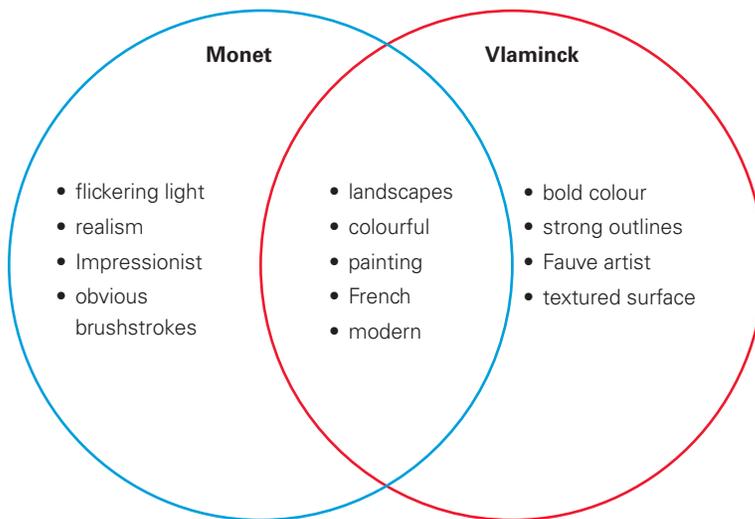
Venn diagrams can be used to show the similarities, or common features, of two or more topics; for example, when comparing and contrasting artworks by two artists.

- Draw two overlapping circles and write in the names of the two topics or artworks.
- Identify the common features and write these in the section where the circles overlap.
- Identify features that relate only to topic 1 or to topic 2, and write these into the parts of the circles that do not overlap.



Example

Question: Identify some common features in the works of Claude Monet and Maurice de Vlaminck.



Reflection

Through your art experiences you will not only gain new skills but also appreciate that art offers you another means of communicating, as well as leading you towards becoming a more aware and creative person.

Understanding and learning methods of analysis and 'reading' artworks will both broaden your appreciation of artworks and help you improve your skills in written expression.

INT.5.10 Writing an essay

Introduction

In this section of your essay, you explain the question; you need to show that you understand the terminology used. You can also introduce the artists you will examine in your argument. Be careful — you do not want to repeat yourself, so make your introduction brief.

Second paragraph

This is where you give the name and context of your first artist (for example, Caravaggio, an Italian Baroque artist; or Peta Clancy, a First Nations Australian contemporary photographer). Give an indication of their art-making practice (choice of media, main concerns or meaning), then explain more fully by analysing their art (preferably refer to two examples).

Make sure you mention information that relates to the question. Try to use similar words rather than simply repeating the question itself.

Third paragraph

Give the name of your second artist, and their nationality, time period and art style. Discuss their art-making practice and the main purpose or meaning of their art through analysing their artworks. How do they relate to the question?

Conclusion

This is where you sum up your argument. You may need to mention similarities and differences between the two artists. Refer back to the question and why you chose these artists to discuss it.

LEARNING SEQUENCE

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2 THE HUMAN FIGURE

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UNIT OVERVIEW

The human face and figure are never-ending sources of inspiration for artists to develop their own unique style or personal expression. The portrait, for example, gives us a likeness of a person. However, it can also be used as a means of suggesting a personality, character or social position, or as a statement of cultural identity. It can also be an arena to promote intercultural understanding or challenge the viewer on issues such as diversity.

Portraits can promote empathy and respond to biases, stereotypes, prejudices and discrimination. Artists have often used the form of a self-portrait as a convenient means to experiment with technique or record their life journey. With progress in technology, our expectations and the purpose of representing a face or figure have changed, first with the camera and now with the new and easy digital methods of recording, manipulating and sharing a likeness of a person.

The artist's choice of media and scale affects the artwork's meaning and how the audience interacts with it. An easy way to approach analysing and understanding an artwork is to ask yourself the following questions:

1. What did the artist create — what do you see?
2. How was it created — technique, materials, scale?
3. Why did the artist do it this way — what was the intention or meaning?



1 Portraits

1.1 Overview

A *portrait* is a representation of the individual likeness of a person. It generally concentrates on the head and shoulders of a person. Traditionally a portrait has been a drawing or painting. It is called a *portrait bust* if it is three dimensional (a sculpture). This definition changed in the twentieth century to include a photograph.



PLATE 1.1.1 Abdul Abdullah
Self-portrait after MD 2 2023
oil on linen
40.7 × 51.5 cm

on Resources

 **Weblinks** Use the weblinks in the Resources panel to help you find portraits.

1.2 Albrecht DÜRER

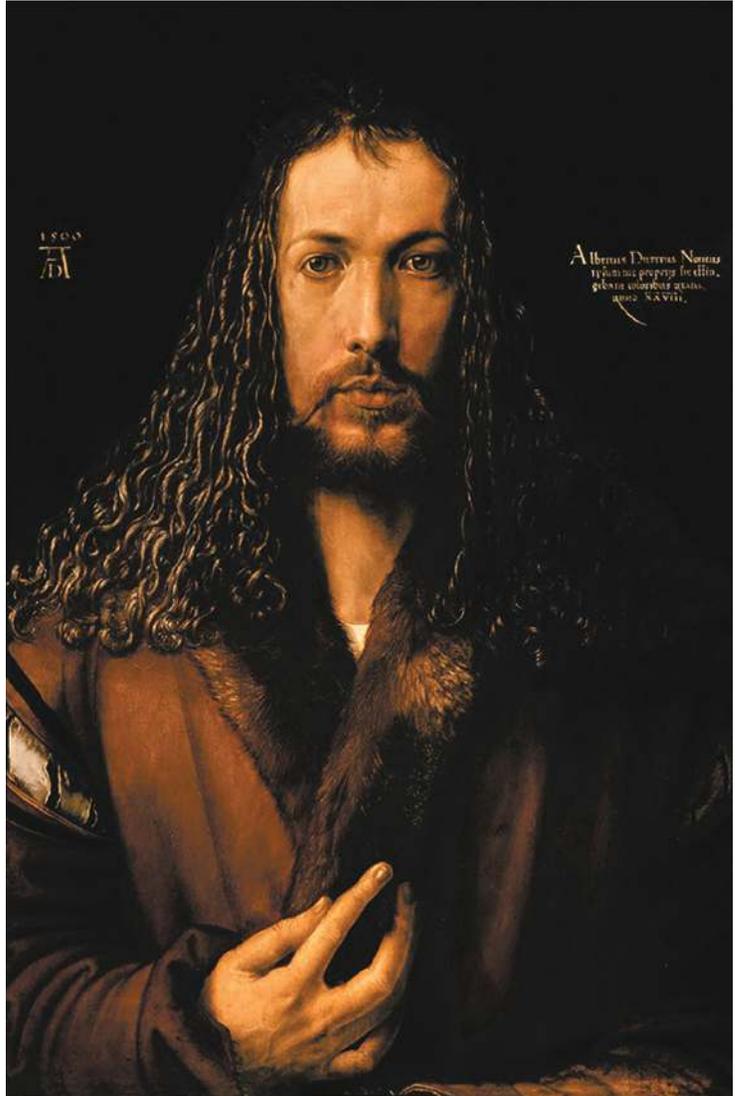
Albrecht DÜRER (1471–1528, German)

FORM	Painting
CONTEXT	German Renaissance
PRACTICE	Extreme realistic detail with skill in rendering different textures
CONVENTIONS VIEWPOINT PERSPECTIVE	Albrecht Dürer worked within the conventions of the realistic frontal portrait from an unemotional viewpoint using fine detail and tonal rendering. Although secular (non-religious), Dürer's art hints at the beliefs and values of the artist.

PLATE 1.2.1 Albrecht Dürer's *Self portrait* is a highly realistic, detailed, life-sized self-portrait. Dürer has painted himself staring straight ahead at the viewer with a solemn, **pious** expression on his face. We get a clue as to how the artist regarded his role from his prominent signature on the left at his eye level and the inscription that reads, 'I, Albrecht Dürer of Nuremburg, painted myself in colours appropriate to me in the 28th year of my age.'

Looking at **PLATE 1.2.1**, we can interpret this self-portrait on various levels: as Dürer the individual, Dürer the artist and Dürer as being near to God. Dürer here has painted himself in an idealised image of Christ, yet he has also shown his own importance by the 'best clothes' he is wearing and the attention which he obviously gave to his neatly-arranged hair and trimmed beard. The dark background emphasises our focal point. We see Dürer's exquisite control of paint and his ability to represent different textures: the fur, the pores and wrinkles in the face, the reflections and moistness of the eyes. He has painted himself in the likeness of God, showing his own importance as an artist and as a Christian citizen of Nuremburg.

PLATE 1.2.1 Albrecht Dürer
Self portrait 1500
oil on panel
67 cm × 49 cm



Albrecht Dürer was a Northern Renaissance artist. He came from Nuremberg, which is halfway between the Netherlands and Italy. This meant he was able to travel easily between the two areas and be inspired by each country's art. Renaissance artists in Italy developed **realism** with tone creating a sense of solidity (appearing to have substance and three-dimensionality). People were depicted as individuals in a realistic landscape with an impression of distance or depth. In the Netherlands, painters concentrated on minute detail and the different textures of surfaces in still-life paintings.

pious having a dutiful reverence for God

realism a likeness to the original, how something is normally seen

During the fifteenth century, the medieval depiction of the figure as merely a symbol of religion, painted in a flat, unrealistic style, gave way to the ideals of **Humanism** where man believed he was important as an individual and in control of his fate, yet was still a strong believer in Christianity. Christ was usually shown front-on with long flowing dark hair and a beard, much like how Dürer has painted himself.

Humanism a Renaissance movement that promoted the idea that humans are at the centre of their own universe and should embrace human achievements in education, classical arts, literature and science

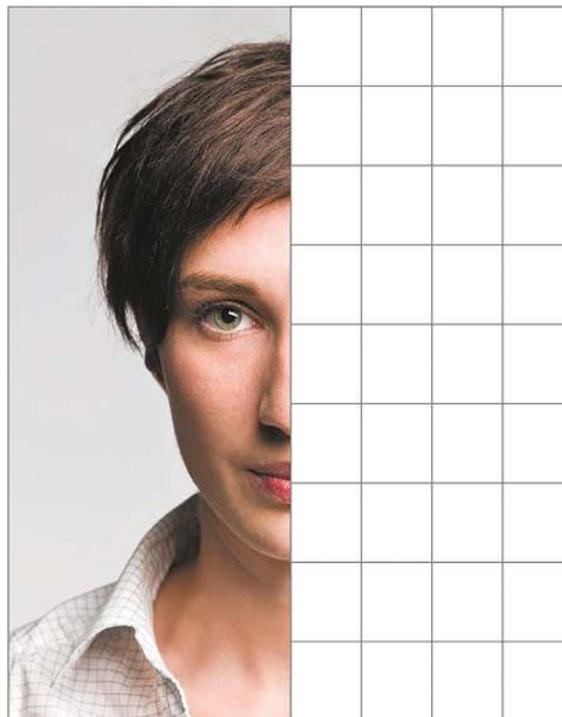
1.2 CREATING AND MAKING

Photography/drawing

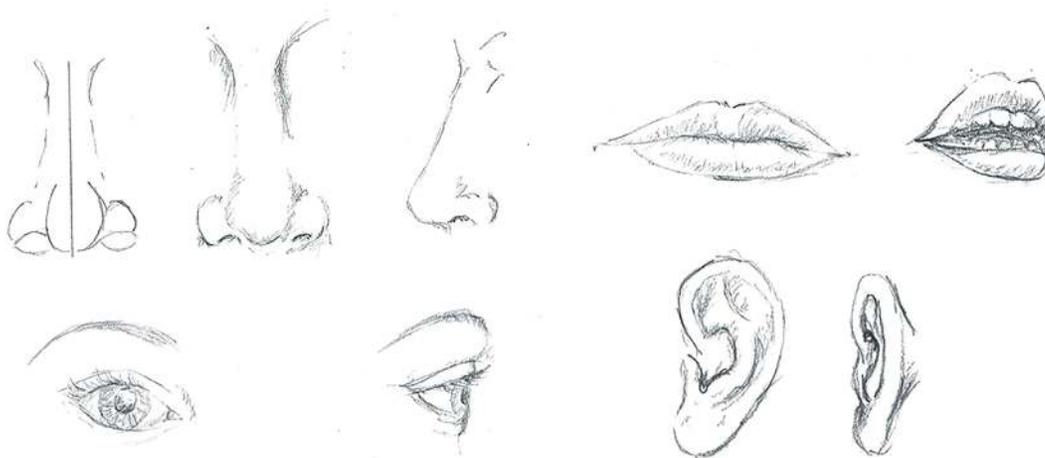
Try this method to develop your observational drawing skills.

Take a front-on photograph of someone you know (with their permission), photocopy it, then cut it vertically in half.

Complete the other half with the emphasis on proportions, and measure other points of the face such as the eyebrows and the end of the nose.



The following sketches of front-on and side-on views of features of the face may be of help when drawing any portraits.



You could also look at the drawings of Vernon Ah Kee (see subtopic 15.6).

1.2 Exercise

Learning pathways

LEVEL 1
1, 2

LEVEL 2
3, 4, 5

LEVEL 3
6, 7, 8

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1.2 EXPLORING AND RESPONDING

1. Consider **PLATE 1.2.1** Albrecht Dürer's *Self portrait*. Decide whether the following statements are true or false.

Statement	True or false
a. This is an oil painting of the artist done by the artist.	
b. People in Albrecht Dürer's time were generally religious.	
c. Albrecht Dürer was a sixteenth-century Renaissance painter.	
d. Albrecht Dürer used tone to create realism.	

- Analyse **PLATE 1.2.1** Albrecht Dürer's *Self portrait*, concentrating on mood, technique and composition.
- Interpret Dürer's use of tone and texture in **PLATE 1.2.1** *Self portrait*. How has the artist achieved a balance between the two?
- It has been said that Dürer's gaze is very powerful in **PLATE 1.2.1** *Self portrait*. What do you feel and what do you think of when you look at his eyes?
- Explain **PLATE 1.2.1** *Self portrait* from the viewpoint of Dürer himself. How has the artist reflected his values and personal emotions or ideas?
- Consider the images of yourself that you post on social networking sites.
 - What are you trying to convey about your life through your selection?
 - In what ways does this differ from Dürer's intention with his self-portrait?
 - Explain the differences and similarities between **PLATE 1.2.1** Albrecht Dürer's *Self portrait* and how today's public representation of self has changed as a result of developments in technology.
- Conduct an internet image search — type in 'albrecht durer self-portrait paintings' — to find other self-portraits by Dürer.
 - How are Dürer's oil painting portraits different from his sketches?
 - Overall what do you learn about Dürer's personality and position or role as an artist in his society?
- Individually, or as a class, discuss how Dürer's work represents a combination of the Italian Renaissance tradition (look at Raphael, and Leonardo da Vinci) and the Northern Renaissance (van Eyck).

Sample responses are available in your digital formats.

1.3 Gustav KLIMT

Gustav KLIMT (1862–1918, Austrian)	
FORM	Painting
CONTEXT	Late nineteenth-century European (Austria)
PRACTICE	People surrounded by flowing decorative pattern, gold distinctive
CONVENTIONS VIEWPOINT PERSPECTIVE	Gustav Klimt worked within the conventions of realism yet slightly simplified the figure through less use of solidity through tone and adding a decorative element.

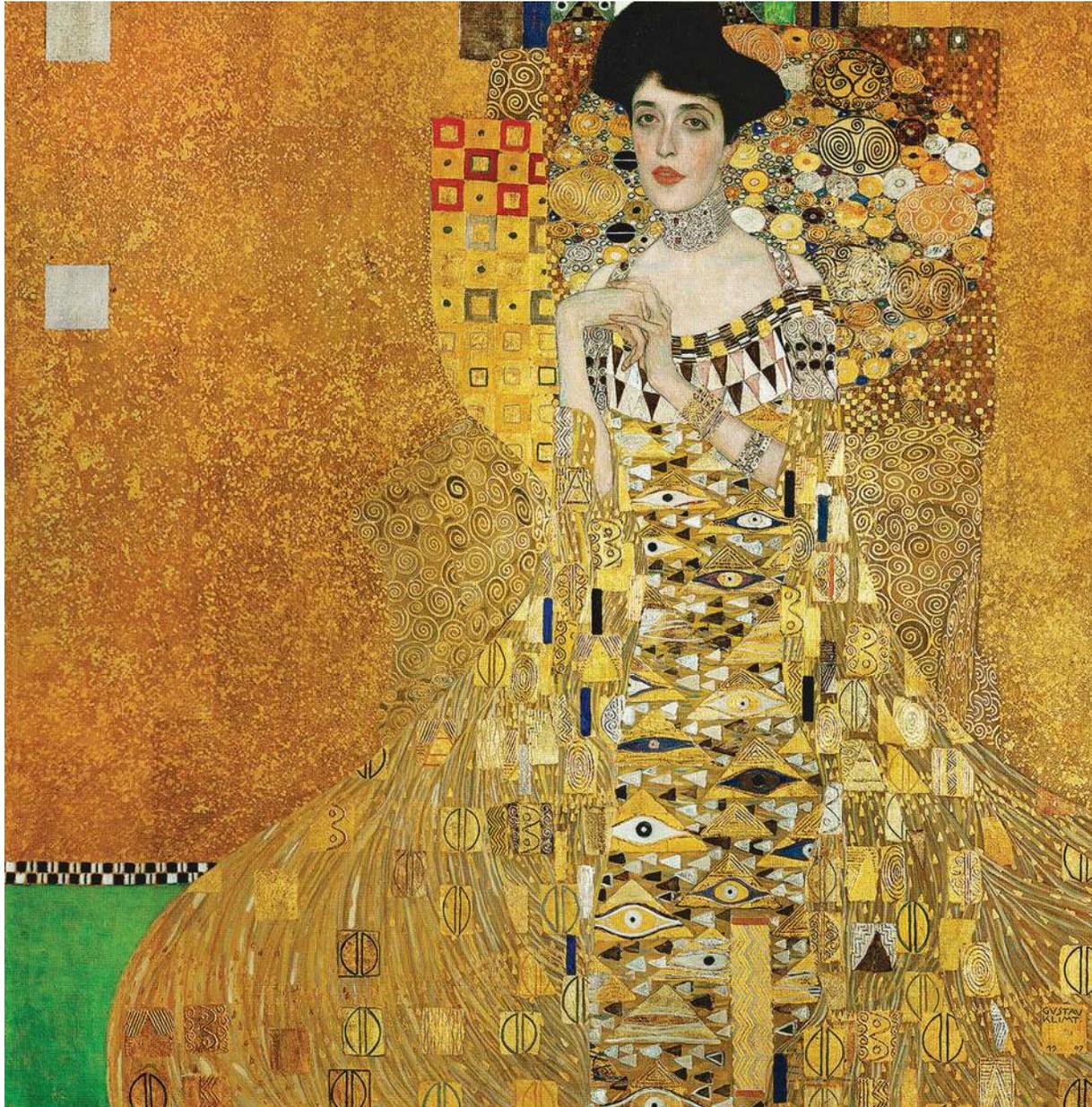


PLATE 1.3.1 Gustav Klimt
Portrait of Adele Bloch-Bauer I 1907
oil, silver and gold on canvas
140 × 140 cm
Neue Galerie, New York

Klimt belongs to the **Art Nouveau** period of design due to his highly ornamental, flowing style, and is usually termed a **Symbolist**. He uses ornate decorative elements with repeated motifs such as the spiral. His work is also distinctive for its richly interlaced patterns of silver and gold, and kaleidoscopic colours. In **PLATE 1.3.1 Portrait of Adele Bloch-Bauer I**, Klimt has used delicate curves to create the woman. Although the subject's body has solidity and elegance, her dress appears flat due to the intricate patterning. Jewel-like colours in small areas and gold are distinctive elements in his paintings. Klimt lived in Vienna at the crossroads of East and West, and was inspired by a wide range of sources including Byzantine art, Persian rugs and Japanese screens.

The sitter for this portrait was a wealthy Jewish patron of the arts in Vienna. Her husband commissioned the portrait and later bought several of Klimt's works, becoming a major collector of his paintings.

This portrait, also referred to as 'The woman in gold', has had an intriguing past, the story of which has been interpreted in a film. The painting was stolen by the Nazis in 1941 and the family of the owner sought for 40 years to get it back, ending in a successful legal battle, instigated by Adele's niece, in the US Supreme Court.

Art Nouveau (c. 1890–c.1914) an art movement of mainly interior decoration, using flowing, swirling and twisting plant-like forms

Symbolist an artist who uses symbols to reveal a message

Resources

 **Weblink** Gustav Klimt images

1.3 Exercise

Learning pathways

LEVEL 1

1, 2, 3, 4

LEVEL 2

5, 6

LEVEL 3

7, 8

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- Receive immediate feedback
- Access sample responses
- Track results and progress



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1.3 EXPLORING AND RESPONDING

1. Consider **PLATE 1.3.1 Portrait of Adele Bloch-Bauer I**. Decide whether the following statements are true or false.

Statement	True or false
a. Gustav Klimt has used delicate curves to create the woman.	
b. Gustav Klimt is aiming for an exact likeness of the person.	
c. Gustav Klimt concentrates on flowing lines and detailed pattern.	

2. Consider **PLATE 1.3.1 Portrait of Adele Bloch-Bauer I**. Identify what mood is created by the figure dissolving into the patterned dress and background.
3. What is meant by a 'commissioned portrait'? (You may need to look up the dictionary definition of 'commissioned'.)
4. Consider **PLATE 1.3.1 Portrait of Adele Bloch-Bauer I**. Copy three areas of pattern and add a description of each.
5. Research Byzantine art and write a paragraph discussing how it has influenced Klimt's art.
6. Conduct internet research on Art Nouveau architecture. What similarities can you see to Klimt's paintings?
7. Klimt uses two different approaches in his art, one for the figure and another for the background. Describe each approach or technique and the effect caused by the juxtaposition (two things being seen or placed close together with contrasting effect) of the two.
8. Conduct internet research on **PLATE 1.3.1 Portrait of Adele Bloch-Bauer I** to learn the full history of how art can be a symbol of family, hardship and righting the wrongs of war.

Sample responses are available in your digital formats.

1.4 Pablo PICASSO

Pablo PICASSO (1881–1973, Spanish)	
FORM	Painting
CONTEXT	Twentieth-century Modernism, during the art period of Cubism
PRACTICE	Picasso was always striving to find new ways of expression.
CONVENTIONS VIEWPOINT PERSPECTIVE	Picasso broke the conventions of realism, creating semi-abstract portraits.

Picasso was a typical **Modernist** artist in that he strove to be original, to invent new styles and to find new ways of expressing his ideas. He is perhaps best known for his involvement in **Cubism**, which showed fragmented objects, combined different viewpoints and used angular, almost geometrical shapes.

In the artist's early Cubist stage (Analytical) he restricted his colours to shades of brown and grey, dissecting objects and melding them into the background while he concentrated on his new approach to painting.

PLATE 1.4.1 *Portrait of Dora Maar* shows influences of his early Cubist style but incorporates the expressive colours and angles that he also used in *Weeping Woman*, as well as hints of Surrealism.

PLATE 1.4.1 is a painting of Picasso's lover, Dora Maar, a Surrealist photographer. The artist has used different viewpoints: the pose suggests a profile, yet all of Maar's facial features stretch across her face, the multiple viewpoints being fused into one. The eyes gaze straight at the viewer, thus creating an emotional intensity.

There is distortion but the figure is quite distinct from the background, a tight white corner which has been scratched back into to reveal brightly coloured areas below.

Modernist an art movement of the twentieth century that made a self-conscious break with art traditions

Cubism (c. 1907–1925) a movement which used the arrangements of lines and geometric shapes to show solidity and volume of objects on a flat surface. Analytical Cubism focuses on breaking objects down into fragmentary shapes and forms; Synthetic Cubism accomplishes the same using mixed-media and collage.



PLATE 1.4.1 Pablo Picasso
Portrait of Dora Maar 1937
oil on canvas
92 × 65 cm
© PAINTING / Alamy
© Pablo Picasso / Succession Picasso.
Licensed by Viscopy, 2013.

In **PLATE 1.4.1** *Portrait of Dora Maar*, we can see that Picasso was in love with Dora by the way he has paid attention to such details as her long nails, hairstyle and elegant neck. The work shows not just how he saw her sitting in a chair but a combined view of different aspects of her, as he has lovingly studied her face-on as well as in profile.

Resources

 **Weblink** The Art Story – Pablo Picasso

1.4 CREATING AND MAKING

Develop your painting and collage skills by combining three views of a face, using collage to add pattern.

PLATE 1.4.2 is an example of this technique. Try to incorporate the style of two of the following three artists: Pablo Picasso (subtopic 1.4), Gustav Klimt (subtopic 1.3) or Jasper Knight (subtopic 9.4).

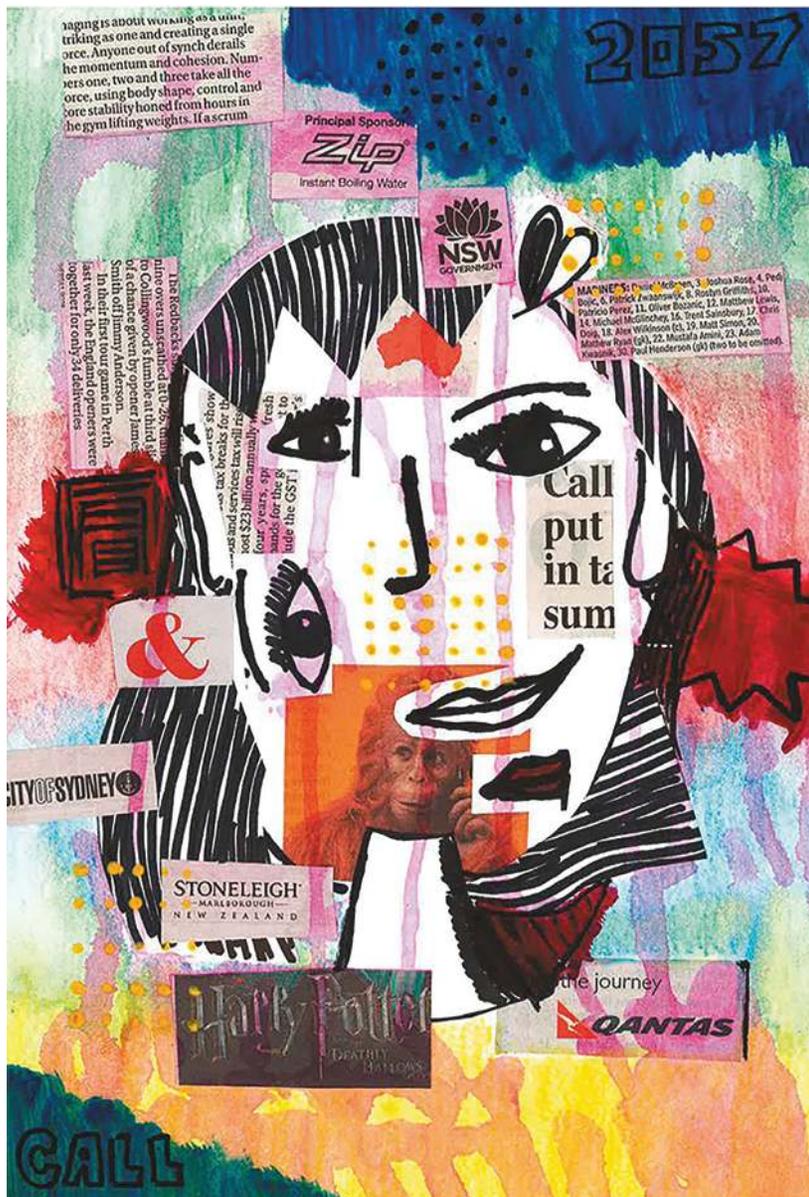


PLATE 1.4.2 Student artwork: collage self-portrait by Madie Urqhart, Year 7

PROCESS

STEP 1 Take three photographs of the face of someone from different positions: front-on, side-on, three-quarter view, slightly from below or with head tilted.

STEP 2 Draw the outline of at least two of your photographs lightly in pencil onto art paper.

STEP 3 Go over the lines you have drawn in black ink, deciding if you want to include all overlapping lines or if you need to leave out some so it is not too complicated.

STEP 4 Begin painting the shapes you have created between the lines. This is when you take on the real role of being an artist: making decisions and playing with colour rather than just using it realistically. Remember to balance your colour areas — if you use a big blue area on the left of your artwork, use one or more smaller areas on the other side.

STEP 5 Add pattern and texture as you work with your paintbrush and also add some pieces of patterned paper and text (letters) from magazines.

When you have finished your artwork, write a self-reflection to evaluate and document your learning experience.

1.4 Exercise

Learning pathways

■ LEVEL 1:

1, 2, 3

■ LEVEL 2

4, 5

■ LEVEL 3

6, 7

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- Receive immediate feedback
- Access sample responses
- Track results and progress



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1.4 EXPLORING AND RESPONDING

1. Consider **PLATE 1.4.1 Portrait of Dora Maar**. Decide whether the following statements are true or false.

Statement	True or false
a. Picasso paints what he thinks, rather than what he sees.	
b. Picasso used multiple viewpoints of the face.	
c. <i>Portrait of Dora Maar</i> is a semi-abstract painting.	

2. Consider that Picasso was a Modernist as you examine **PLATE 1.4.1 Portrait of Dora Maar**. Identify two examples that demonstrate how Picasso moved away from the traditional art of representing subjects realistically.
3. Analyse **PLATE 1.4.1 Portrait of Dora Maar** in terms of the *art elements* (see Introduction) of colour, line and texture and the principles of repetition and balance.
4. Examine **PLATE 1.4.1 Portrait of Dora Maar** by Picasso. Imagine details of Dora Maar's life and mood, and write a short story or poem about her.
5. Conduct internet image research on 'Picasso *Weeping Woman*'. Analyse the similarities in style of this painting and **PLATE 1.4.1 Portrait of Dora Maar**.
6. Modernism was an art movement that experimented with different ways of representation, eventually reaching abstraction. Explain how Picasso has broken away from realism.
7. Picasso is perhaps best known for his Cubist works but he was constantly evolving new styles and working in different media. Conduct internet research to find an example of Picasso's:
 - a. Blue Period or Rose Period
 - b. Cubist still life
 - c. ceramic bowls
 - d. sculpture.

Sample responses are available in your digital formats.

1.5 Ben QUILTY

Ben QUILTY (b. 1973, Australian)	
FORM	Painting
CONTEXT	Contemporary Australian
PRACTICE	Large-scale paintings using thick application of paint
CONVENTIONS VIEWPOINT PERSPECTIVE	Ben Quilty gives us a recognisable portrait of an older artist painted with empathy.

Ben Quilty has been a finalist for the **Archibald Prize** five times. In 2011, Ben Quilty painted fellow artist Margaret Olley, observing her first in her studio. **PLATE 1.5.1** *Margaret Olley* is a work painted on a large scale. The thickly applied paint seems almost an abstract work up close, yet from a distance, the reality of Olley's features, age and character easily become apparent. Olley is the only person to be painted twice by winners of the Archibald Prize; William Dobell first painted her in 1948.

Archibald Prize an annual prize exhibited at the Art Gallery of NSW. It was set up by a bequest in the will of Jules Francois Archibald in 1919. The bequest stipulated that first prize was to be awarded to an Australian artist for the best portrait of a man or woman distinguished in art, letters, science or politics.



PLATE 1.5.1 Ben Quilty
Margaret Olley 2011
oil on linen
170 × 150 cm
© Ben Quilty

In **PLATE 1.5.1 Margaret Olley**, Quilty has managed to suggest the dignity of Margaret Olley’s advanced age, while capturing the youthfulness or twinkle in her eye through his quick dabs of paint. The artist has painted a true likeness of her, yet he has not dwelt on the details of old age, such as wrinkles. Most of the face has been left unpainted and Quilty has added the main features with thick slabs of paint. Perhaps he was able to capture her true personality and create a recognisable image because of his affection for her. Olley had been a friend and mentor to Quilty since she awarded him the Brett Whiteley Travelling Art Scholarship in 2002. This portrait was painted not long before Margaret Olley died.

on Resources

 **Weblink** Archibald Prize

1.5 Exercise

Learning pathways

■ LEVEL 1

1, 2

■ LEVEL 2

3, 4

■ LEVEL 3

5, 6

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- Access sample responses
- Track results and progress



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1.5 EXPLORING AND RESPONDING

1. Fill in the missing words to complete the following passage.

PLATE 1.5.1 Margaret Olley is on a _____ scale. The _____ applied paint seems almost a _____ work up close, yet from a distance, the reality of Olley’s features, age and _____ easily become apparent.

2. Consider **PLATE 1.5.1 Margaret Olley**. Decide whether the following statements are true or false.

Statement	True or false
a. The Archibald Prize is held every two years.	
b. The Archibald Prize is an annual exhibition at the Art Gallery of NSW of portraits of important people such as artists, musicians, actors and writers.	
c. The Archibald Prize is a photographic portrait prize.	
d. Ben Quilty won the Archibald Prize with his painting of Margaret Olley.	

3. Conduct internet research to find Margaret Olley’s self-portrait *Portrait in the Mirror* and William Dobell’s Archibald prize portrait of Olley.

- a. Which Archibald Prize portrait (Dobell’s or Quilty’s) does Olley’s *Portrait in the Mirror* most resemble?
- b. Write a comparison between William Dobell’s 1948 portrait of his friend Margaret and the one painted by Ben Quilty.

You may like to use a Venn diagram (see Introduction) to organise your thoughts or use a comparison chart. Consider pose, gesture, gaze, age, focus, viewpoint, dress, background, painting technique and mood. Has age changed her personality or the way she is viewed and represented?

4. Conduct internet research for ‘Archibald Prize Ben Quilty’. You will find a photograph of Ben Quilty and Margaret Olley standing in front of the portrait shown in **PLATE 1.5.1** at the prize presentation.

Identify the effect of the scale of the painting and what Margaret Olley looked like at the time it was painted.

5. Search online to find an image of *Baby* by Ben Quilty, then explain how Quilty adapts his technique to represent age.
6. Compare and contrast **PLATE 1.5.1 Margaret Olley** by Ben Quilty with **PLATE 1.2.1 Albrecht Dürer’s Self portrait** (see subtopic 1.2).

Sample responses are available in your digital formats.

1.6 Cherry HOOD

Cherry HOOD (b. 1960, Australian)	
FORM	Painting
CONTEXT	Contemporary Australian
PRACTICE	Large watercolour paintings on canvas, mainly of children
CONVENTIONS VIEWPOINT PERSPECTIVE	Cherry Hood works within the conventions of realism and watercolour but adds a contemporary feel by the enlarged scale and the free flow of dribbles. Her viewpoint is the expression of vulnerability and sadness of children.

In this portrait, **PLATE 1.6.1** *Serenity*, by Cherry Hood, the viewer is transfixed by the meticulously rendered eyes, as we try to read the expression in them. We marvel not only at Hood's skill in depicting the almost photographic realism, the eyes' textures and reflections, but also at her ability to suggest emotion. Hood sets up a sense of tension and anxiety, the penetrating stare locking in the viewer. There is beauty but also unbearable sadness.



PLATE 1.6.1 Cherry Hood

Serenity 2004

lithograph printed with archival inks on Velin BFK Rives paper edition of 60

59 × 88.5 cm

Image courtesy of the artist and ARC ONE Gallery, Melbourne © Cherry Alexandra Hood / Licensed by Viscopy, 2013

The work was created by pouring watercolour from small buckets onto a huge sheet of heavy French paper. Hood then ‘attacked’ the paper with large brushes and her hands, finally using extremely fine brushes to delicately paint the eyes and mouth in photo-realistic detail. Although she works originally from photographs, the faces are manipulated and changed to emphasise certain features to suit her intended mood and meaning. Hood bends the rules of portraiture through the effect of dribbles or what appear to be areas that are unfinished. She also breaks traditional ‘rules’ of watercolour technique by working on a huge scale.

Cherry Hood insists when taking her reference photographs that the child does not smile, as that establishes a meaning. By eliminating the normal response when looking into a camera to be photographed, she is able to capture a wider range of facial expressions as thoughts and moods are revealed.

Hood always meets the parents of her subjects and asks their permission before starting a photographing session. From each series of 50 or so photographs, only a couple will inspire a painting. Each painting is not intended as a direct likeness or portrait. The works are more complex than that and perhaps could best be described as **composite portraits**.

In her 2008 series, inspired by her move to the Southern Tablelands of NSW, she began adding backgrounds such as butterflies, flowers or plant forms as can be seen in *Valerian*, another of Hood’s works. Instead of the face dripping and disappearing into the void of a canvas, it melts into the mystery of the background.

composite portraits images that have been created using elements from a variety of different pictures

1.6 CREATING AND MAKING

Practices and skills

Develop your realistic portrait skills by experimenting with representing faces in different media.

Work from a photograph or an image from a magazine and try working in pen (biro) to build up tone. Look up the work of Australian artist Laith McGregor for inspiration.

Consider having light coming from one side to emphasise the realism and shape of the face. (See student sample in **PLATE 1.6.2**.)

After this, try a watercolour version similar to Cherry Hood’s technique.



PLATE 1.6.2 Student artwork: biro drawing by Juliet Gregory, Year 7

 **Weblinks** Archibald Prize
Cherry Hood

1.6 Exercise

Learning pathways

LEVEL 1

1, 2, 3, 5

LEVEL 2

4, 6, 7

LEVEL 3

8, 9, 10

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1.6 EXPLORING AND RESPONDING

1. In a sentence, describe the mood of **PLATE 1.6.1 Serenity**.
2. Consider **PLATE 1.6.1 Serenity**. Assess how Hood's painting technique adds to the mood.
3. Describe the way Cherry Hood has painted the lips in **PLATE 1.6.1 Serenity**.
4. Consider **PLATE 1.6.1 Serenity**. Identify how Cherry Hood's work is contemporary; for instance, what visual conventions for portraiture and watercolour painting does she break? (Visual conventions are any generally accepted or traditional ways of representing forms for each particular art style.)
5. **MC** Select the most correct answer to complete the following sentence.
A portrait is:
A. an image of an imaginary person.
B. a watercolour realistic face.
C. a representation of a likeness of a person.
D. a photograph of a friend.
6. Like Dürer (subtopic 1.2), Cherry Hood uses tone to create realism. How does each artist's choice of paint and method result in different effects?
7. Access the **Archibald Prize** and **Cherry Hood** weblinks in your Resources panel to answer the following.
 - a. How many times has Cherry Hood won or been a finalist in the Archibald Prize?
 - b. Name each of her winning or finalist artworks and analyse the similarities between them.
 - c. Describe the position of the heads in Hood's portraits within the spatial dimensions of the paper or canvas.
8. A blank white canvas is used by several contemporary artists, such as Cherry Hood and Michael Zavros (subtopic 1.8). What effect does this have?
9. Both Del Kathryn Barton (subtopic 1.7) and Cherry Hood give emphasis to the eyes and lips but their technique differs. Explain the differences and the effect they give.
10. Explain how a painted portrait can be more powerful or informative than a photograph. You may like to refer to at least two artists explored in this topic.

Sample responses are available in your digital formats.

1.7 Del Kathryn BARTON

Del Kathryn BARTON (b. 1972, Australian)	
FORM	Painting
CONTEXT	Contemporary Australian
PRACTICE	Unique portraits with inclusion of wildlife and finely detailed imaginative backgrounds
CONVENTIONS VIEWPOINT PERSPECTIVE	Del Kathryn Barton breaks the conventions of realism with emphasis on eyes and lips, colour is used decoratively. Her viewpoint is from her own personal memories and experiences, and her imagination.

Del Kathryn Barton combines different media and drawing and painting techniques to create a unique and fanciful style. In **PLATE 1.7.1** *my friends have gathered here 4 me*, her line drawing of the face and hands is free, exploring contours and shapes rather than strictly outlining areas. Then she adds tonal areas with watercolour and ink on the face and creatures. These are decorative and suggestive, rather than realistically painted.



PLATE 1.7.1 Del Kathryn Barton
my friends have gathered here 4 me 2022
acrylic on linen
203 × 183 cm

Contrasted to Barton's **spontaneous** expressive techniques are the graphic flat areas of paint in the dress and headscarf, reminding us more of the work of a fashion designer than an artist. Even the animals have exaggerated features as if they belong in a children's animation. The finely detailed background adds to the visual interest as well as the mood of mystery.

Del Kathryn Barton is interested in the celebration of the imagination, a delving into the inner self to release hidden demons, to own our feelings and thus be healed. She is particularly interested in the transition from childhood to adulthood, a theme that Barton has explored in her 2022 film *Blaze* in which she has blended animation, live-action and puppetry to promote the power of the imagination to strengthen resilience.

Del Kathryn Barton paints from her own imaginative world. Her paintings intrigue the viewer. The artist draws from her own early experiences, her dreams and emotions, and her role as a mother. Her Archibald-winning portrait in 2008 of herself with her two children is a definite statement of the importance of motherhood and domestic life to her. Del Kathryn Barton's deep relationship with her children Kell and Aurelia has influenced her interest in children as a subject for her art. She paints them with sensitivity among delicate flowers and insects. The figures appear somewhat sad and **vulnerable**, as if lost in this imaginary world. The flat white figures contrast with the highly decorative, detailed background.

Barton's book, published in 2012 and inspired by the story *The Nightingale and the Rose* (a tale of romance, sacrifice and death), was a fitting creative task for someone who admits she loves old-fashioned fairytales with their mystery and hint of fear. Barton's richly emotional responses are luxurious in detail, jewel-like in colour and highly ornamental as nature seems to come alive, with birds and flowers taking on personalities.

Barton draws women and young children who at times appear cheeky, at other times lost or anxious. They often stare unnervingly with enlarged, soulful, liquid eyes and red pouting lips. Black scrawled lines suggest the face and body, and they are clothed in richly patterned materials with decorative touches of bows, ribbons and scarves. Animals and birds are often part of the paintings, adding to their narrative (story-telling) quality. The backgrounds have highly textured and fine, beautifully patterned areas (she paints dots with toothpicks) thus creating a highly imaginative world (see **PLATE 1.7.2** Detail).



PLATE 1.7.2 Detail from Del Kathryn Barton *my friends have gathered here 4 me* 2022

spontaneous acting impulsively based on emotion rather than on careful thought or planning

vulnerable sensitive, exposed to or not protected from hurt

on Resources

 **Weblinks** Del Kathryn Barton
Archibald Prize — Del Kathryn Barton — *The Nightingale and the Rose*

1.7 CREATING AND MAKING

Skills and processes

Do a drawing of yourself by looking in a mirror or taking a photograph.

Decide on your most prominent features; for example, high forehead, thick eyebrows, pointy chin, curly hair.

Now use your imagination to create a self-portrait: perhaps how you see yourself in dreams or in a rage or sad moment. Study how Del Kathryn Barton and Cherry Hood (subtopic 1.6) emphasise facial features.

Decide on the position of your face on the paper to create mood and add a background, adding an animal, bird or object precious to you (see Gustav Klimt, subtopic 1.3, and Del Kathryn Barton).



PLATE 1.7.3 Student artwork by Juliet Gregory, Year 7

1.7 Exercise

Learning pathways

LEVEL 1

1, 2

LEVEL 2

3, 4, 5

LEVEL 3

6, 7

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1.7 EXPLORING AND RESPONDING

1. Fill in the missing words to complete the following passage.

Del Kathryn Barton draws women and children who stare unnervingly with _____, soulful, _____ eyes and _____ pouting lips. Black _____ lines suggest the face and _____.

2. Write your own analysis or description of one of Barton's works. Try to incorporate at least two of the following words (you may need to look them up in a dictionary):

luxuriant pattern intense intriguing ethereal sensitive mood melancholic

3. Explain how Barton's painting technique establishes the relationship of people to backgrounds.
4. What would you say is an underlying theme or meaning in Barton's work?
5. Both Ben Quilty and Del Kathryn Barton paint from their emotions and personal experiences. Write a paragraph identifying the different painting techniques and approaches of the two artists.
6. Del Kathryn Barton has created a large-format picture book of the fairytale *The Nightingale and the Rose* by Oscar Wilde, originally published in 1888. She especially created several large paintings inspired by the tale. Barton's works are not just illustrations of the story but are imaginative, deeply-felt responses to Wilde's writing. What do you see as the different roles and relationships between writers, artists and designers in creating a book?
7. Conduct internet research on the artworks that have won Del Kathryn Barton an Archibald Prize. Write an analysis of each.

Sample responses are available in your digital formats.

1.8 Michael ZAVROS

Michael ZAVROS (b. 1974, Australian)

FORM Painting and photography

CONTEXT Contemporary Australian

PRACTICE Painting and photography to investigate contemporary life, the beauty of possessions and the concept of narcissism (self-love)

**CONVENTIONS
VIEWPOINT
PERSPECTIVE** Michael Zavros works within the conventions of realistic portraiture, but his portraits explore contemporary values of beauty.



PLATE 1.8.1 Michael Zavros
Portrait of Alex Dimitriades 2005
oil on canvas
67 × 210 cm

Michael Zavros is concerned with contemporary society's obsession with beauty and lifestyle. His works also have an autobiographical element, referencing his family as well as himself. His works are a mixture of glamour and **irony**. He paints beautiful, luxurious, expensive objects from the contemporary world of fashion and design. Zavros's artworks suggest our life is related to our self-image, vanity and the choices we make.

Michael Zavros's hand-painted hyperrealistic images trick the viewer into thinking they are photographs. He works from historical, art and contemporary references to create images of polished, reflective and **meticulous** beauty, often against a stark white background. Zavros investigates the world of beauty, desire and consumerism in our contemporary culture through his choice of imagery, as well as his exacting technique.

Beauty in art has been a recurring pursuit in art history, from the idealised beauty of classical sculpture, to the reclining nude, and the beauty of flowers and objects in a seventeenth-century vanitas still life. While **Pop Art** sought to find the notion of beauty in consumerism and celebrities, Zavros seeks it in contemporary realistic representations of figures and luxury designer merchandise.

Although Zavros sources some of his imagery from magazines, books and film, they are merely starting points as they must undergo his meticulous manipulation, cropping the image and shifting the scale, as well as melding it with other images. Removing any hint of brushstrokes or gesture gives a certain distance or unemotional quality to the images.

The mood of the artist's figures (usually himself) is self-reflective, concerned with self-awareness or fear of loss, particularly in reference to his children. Both his figures and his objects have a sense of fragility.

At almost twice life-size, **PLATE 1.8.1** *Portrait of Alex Dimitriades* is an arresting painting. Australian actor Alex Dimitriades stares directly at the viewer with an intense look, in keeping with his profession. His head is slightly tilted in a relaxed manner, offsetting the fact that Michael Zavros has not placed him in the centre of the canvas. Zavros has captured Dimitriades's facial features with meticulous detail, and contrasted the firmness of his muscles with the folds in the loosely fitting top he is wearing, proving himself to be a master craftsman of paint manipulation.

While Zavros's paintings are similar to photography in their realistic precision and his recording of his family on Instagram, he has also turned to this medium to create a series using a male mannequin as a substitute for himself: 'Dad'. He bought the mannequin online, then created a sculpture of his own head and had it 3D-printed and spray-painted to replicate his hair and features.

irony a method used, particularly in Post-Modernism, to empower artworks with a double, often contradictory, meaning

meticulous careful and precise, showing great attention to detail

Pop Art an art movement that emerged in the 1950s that drew inspiration from popular and commercial culture



PLATE 1.8.2 Michael Zavros
Dad likes Colour 2020
lightjet print
172.7 × 122 cm

-  **Weblinks** Michael Zavros
 Michael Zavros — At the British Museum
 Michael Zavros — Where I belong
 Michael Zavros — Portrait of Alex Dimitriades

1.8 CREATING AND MAKING

Skills and processes

1. Create your own self-portrait to develop your skills in a medium of your choice (2D, 3D or virtual).
 Select a photograph of yourself and identify the features you would like to capture. Don't worry too much about details at first — try to establish the general shape and style first.
 Your portrait should convey self-confidence and include an item of importance to you (examples include an animal, book, piece of jewellery or ornament).
2. Practise your skills of painting flesh and fabric, blending colours and creating tone by painting a section of Zavros's *Portrait of Alex Dimitriades* (**PLATE 1.8.1**). For example, focus on the section from the neck down to his thumb on his left hand. (If you feel confident in your skills, include the whole hand.)
 Alternatively, paint a section of Albrecht Durer's *Self portrait* (**PLATE 1.2.1**). You may like to just paint his eye or his hand or his neck with a bit of the fur colour. The aim is to practise copying the colours and painting different textures in a realistic way.

1.8 Exercise

Learning pathways

LEVEL 1

1, 2

LEVEL 2

3, 4, 5

LEVEL 3

6

These questions are even better in jacPLUS!

- Receive immediate feedback
- Access sample responses
- Track results and progress



Find all this and MORE in jacPLUS



1.8 EXPLORING AND RESPONDING

1. Fill in the missing words to complete the following passage.
 Michael Zavros is concerned with contemporary society's obsession with _____ and lifestyle. His works also have an autobiographical element, referencing his family as well as _____. His works are a mixture of glamour and irony. He paints beautiful, _____, expensive objects from the contemporary world of fashion and design. His artworks suggest our life is related to our self-image, _____ and the choices we make.
2. State three terms you would use to describe Michael Zavros's painting technique.
3. Investigate how portraits communicate ideas about a person and reflect the artist's aesthetic concerns and painting techniques. Look at the portrait of Margaret Olley (**PLATE 1.5.1**) and that of Alex Dimitriades (**PLATE 1.8.1**). Write a paragraph discussing your findings.
4. Conduct an internet search for hyperrealist artist Janet Fish and describe any similarities you can see between her work and that of Michael Zavros, particularly the interest in transparent surfaces. Consider the subject matter, as well as Fish's comments on consumerism. What differences do you see in the approach of Zavros?
5. **a.** What elements of falseness do you see in Zavros's painting and photography?
b. How does the photograph **PLATE 1.8.2** *Dad likes Colour* challenge our ideas of portraiture?
6. Both Dürer (subtopic 1.2) and Zavros (conduct internet research on his paintings of himself) paint themselves and others in a realistic way. What do we learn about the society of their time by looking at their paintings? How have our ways of life, beliefs and values changed? Also consider what art materials were available to both artists.

Sample responses are available in your digital formats.

1.9 Juan FORD

Juan FORD (b. 1973, Australian)	
FORM	Painting
CONTEXT	Contemporary Australian
PRACTICE	Realistic portraits against a stark background with an item of Australian flora
CONVENTIONS VIEWPOINT PERSPECTIVE	Juan Ford works within the conventions of realistic portraiture but opens up new possibilities. His portraits explore contemporary values and the human figure's fraught links to nature.



PLATE 1.9.1 Juan Ford
The Metaphysician 2022
oil on linen
150 × 180 cm

Juan Ford paints in a highly realistic style, focusing on Australian flora. Gum trees and native plants have been part of a long tradition of Australian art, from **Heidelberg** artists Arthur Streeton and Tom Roberts (subtopic 15.2), to Modernist Margaret Preston (subtopic 10.3).

Juan Ford depicts Australian flora in a contemporary world, seen in one of his pieces, *Negative Space 2*, as shadows on a figure. In other paintings, natural items such as branches are partly wrapped in red packing tape or dribbled with paint, turning them into more of a sculpture than a living thing. His artworks make us consider the often uncomfortable connection between the environment and society.

This is highlighted in **PLATE 1.9.1** *The Metaphysician*, where he takes the relationship between humanity and the Australian natural environment to the level of a warning for the future.

Heidelberg an Australian art movement of the late nineteenth century, named after a suburb of Melbourne where the artists worked

Resources

 **Weblink** Juan Ford

1.9 Exercise

Learning pathways

■ **LEVEL 1**

1, 2, 3

■ **LEVEL 2**

4, 5

■ **LEVEL 3**

6, 7

These questions are even better in jacPLUS!

- Receive immediate feedback
- Access sample responses
- Track results and progress



Find all this and MORE in jacPLUS



1.9 EXPLORING AND RESPONDING

1. Decide whether the following statements are true or false.

Statement	True or false
a. Juan Ford is a Heidelberg artist.	
b. Juan Ford is mainly interested in what the person is wearing.	
c. PLATE 1.9.1 <i>The Metaphysician</i> is about climate change.	
d. Juan Ford is concerned with photographic realism.	

2. **PLATE 1.9.1** *The Metaphysician* by Juan Ford is a contemporary artwork expressing a concern for the balance of nature (ecological balance) due to climate change. Identify which elements of the painting express this concern.
3. Juan Ford could have achieved a similar image by staging a photograph to look like **PLATE 1.9.1** *The Metaphysician*. Do you think it is more powerful as a painting? If yes, why?
4. Ford's work has been called hyperrealistic (looks as real as a photograph). Explain why you think it is a relevant term for his style of painting and describe any similarities you see to the paintings by Michael Zavros.
5. Contemporary art is increasingly seen as a plea for nature conservation. Lucienne Rickard (subtopic 16.5) is also concerned with realism in art, as well as the environment. What similarities and differences can you see in the two artists' approaches?
6. Gum leaves appear in many of Juan Ford's paintings. Conduct internet research on Ford's paintings and suggest what the gum leaves may symbolise.
7. How are Ford's paintings similar to a photograph, yet different?

Sample responses are available in your digital formats.

1.10 Blak DOUGLAS

Blak DOUGLAS (b.1970, Blacktown, Sydney, Dhungatti (Daingatti) from Burnt Ridge, Kempsey). A Sydney-based artist who previously worked under the name Adam Hill.

FORM Painting

CONTEXT Contemporary First Nations Australian, Sydney-based Daingatti man

PRACTICE A graphic, symbolic approach to painting

**CONVENTIONS
VIEWPOINT
PERSPECTIVE** Blak Douglas follows the conventions of frontal portraiture within a landscape, choice of subject and use of symbolism to express a cultural/political perspective. His work is from the viewpoint of a celebration of identity.



PLATE 1.10.1 Blak Douglas
Moby Dickens 2022
Archibald Prize 2022
synthetic polymer on linen
3 × 2 m

Blak Douglas is interested in social justice and creating art to act as a political weapon. It is significant that *Moby Dickens* is the first time a portrait of a First Nations Australian woman has won the Archibald Prize.

Douglas chose his good friend Wiradjuri woman Karla Dickens (subtopic 11.4) as his subject to enter this annual Australian portrait prize, of which he has been a finalist five times. With his win, Douglas became the second First Nations Australian artist to win the Archibald Prize in its 101-year history, after Western Aranda artist Vincent Namatjira won in 2020.

The title refers to the whale in the novel *Moby-Dick* by Herman Melville. Douglas represents Karla as a strong figure pursued by foreign forces. The figure of Karla holding buckets with a determined look and stance is defiant as the muddy floodwaters rise, as they did in her hometown of Lismore during the disastrous floods in 2022. The buckets with holes, Douglas says, **symbolise** the high **commissions** that many commercial galleries take on artworks sold.

Blak Douglas was brought up mainly in the working-class suburbs of western Sydney, which helped to shape his political consciousness and gave the artist an awareness of the dynamics of race and class in Australia. Douglas's paintings contain deep social and political commentary.

For example, Douglas often uses flat-bottomed clouds in his paintings as a symbol of the 'false ceiling of government'. Their appearance in *Moby Dickens* refers to the artist's opinion on the government's lack of leadership and assistance in the Lismore floods. Douglas has deliberately included 14 clouds in reference to the 14 days and nights of the first **deluge** in Lismore.

In some of Douglas's artworks, the flat-bottomed clouds also refer to the low ceiling of opportunity for many First Nations Australians.

Artist's statement

'True art is spoken/performed/viewed/witnessed with the heart. If you are not communicating something, surrender your space, as it is valuable beyond measure.'

Source: Blak Douglas, <http://australianhumanitiesreview.org/2007/08/01/a-sign-of-the-crimes/>

A major theme in Blak Douglas's paintings is the gradual destruction of our physical environment to feed corporate greed. In other words, making money is given priority over the wellbeing of people and the planet.

The artist aims to reach a wide audience with his often-confrontational paintings to convey his ideas and bring about social change. His artwork titles suggest that he employs an underlying wit to communicate his serious and controversial messages.

Blak Douglas comes from an artistic background, particularly on his mother's side. He only began to investigate his **heritage** at age 26, while studying graphic design at the University of Western Sydney. His studies in this field contributed to his graphic style of using bold areas of colour, a sense of pattern, distinct outlines and strong balance and symmetry.

Douglas has formal training in the yidaki (didgeridoo) from the cultural tutors and custodians of the instrument, the Yolngu of North-East Arnhem Land. He is a long-time member of Boomalli Aboriginal Artists Co-operative and has worked on the *Koori Mail*.

symbolise represent or stand for
commission a percentage of the sale of an item (such as an artwork) that goes to the agent who sold it (such as a gallery)
deluge severe flood
heritage the traditions, influences and experiences of a people or community

Resources

 **Weblink** Blak Douglas

1.10 CREATING AND MAKING

Skills and processes

Select a social issue of personal interest to you. Research imagery and possible symbols you could include, then draw up at least two possible compositions (arrangements). You could turn this into a painting or any other media, such as digital, video or performance. Document your processes, then display and evaluate your work as an instrument of change.

1.10 Exercise

Learning pathways

■ LEVEL 1

1, 2, 3, 4

■ LEVEL 2

5, 6, 8

■ LEVEL 3

7, 9, 10

These questions are even better in jacPLUS!

- Receive immediate feedback
- Access sample responses
- Track results and progress



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1.10 EXPLORING AND RESPONDING

1. Conduct internet research to explain what the Archibald Prize is.
2. Identify another Archibald Prize winner discussed in this topic.
3. Consider **PLATE 1.10.1** *Moby Dickens*. Decide whether the following statements are true or false.

Statement	True or false
a. <i>Moby Dickens</i> is a portrait of artist Karla Dickens.	
b. The buckets refer to the disastrous floods in Lismore in 2022.	
c. Blak Douglas is a First Nations Australian artist from the Torres Strait Islands.	
d. The clouds have several symbolic meanings to Blak Douglas.	

4. Interpret how Blak Douglas has worked within portraiture conventions (what is normally expected of portraiture, the generally accepted rules to represent a likeness).
5.
 - a. Describe the mood of the painting **PLATE 1.10.1** *Moby Dickens*.
 - b. Discuss the decisions Blak Douglas has made to make you sense this mood.
6.
 - a. Investigate Blak Douglas's use of symbols in this portrait of Karla Dickens (**PLATE 1.10.1** *Moby Dickens*).
 - b. Describe the painting methods/techniques he has used to help convey meaning.
7. The British who occupied and colonised Australia did so under the now-overturned doctrine of *terra nullius* (meaning 'land belonging to nobody'). This was experienced by First Nations Australians as an invasion that denied their occupation of, and connection to, Country.
Identify an aspect of **PLATE 1.10.1** *Moby Dickens* that might refer to this experience for First Nations Peoples.
8. Blak Douglas originally trained in photography and illustration. How do you think this has influenced his graphic style?
9. First Nations Australians feel a connection to and a responsibility for the land, water and sky. How is this expressed in this artwork, **PLATE 1.10.1** *Moby Dickens*?
10. Conduct internet research and investigate other artworks by Blak Douglas to explain how he uses wry humour (showing amusement at something that is also disappointing or annoying) to make cultural and politically-charged artworks about injustices.

Sample responses are available in your digital formats.

1.11 Abdul ABDULLAH

Abdul ABDULLAH (b.1986, Australian)	
FORM	Painting and photography
CONTEXT	Contemporary Australian
PRACTICE	Realism combined with symbols to challenge stereotypes and comment on concerns of identity
CONVENTIONS VIEWPOINT PERSPECTIVE	Abdul Abdullah uses the traditional conventions of realistic portraiture in painting and photography but subverts those conventions to add meaning and present the perspective of a multicultural person of Muslim religious background. The viewpoint is one of empathy for multiple perspectives.

Abdul Abdullah stimulates discussion through his critical reflections on Australian cultural identity in his art-making practice. He is a seventh-generation Australian on his father's side, while his mother is Malaysian.

Although not strongly religious himself, despite his father's conversion to Islam and his upbringing in a conservative Muslim environment, Abdullah is acutely aware of racial prejudice following the September 11 terrorist attacks and the 2005 Cronulla riots. Three of his four brothers attended art school, which may explain his broadened beliefs, while his sister owned a boxing gym after completing her Psychology degree.

Abdul Abdullah studied journalism before art, which influenced his interest in social and political issues. He graduated from art school in 2008, where he had concentrated on realistic painting, particularly portraits of friends and acquaintances. His practice includes painting and photography.

Painting

Abdullah's interest is in the surface, in building up layers of paint to create tone. He generally works in black and white acrylic underneath to establish features and three-dimensionality, then adds glazes of colour with oil paint. As well as his dramatic characterisations and the power of his portraits, a distinguishing feature of his work is his use of blank space, generally left as raw canvas in the background. He enjoys mixing media, sometimes using enamel paint as a background, and has increasingly used symbols such as a crown or confetti as a celebratory element.

In his paintings Abdullah has also included a balaclava (symbolic links to violence) to confuse the viewer and pose questions (the eyes and mouth revealed are actually various celebrities).

PLATE 1.11.1 Abdul Abdullah
Untitled self-portrait 2020
oil and aerosol on linen
183 × 163 cm

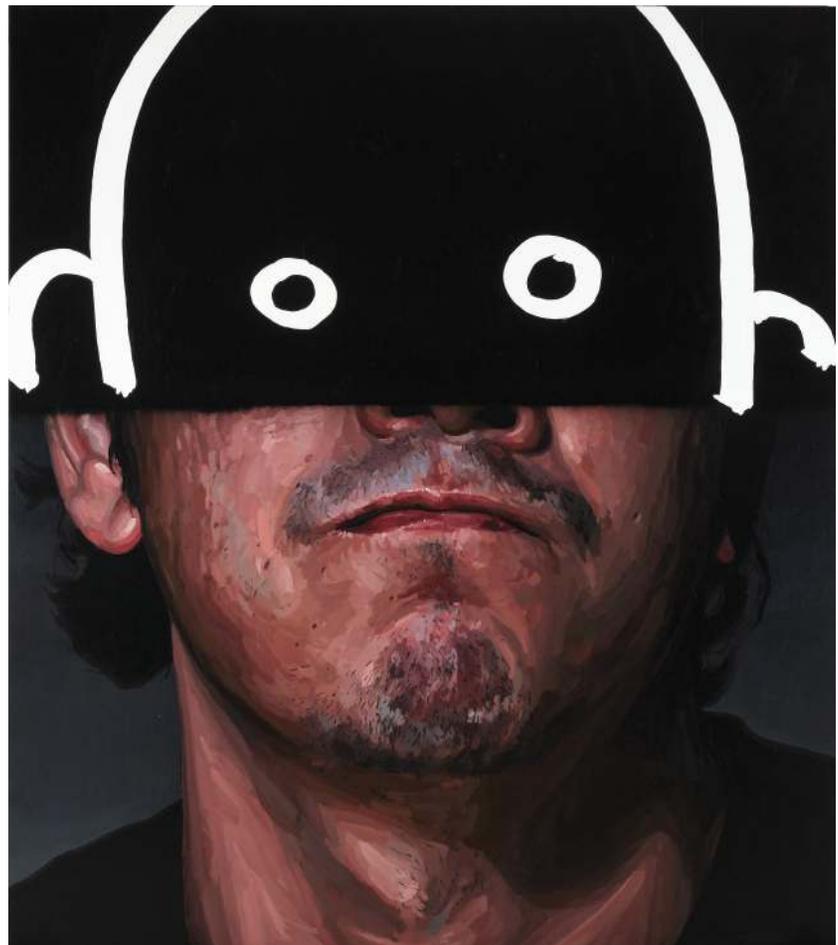


PLATE 1.11.1 Abdul Abdullah's *Untitled self-portrait* is a mischievous, fun combination of the conventions of realistic portraiture with the minimal comic line overlay associated with signage, animations and logos. This white line over representational images (both portraits and landscapes) has become a signature of Abdullah's work since 2017. He began with smiley face emojis but has since included symbols of both faces and hands to express complex emotions and ideas in a universally understood language.

PLATE 1.1.1 *Self-portrait after MD 2* (shown in subtopic 1.1) is a representation of a candid portrait caught unawares on a digital device — Abdullah's mobile phone. As such, it reflects our time, with the everyday use of technology, but also works on a deeper level as Abdul Abdullah realised that in this moment his image was reflected, rather than taken, and therefore it was neutral rather than posed. This painting reinforces his intention in his practice, to explore the tension between what is perceived or expected of a person or community and the reality of lived experience.

Artist's statement

Abdul Abdullah says of his self-portrait:

'The only thing I am certain of is my uncertainty, and in times of uncertainty there's something cathartic and self-affirming about constructing something only to destroy it.'

'In this self-portrait I borrowed from the traditional illusionary strategies of representative portraiture to construct a version of myself that characterised a personal, chronic sense of societal discomfort, before taking a \$16 can of spray-paint to cover it up.'

'It was important to me that this wasn't just a design element — the act of defacing is integral to its purpose. It doesn't matter how long it took to make the painting, what matters is my agency and my choice....no tradition inherently oppressive is worth maintaining.'

'I finished the painting the way I wanted, with two eyes and two ears that look out uncertainly towards something else.'

Source: Art Gallery Of NSW, <https://www.artgallery.nsw.gov.au/prizes/archibald/2020/30203/>

Photography

Abdullah often combines two contradictory **signifiers** — their mixing and juxtaposition confusing the viewer, who then questions what they see. One of the artist's self-portraits includes the Muslim symbol of the crescent moon and star set within the Southern Cross (which is actually a tattoo on his ribcage.) The tattoo has become his personal signifier of political identity.

Abdullah's photographs explore diversity, different communities and upbringing, questioning racial prejudice and stereotyping. Yet his work does not appear angry or violent and at times includes the element of humour.

He has used Anthony Mundine, the First Nations Australian boxer, as a subject of both painting and photography. *The Man 2013* is a comment on Abdullah's interest in **marginalised** communities, particularly in sport and politics. This realistic portrait with a gold crown drawn over it directly refers to the boxer Muhammed Ali's appearance on a US public affairs program. In the use of the crown symbol, we can see links with Basquiat (subtopic 14.2) who was also interested in sporting heroes.

Another comparison can be made to First Nations artist Vincent Namatjira and his artwork *Stand strong for who you are*, depicting himself with First Nations sporting figure Adam Goodes.

Influencing artists and friends include Vernon Ah Kee (subtopic 15.6) and Tony Albert (subtopic 15.8).

signifier an image or sign that stands alone, distinct from meaning

marginalised treated as insignificant



PLATE 1.11.2 Abdul Abdullah
Coming to Terms: Bride I (Victoria) 2015
C-type print
100 × 100 cm

The *Coming to Terms* series (2015 wedding photographs) was shot in Malaysia, Abdullah's mother's birthplace. The photographs are shot in a conventional wedding studio and comment on displacement and alienation, rather than any specific Muslim statement. Abdullah designed the costumes and added balaclavas to suggest innocence versus terrorism/violence.

on Resources

 **Weblink** Abdul Abdullah

1.11 CREATING AND MAKING

Skills and processes

1. Develop your Photoshop skills to create a digital collage of sporting heroes who have experienced prejudice for their beliefs, race or sexuality. Consider the visual conventions of using size to suggest importance and overlapping to give compositional interest. Document your sources for your collage.
2. Problem-solve how to use figures and symbolism to express your ideas on a form of bullying or social prejudice. Transform your drawing into a drypoint print. (See student sample in **PLATE 1.11.3**.)



PLATE 1.11.3 Student artwork by Luca Hill

1.11 Exercise

Learning pathways

LEVEL 1

1, 2, 3

LEVEL 2

4, 5

LEVEL 3

6, 7

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- Receive immediate feedback
- Access sample responses
- Track results and progress



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1.11 EXPLORING AND RESPONDING

1. Consider Abdullah's photograph **PLATE 1.11.2** *Coming to Terms: Bride I (Victoria)* and the accompanying information. Decide whether the following statements are true or false.

Statement	True or false
a. Abdul Abdullah designed the costumes.	
b. It was photographed under natural lighting.	
c. It is a real wedding.	
d. It makes us think about the stereotypes of wearing balaclavas.	

2. Describe Abdullah's painting technique to create realistic portraits. Look for the paragraph starting 'Abdullah's interest is in the surface, in building up ...'.
3. Abdul Abdullah uses the conventions of realistic portraiture (see Dürer, subtopic 1.2) but what does he add to make a contemporary comment on social issues?
4. Abdul Abdullah has called himself an outsider. How do his artworks develop the viewer's empathy and understanding of multiple perspectives on cultural issues? Use the **Abdul Abdullah** weblink in your Resources panel to help you form your opinions.
5. Examine how Abdul Abdullah combines realism and symbolism in his portraits to convey his meaning. Write one sentence considering his use of composition and techniques, and one that analyses the emotional impact and meaning.
6. Investigate Abdul Abdullah's artwork *You see monsters*. Explain your reaction to this work and what it highlights to you regarding racism and the treatment of minority groups.
7. Abdullah's work has been shortlisted five times for the Archibald Prize. Explain why you think Abdullah's work is so important to contemporary culture.

Sample responses are available in your digital formats.

1.12 Darren SYLVESTER

Darren SYLVESTER (b. 1974, Australian)

CONTEXT Contemporary Australian

PRACTICE Photography exploring social situations

**CONVENTIONS
VIEWPOINT
PERSPECTIVE** Darren Sylvester expresses empathy towards the subject, who is often an adolescent. Sylvester is concerned with relationships and contemporary culture, particularly music and movies.



PLATE 1.12.1 Darren Sylvester
My Place in the World 2012
lightjet print
120 × 160 cm
Image courtesy the artist and Sullivan+Strumpf

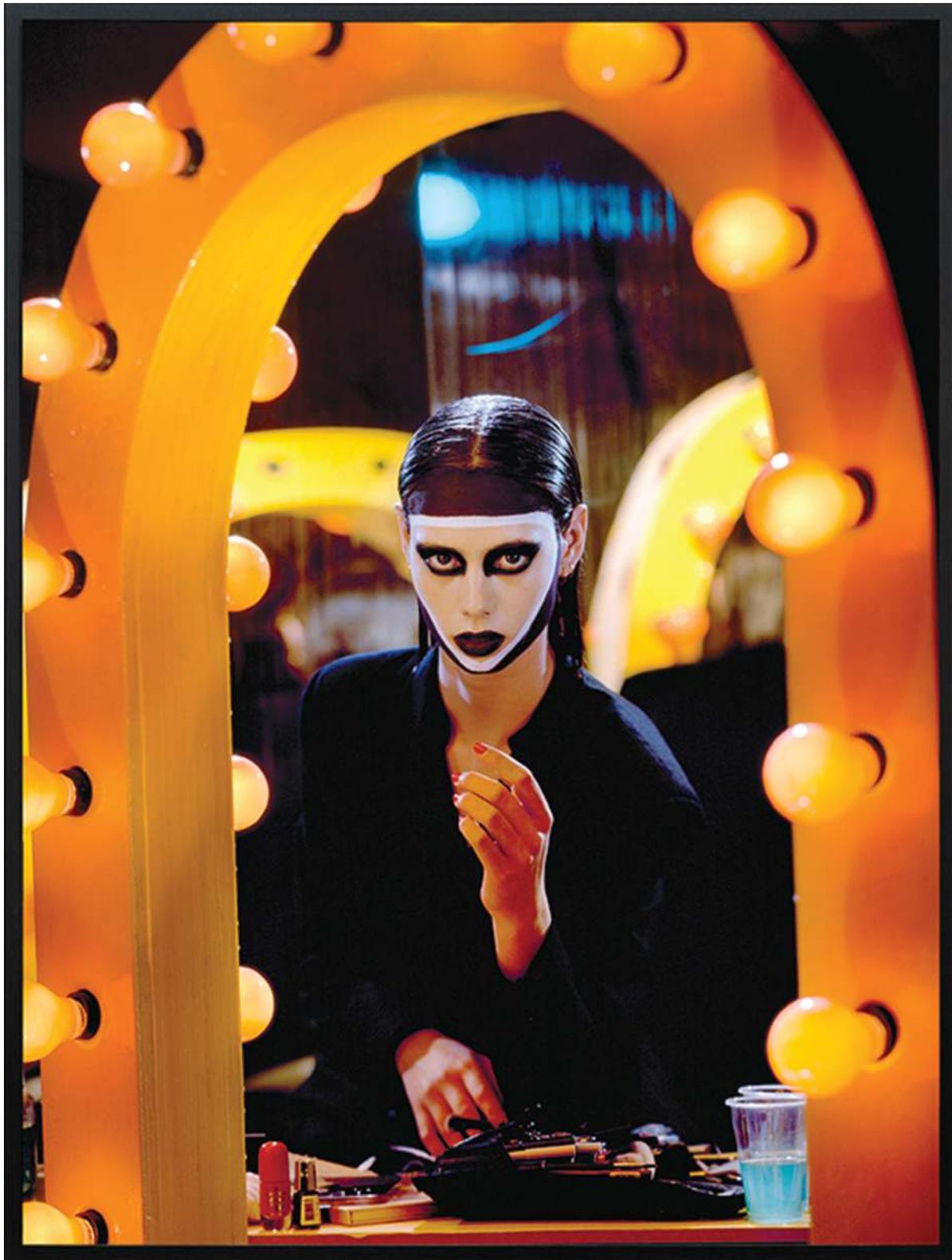


PLATE 1.12.2 Darren Sylvester
Made up in the vanity 2023
lightjet prints
160 × 120 cm
Edition of 3 + 2APs

In **PLATE 1.12.1** *My Place in the World*, Darren Sylvester has created a mood of someone in deep thought. The restricted colours and body language reinforce this concept. Warped concentric circles overlay the image as if he is sending out his thoughts in an attempt to communicate. We are reminded of science fiction movies and cartoons, where thoughts can be transmitted outwards. At first glance we may presume that these lines have been added digitally by using Photoshop but in fact Sylvester drew these lines, had them printed on **Perspex**, curved the Perspex in front of his image and then took the photograph.

Darren Sylvester carefully poses his large-scale colour photographs, yet they appear completely natural. His artworks generally comment on emotional states and relationships, in particular the influence of modern technological devices and **globalisation's** effects on how we relate to people and sustain friendships and relationships in general.

Sylvester carefully plans his work, deciding on lighting, any props and the angle of the shot, often taking up to 60 photographs before choosing the one to use for an exhibition. Sylvester uses minimal computer manipulation of his photographs.

Perspex a clear plastic resin, which is soft and easily moved when heated

globalisation the process of becoming international rather than national

1.12 CREATING AND MAKING

Practices and skills: digital

1. Think of a scenario (situation) that would cause a particular emotion such as fear, loneliness, anger, stress, excitement, worry, distress. Take a photograph of a friend acting out this emotion. (Don't forget to ask permission before taking the photograph.)

As the photographer, decide if you need to include an object, such as a mobile phone, to help suggest this situation. Also decide how you could crop the image to focus on the emotion as shown by the facial expression and body language. Look at the photographs taken by Darren Sylvester as inspiration.

- a. Consider how to manipulate your photograph to heighten the emotion.
 - b. Which Photoshop tool would you use to add more contrast?
 - c. Which Photoshop tool would you use to change or brighten the colour?
2. Create a stop motion animation on the theme of a split identity, showing different moods. You could work collaboratively in small groups; for example, one person could do the photography, two others could be the artists, and one could be in charge of the digital work. Work on large paper or use a whiteboard and marker.

Consider such moods as excited versus angry, calm versus provocative, whimsical versus fierce, thoughtful versus frenzied, depressed versus excited.

PROCESS

STEP 1 Draw an outline of a head, neck and shoulders on a whiteboard. Then draw a line from top to bottom (it does not have to be straight).

Write a storyboard of what you would include on each side, starting with the person then working outwards to include activities and objects. For example, what you wear, how your hair is combed, even your facial expression may change when you are in a certain mood.

STEP 2 Once you have planned what is to be drawn, have one person on each side add in the details.

Photographs will need to be taken after each detail is added. Use a tripod or rest the camera on a support to ensure your photographs are clear. You will need to take about 14 frames (photographs) to create one second of your stop motion animation.

STEP 3 Download your photographs into Movie Maker or a similar animation program.

STEP 4 Now is the time for editing and decision-making — consider the speed, title and credits and add music to help convey mood and meaning.

Don't forget to write an evaluation of your finished product and how effectively you worked as a group.

1.12 Exercise

Learning pathways

LEVEL 1

1, 2, 3

LEVEL 2

4, 5

LEVEL 3

6, 7, 8

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- Receive immediate feedback
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- Track results and progress



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1.12 EXPLORING AND RESPONDING

1. Decide whether the following statements are true or false.

Statement	True or false
a. Darren Sylvester uses photographs as reference for his paintings.	
b. Darren Sylvester is an American photographer of youth.	
c. Darren Sylvester carefully poses his subjects.	
d. Darren Sylvester is interested in adolescent culture: their music, relationships and concerns regarding identity.	

2. What did you first think or feel when you saw the ‘thought rings’ on the photograph, **PLATE 1.12.1** *My Place in the World*?
3. Read the information on Sylvester’s working methods. What does a photograph allow an artist to do that is more difficult in a drawing or painting?
4. What are some of the decisions to be made when taking a photograph?
5. Portraits are a rich source of social and cultural information. Titles will often give you a hint as to the artist’s intended meaning. What information is communicated about today’s society (for instance, values, influences, technology, relationships, class and age) in the photographs of Darren Sylvester?
6. Research other examples of Darren Sylvester’s works, such as *Your First Love is Your Last Love*, 2005. What do you think is the main subject matter or concern in his photographs?
7. Darren Sylvester’s artworks deal with hopes and dreams. He is interested in the social influences on people, particularly adolescents, such as current music and advertising. How is his work similar to that of Pop artist Andy Warhol?
8. Compare **PLATE 1.12.1** from 2012 and **PLATE 1.12.2** from 2023.
 - a. Identify any new concerns or challenges for present day youth.
 - b. Evaluate the devices Sylvester used to record the present and stimulate thought and feelings.

Sample responses are available in your digital formats.

1.13 Review

1.13 CREATING AND MAKING

1. Practise your portraiture skills using tracing and painting.

STEP 1 Find a photograph of a face in a magazine.

STEP 2 Photocopy it and trace it or copy it using a lightbox to get the outline of face, eyes, nose, mouth and eyebrows.

STEP 3 Paint the face in the style of one artist from this topic and the background in the style of another artist of your choice from this topic.

2. Further your drawing and portraiture skills using freehand drawing and painting.

STEP 1 Take a photograph of a friend or family member, including head and torso to the waist.

STEP 2 Use the photograph as reference to do an outline drawing (no shading needed). You may like to use the grid method shown in the subtopic 1.2 Creating and making task.

STEP 3 Divide your page into three sections (they do not need to be the same size) — you may use curving lines or straight lines.

STEP 4 Paint each section in the style of a different artist of your choice from this topic.

1.13 Exercise

1. By investigating a range of artists, from the sixteenth century to today, we have seen how portraits not only record what a person looks like but can give an insight into the person themselves, their life experiences and self-identity.

Portraits can also reveal the art conventions and social issues of the time, just as the technical skills, values and beliefs of the artist affect the purpose of the portrait.

Through analysing and comparing artworks with a similar subject — in this case, a portrait — you will not only increase your writing ability and widen your vocabulary but become aware of how art offers you another way of communicating.

As a revision exercise, identify for three artists from this topic the:

- conventions they used or broke for portraiture and for their chosen media (painting, photography, etc.)
 - approach or technique they employ
 - meaning or emotion expressed in one of their artworks of your choosing.
2. Contemporary art builds upon the traditions of portraits, yet often challenges the conventions that have been established.
 - a. Which artist in this topic has created a portrait without showing the entire head?
 - b. Which artists have created large-scale paintings?
 - c. Identify two artists who overwhelm their sitters with decorative patterns.
 - d. Identify two artists whose portraits also refer to environmental concerns.
 3. In a written essay, discuss the changing role of portraiture and the different media or techniques used by three artists. Consider purpose, social context, available materials and techniques used, as well as the effect on the audience.

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- Access sample responses
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2 The human figure

2.1 Overview

Like the human face, the human figure is a source of inspiration for artists and sculptors. Here the artist is concerned with not just the face, as they are in a portrait, but with an appreciation and representation of body shape and postures.

This preoccupation with the human figure or form dates from earliest times as people, particularly artists, tried to make sense of what it means to be human. As you work through this topic, consider why artists are interested in what makes us human. What do you think makes us human?



PLATE 2.1.1 Francis Upritchard
Here Comes Everybody 2022
 three cast bronze sculptures with patina
 a. 633 cm, b. 626 cm, c. 513 cm
 Welcome Plaza, Art Gallery of New South Wales

on Resources

 **Weblinks** Use the weblinks in the Resources panel to help you find artworks.

2.2 POLYKLEITOS

POLYKLEITOS (c. fifth century BCE, Greek)	
FORM	Sculpture
CONTEXT	Ancient or Classical Greek, fifth century before Christ
PRACTICE	Carved marble figures as perfect human beings — idealised
CONVENTIONS VIEWPOINT PERSPECTIVE	Polykleitos instigated the conventions of classical beauty by devising ideal proportions or ratios of one part of the figure to another from the viewpoint of depicting gods in human form.

Polykleitos belonged to the Classical style of Greek art, often called the Golden Age of Greek art. During this period, the Greek sculptors achieved mastery over all technical aspects of sculpture. They created relaxed figures displaying ideal physical beauty and correct anatomy. The sculptures thus appear perfected or **idealised**. Polykleitos developed a system or series of rules for representing the human body. He stated that the head should be one-seventh of the figure's height. The foot should be three times the length of the palm of the hand. The length of the leg from the foot to the knee and the distance between the knee and the centre of the abdomen should be six times that of the palm of the hand.

In **PLATE 2.2.1** *Doryphorus*, we have a sculpture **in the round** of a nude male in a relaxed pose, with his weight on one foot while the other knee is bent. He is a youth with an athletic, well-proportioned body. The feeling created by the sculpture is one of calm. There is no emotion on the face.

Polykleitos's figures often had their weight on one foot, thereby raising one hip and dropping a shoulder (an S-bend). When this weight shift causes a slight turn to the body, it is generally termed **contrapposto**. This technique was later adopted by the Renaissance artists.

To the Greeks, physical perfection was a link with the gods. Athletics was a favourite pastime, with competitive games taking place as part of religious festivals. Of these, the most important was the Olympic Games, held at Olympia every four years in honour of Zeus (god of the heavens and father of all the gods and goddesses). Sport was also considered important training for warfare.

Greek sculptors were moving towards **naturalism**, but they were less interested in individuals than in a universal way of representation. Therefore all young men were portrayed as tall, slender, perfectly proportioned, firm and muscular, and the young women as sturdy and healthy. They all appear serene and relaxed.

The naturalism of Greek art was not suited to the aims and ideals of medieval art. Naturalism was to re-emerge during the period of the Renaissance (see Raphael, subtopic 2.3).

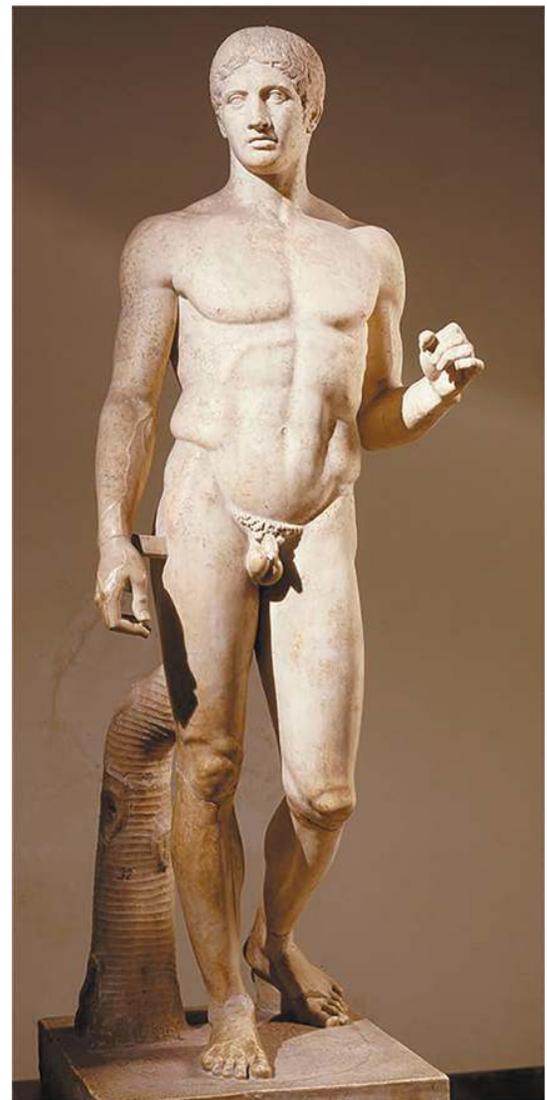
PLATE 2.2.1 *Doryphorus* c. fifth century BCE
Roman marble copy of a lost Greek bronze by Polykleitos
Museo Nazionale, Naples

idealised presented in an ideal form, without imperfections

in the round describes a three-dimensional sculpture that you can view from all sides

contrapposto sculpture of the human body in which shoulders and chest are turned slightly one way, hips and legs another

naturalism relaxed, realistic depiction



 **Weblinks** Polykleitos
Classical Greek art

2.2 CREATING AND MAKING

1. Take photographs of three friends in relaxed positions (with their consent). Arrange them into an interesting composition to suggest a mood or situation. Include a background. Draw it using either charcoal or ink wash.
2. Take photographs at a sporting event, such as your school athletics carnival. You could interpret them in a different medium (such as a painting or collage).

2.2 Exercise

Learning pathways

■ LEVEL 1

1, 2, 3

■ LEVEL 2

4, 5

■ LEVEL 3

6, 7, 8

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2.2 EXPLORING AND RESPONDING

1. Stand in the position of the figure in the **PLATE 2.2.1 Doryphorus** sculpture. Describe how you feel.
2. Athletes performed in the Olympic Games in the nude.
 - a. What effect do you think that would have had on the Greeks' ideas of nudity?
 - b. How might it have influenced what they considered to be the perfect human figure?
3. Decide whether the following statements are true or false.

Statement	True or false
a. Polykleitos was a classical Roman sculptor.	
b. Polykleitos sculpted the true likenesses of real, individual people.	
c. Polykleitos carved idealised sculptures in marble.	
d. Polykleitos is known for considering the proportions of the figure and using contrapposto.	

4. List three characteristics of Classical Greek sculpture.
5. Four art terms have been explained in the vocabulary section in this subtopic. Write one sentence about each of these terms and explain how it applies to **PLATE 2.2.1 Doryphorus**.

Art term/vocabulary	Explanation
a. idealised	
b. in the round	
c. contrapposto	
d. naturalism	

6. In what ways is Greek sculpture a reflection of the beliefs, values and lifestyle of the ancient Greeks?
7. **PLATE 2.2.1 Doryphorus** has been carved in marble. Find another sculptor in this book who carves sculptures out of marble. How are their sculptures similar in technique, yet different in subject matter and purpose?
8. Look at the work of Renaissance artist Michelangelo. What similarities to Greek art are there in his work? How do they differ?

Sample responses are available in your digital formats.

2.3 RAPHAEL

RAPHAEL (1483–1520, Italian)

FORM	Painting
CONTEXT	High Renaissance in Italy
PRACTICE	Painting humans in a natural way as individuals in a real world
CONVENTIONS VIEWPOINT PERSPECTIVE	Raphael developed conventions of tonal blending to show solidity of figures. Although depicting religious (Catholic) stories, people are individual and relate to each other. He also developed the convention of perspective to show depth in a painting.



PLATE 2.3.1 Raphael
The School of Athens 1509–11
wall fresco
579 × 807 cm
Signature Room, Vatican, Rome

Raphael reflects his world, conveying to the viewer a sense of peace, calmness and harmony. His artworks were highly respected at the time as creations of a master painter, and as objects of beauty.

In **PLATE 2.3.1** *The School of Athens* we see various groups of figures in a large area of a classical building. The painting is **symmetrically** balanced, with the central arches and the figures fairly evenly divided on each side. This creates a sense of harmony and unity. The main arch helps to hold the painting together, creating a feeling of balance. The architecture cleverly leads the eye back in space to a central focal point, and the pattern on the floor joins in the middle.

symmetrical describes an image in which each side has equal weight and equal balance

Even though there are some 60 figures in **PLATE 2.3.1** *The School of Athens*, in various positions, there is still a sense of order and naturalness. Raphael has used the method of **foreshortening** that was being experimented with in the Early Renaissance. Raphael also displays his knowledge of anatomy. The figures are alive and animated with emotion; they bend, twist, think and converse with others. Each is an individual.

Raffaello Sanzio (Raphael) is a typical **High Renaissance** artist. His work reveals the main characteristics of this style, these being:

- a feeling of harmony and balance
- calmness and serenity
- an ideal world without imperfections
- an understanding of perspective, resulting in the creation of deep space — foreground, middle ground, far distance
- an understanding of the proportions of the human figure.

Raphael was born in Urbino. In about 1504 he went to Florence, then in 1508 on to Rome, the centre of High Renaissance art.

In Rome, at the age of 25, he was asked by Pope Julius II to decorate the papal rooms in the Vatican. Raphael worked in one part of the Vatican, the Signature Room, at the same time as Michelangelo was working on the Sistine Chapel, also within the Vatican.

PLATE 2.3.1 *The School of Athens* actually symbolises **philosophy** and the search for truth. Greek philosophy was a strong influence on Renaissance thought. In this work, Raphael has depicted Greek philosophers such as Plato and Aristotle.

Raphael's work reflects the ideas, beliefs, achievements and society of his time. He is also known for his peaceful paintings of the **Madonna** that reflect a sense of grace and beauty. In **PLATE 2.3.2** *The Aldobrandini Madonna*, the Madonna and the two babies form a triangle, and Mary looks down tenderly at one of the children. They have been painted in a room with a natural background, seen through the archways; there are mountains in the far distance. The mood is one of calm and peace. Fine, gold halos remind us that this is a religious painting. Raphael painted more than 100 Madonna paintings. He was a popular, well-liked artist in his time and, as a result, quite wealthy.



PLATE 2.3.2 Raphael
The Aldobrandini Madonna c. 1510
 oil on wood panel
 38 × 32 cm
 The National Gallery, London

foreshortening drawing/painting technique in which parts of the body that are closer to the viewer appear larger, and limbs appear shorter

High Renaissance a short period of the most exceptional artistic production in the Italian states

philosophy the search for knowledge and wisdom

Madonna a medieval Italian term for a noble or otherwise important woman; most often used in reference to the Virgin Mary, mother of Jesus Christ and common icon of Christianity

2.3 CREATING AND MAKING

Processes and photomedia skills

1. Have three of your classmates copy the positions of three of the figures in **PLATE 2.3.1** *The School of Athens* and take a series of photographs of them. Pose them in their own clothes and in a contemporary setting. (They could be on the steps of your school hall or outside a building in the city perhaps.)

This activity should help you understand the Post-Modern method of **appropriation**.

appropriation the taking of images from past artworks and putting them in a new context to alter their meaning

Processes and drawing skills

2. Complete a figure drawing, using students as models. These could be overlaid and developed into expressive line work or used as stencils. Areas could be in-filled with recycled, sustainable materials such as fragments of fabric or wallpaper/wrapping paper. Use an overlapping silhouette approach to figure areas.

2.3 Exercise

Learning pathways

■ **LEVEL 1**
1, 2

■ **LEVEL 2**
3, 4, 5, 6

■ **LEVEL 3**
7, 8

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2.3 EXPLORING AND RESPONDING

1. Decide whether the following statements are true or false.

Statement	True or false
a. There is disorder and tension in Raphael's paintings.	
b. Backgrounds are either flat or look false in Raphael's paintings.	
c. There is a sense of harmony and calmness in Raphael's paintings.	
d. Raphael never achieved success or fame in his time.	

2. Explain how Raphael has used light in **PLATE 2.3.1** *The School of Athens*. How has it allowed the artist to achieve realism with his figures?
3. How has Raphael shown a sense of depth or distance in **PLATE 2.3.1** *The School of Athens*?
4. Explain where foreshortening has been used in **PLATE 2.3.1** *The School of Athens*. (Hint: Look at the definition of foreshortening.)
5. In **PLATE 2.3.1** *The School of Athens*, Raphael has placed people in groups. What effect does this have?
6. Raphael painted many Madonna paintings. Why do you think they were so popular?
7. Explain how Raphael creates a recognisable religious painting in **PLATE 2.3.2** *The Aldobrandini Madonna*, yet also shows the new interest in Humanism (a Renaissance movement that promoted the idea that humans are at the centre of their own universe and should embrace human achievements in education, classical arts, literature and science).
8. Discuss the development of naturalism (relaxed, realistic depiction) in Renaissance painting by referring to the work of Giotto, Masaccio and Raphael.

Sample responses are available in your digital formats.

2.4 Alberto GIACOMETTI

Alberto GIACOMETTI (1901–1966, Swiss)	
FORM	Sculpture
CONTEXT	Modernism — early twentieth-century Europe
PRACTICE	Cast bronze statues of various sizes and in groups of figures
CONVENTIONS VIEWPOINT PERSPECTIVE	Alberto Giacometti broke traditional sculpture conventions for the figure, moving away from realism to distortion from an emotional viewpoint, and giving us new perspectives on human relationships.

Alberto Giacometti dealt with issues of loneliness, the disjointed relationships that humankind experiences and the loss of the sense of the individual in the modern world of cities and the busy lives that they encourage. A Modernist sculptor and obsessive drawer, Giacometti used heads and distorted figures as his main subjects. Giacometti saw art as a means of communicating to others what he saw and felt. He wished his artworks to reveal his memories and his concern with the concept of **mortality**.

mortality the inevitability of death for humans
gaunt extremely thin
immensity extreme size
vulnerable sensitive, exposed to or not protected from hurt
existentialist concerned with existence of the individual as free and determining his or her own development

Giacometti's figures seem to be threatened by the idea of solitude. The typically **gaunt** frames, wiry bodies and knobbly, textured skin exist in **immensities** of space. Even though his figures are often shown in action (e.g. **PLATE 2.4.1** *Man Pointing*, 1947 and *Walking Man*, 1947), they are almost shadows, creating a sense of **vulnerability** rather than forceful movement. His figures exist, yet, in the **existentialist** philosophy, they lack life.

Perhaps it was Giacometti's friendship with philosopher Jean-Paul Sartre that led him to seek answers to questions of human existence. Existentialists believe you have to make your own meaning or significance in the world. In existentialist philosophy, which intensified after the experience of World War II, the only certainty is death. Giacometti's work is thus a reaction to the post-war social conditions; in particular the questions and void left by the experiences of the war, such as concentration camps and the atomic bomb. Giacometti came to realise that the main difference between a living person and a corpse was the gaze. His works seem to ask 'what does it mean to look, to suffer, to live?'



PLATE 2.4.1 Alberto Giacometti
Man Pointing 1947
 bronze sculpture
 17.8 × 95 × 52 cm
 © The Estate of Alberto Giacometti (Fondation Giacometti, Paris and ADAGP, Paris), licensed in the UK by ACS and DACS, London 2023.

Through his works, Giacometti seems to be trying to reach the inner soul hidden under the appearance of bodies and heads, to discover the secret hurt in every being. His figures appear haunted by sorrow, yet are deeply fascinating.

The sculpture **PLATE 2.4.2** *City Square* shows people walking. The figures are close to each other, yet the space between them separates them as they walk in different directions. There is a feeling of isolation, as if personal communication is lost. Giacometti has reduced each figure to its simplest, elongated expression. They are frail, thin figures as if eroded by time, their skin scarred and pitted.

Alberto Giacometti's figures do not represent an ideal of beauty, with perfect body proportions and refined facial features, like the sculptures of classical Greece (see Polykleitos, subtopic 2.3). Instead, Giacometti creates a unique sculptural visual language. Each of his sculptures is easily identified as a Giacometti. He has created his own symbol for humanity. Most of his later sculptures were cast in bronze, but his earlier work used clay on a wire armature, or plaster which he hacked into with a cleaver to work and rework the surface.



PLATE 2.4.2 Alberto Giacometti

City Square 1948

bronze sculpture

21.6 × 64.5 × 43.8 cm

New York, Museum of Modern Art (MoMA)

Digital image © 2013, The Museum of Modern Art/SCALA, Florence © Fondation Alberto et Annette Giacometti / ADAGP. Licensed by Viscopy, 2013.

2.4 CREATING AND MAKING

Develop your skills to express mood

Create a drawing, painting, collage or series of photographs to explore a theme or mood expressed in Giacometti's art.

2.4 Exercise

Learning pathways

■ LEVEL 1

1, 2, 3

■ LEVEL 2

4, 5, 6

■ LEVEL 3

7, 8

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2.4 EXPLORING AND RESPONDING

1. Decide whether the following statements are true or false.

Statement	True or false
a. Alberto Giacometti was a Modernist artist.	
b. Alberto Giacometti carved his sculptures in marble.	
c. Alberto Giacometti's sculptures are about eating disorders.	
d. Alberto Giacometti was a Swiss artist.	
e. Alberto Giacometti's sculptures are elongated, with enlarged feet.	

2. Fill in the missing words to complete the following passage.

The sculpture **PLATE 2.4.2** *City Square* shows people _____. The figures are close to each other, yet the _____ between them _____ them as they walk in _____ directions. There is a feeling of _____, as if personal _____ is lost. Giacometti has _____ each figure to its simplest, _____ expression.

3. Do you think the lack of social interaction, of talking and touching, as expressed in Giacometti's works, is relevant to us today? (Consider the effect the mobile phone, texting and social media have had on the way we communicate.)
4. Is the social problem of loneliness and alienation still prevalent? How is it communicated in today's world?
5. Analyse Giacometti's sculptural style in terms of the art elements and principles of mass, line, space and texture. Analyse how he uses space to create mood.
6. Assess how successful Giacometti is in conveying his meaning through his choice of media and technique.
7. Modernism was an art period in which artists expressed their emotions and ideas, while striving for new ways to represent people in their world. Ultimately artists reached abstraction (not attempting to represent an accurate depiction of reality), as they moved further away from merely depicting what they saw. Why do you think Giacometti is an important Modernist artist?
8. Conduct internet research to investigate Giacometti's portrait drawings and compare them with his sculptures.

Sample responses are available in your digital formats.

2.5 Sopheap PICH

Sopheap PICH (b. 1971, Cambodian)

FORM	Sculpture
CONTEXT	Contemporary Cambodian
PRACTICE	Sculpture using traditional craft skills of bamboo weaving
CONVENTIONS VIEWPOINT PERSPECTIVE	Sopheap Pich combines conventions of sculpture with Cambodian craft to provide a new perspective on the social changes and beliefs of his culture of birth.

The sculptures of Sopheap Pich, although making reference to the body (in **PLATE 2.5.1**, the body of **Buddha**), are almost abstract in their simplicity and use of the weaving or basketry craft process. By using rattan and bamboo as his materials, Pich reflects the traditional craft, culture and history of Cambodia; yet, as art, his works are quite contemporary in approach.

By making the figure hollow and letting it unravel, Pich entices us to make our own interpretations. His sculptures represent a blend of his Cambodian upbringing (he fled Cambodia in 1979) and his experience of contemporary art while living and studying in the United States. Pich returned to Cambodia in 2002, and much of his work focuses on current changes in Cambodian society, including health and social problems.



PLATE 2.5.1 Sopheap Pich
Buddha (from '1979' series) 2009
rattan, wire, dye
Installed dimensions: 220 × 110 × 30 cm
Collection: QAGOMA
Photo by Vandy Rattana Queensland Art Gallery
Collection

Buddha the teacher (c. sixth century BCE) who developed the philosophy known as Buddhism

Artist's statement

'Relying on intuition, process and natural materials as a way to create forms that allude to different ideas is central to the pain and pleasure of my art-making.'

 **Weblinks** Sopheap Pich
Olive Cotton
Max Dupain

2.5 CREATING AND MAKING

Photomedia

1. Take a series of photographs of people through patterned surfaces. These surfaces could be household objects, such as lattices or blinds. Alternatively, you could create your own surfaces by cutting out patterns/shapes in paper (you could use a laser cutter) to cast shadows suggesting tattoos or cultural rituals. Other shadows, such as from branches or leaves, could be used. You may like to manipulate your photographs using Photoshop.

Use the weblinks in your Resources panel to see the black and white (gelatin silver) photographs with strong shadows by Olive Cotton and Max Dupain.

Sculpture

2. Construct a section of the body in wire or cane, or do a body cast using plastic wrap or sticky tape. (Wrap a part of the body in plastic, then wrap with wide sticky tape, cut it off the body and then re-join the cuts with more sticky tape.) Look at the work of Sopheap Pich for inspiration.

2.5 Exercise

Learning pathways

LEVEL 1

1, 2, 3

LEVEL 2

4

LEVEL 3

5

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2.5 EXPLORING AND RESPONDING

1. **MC** Identify which of the following statements about Sopheap Pich is most correct.
 - A. Sopheap Pich is a Modernist artist.
 - B. Sopheap Pich is a Thai Hindu sculptor.
 - C. The sculpture **PLATE 2.5.1 Buddha** by Sopheap Pich is unfinished.
 - D. Pich uses basketry to create contemporary sculptures, reflecting his Cambodian culture.
2. Write your own interpretation of **PLATE 2.5.1 Buddha**. You may like to include some of the following words and phrases:

flowing lines restrained detail swell and contract linear shadows
empty spaces traditional craft

3. How is **PLATE 2.5.1 Buddha** a contemporary piece of art that reflects Cambodian culture?.
4. Why do you think Pich uses simple materials such as rattan, bamboo and metal wire, manipulating them with razor blades, knives, axes or a blowtorch?
5. Investigate social and political changes in Cambodia around 1979 when Sopheap Pich fled the country. How might these have had an impact on the viewpoint in his later work?

Sample responses are available in your digital formats.

2.6 Francis UPRITCHARD

Francis UPRITCHARD (b. 1976, New Zealand – lives mainly in London)	
FORM	Sculpture
CONTEXT	Contemporary New Zealand artist, working mainly from London, recent commissioned work in Sydney
PRACTICE	Lanky figurative sculptures in pliable moulding material, polymer plastic and balata (rubber)
CONVENTIONS VIEWPOINT PERSPECTIVE	Francis Upritchard works within the conventions of figurative sculpture to draw an emotional reaction from the viewer. Upritchard works from an imaginative viewpoint, from no fixed perspective but seeming to link the past with the future.

Francis Upritchard blends a variety of sources of inspiration, from fantasy literature to mythology, ancient sculptures and science fiction. But ultimately she presents us with another world; these distorted and elongated figures amuse and entice us. Their colour and size attract the viewer from a distance, while on approach the allure is to walk among the figures, even between their legs, to appreciate their size, form and finer surface details.



PLATE 2.6.1 Francis Upritchard
Here Comes Everybody 2022
three cast bronze sculptures with patina
a. 633 cm, b. 626 cm, c. 513 cm
Welcome Plaza, Art Gallery of New South Wales

At times Upritchard works in multicolours or adds clothing but for **PLATE 2.6.1** *Here Comes Everybody*, each figure is a shade of blue or green, the **patina** applied to the bronze as if it is already weathered. This work is displayed in the Welcome Plaza of Sydney Modern, the new building at the Art Gallery of NSW. Francis Upritchard breaks the conventions of carving in marble or first using clay or plaster to create the originals to be cast in bronze for figurative sculptures. Instead she begins by using a malleable substance, balata, a rubber sourced from near the mouth of the Amazon River in Brazil. The lumpy, tactile quality of the balata is then transferred into the final cast.

These three large-scale creatures, with their elongated legs, irregular length arms and oversized feet and hands, interact with the architectural supports but also command the space. They appear old and frail, yet there is also a young, playful, tactile quality about them, highlighted by the fun details of tiny frog- and lizard-like creatures crawling on the feet and making their way up the legs. There is no concern for anatomy in the conventional sense. They appear human but no human skeleton would fit inside them; instead, they seem to have an affinity to the limbs of gnarled old trees. Upritchard invites visitors to not only touch these mythical creatures, but to hug them.

patina a green or brown film on the surface of bronze or similar metals, produced by oxidation over a long period

Artist's statement

Of *Here Comes Everybody* Upritchard said: 'I wanted something that had a similar echo of the rational structure but was completely irrational and much more natural.'

Source: *Vogue*, December 2022. Article by Jane Albert.



PLATE 2.6.2 A detail of Francis Upritchard's *Loafer*, a bronze and concrete installation in Auckland, New Zealand. This artwork showcases the distorted figures common to Upritchard's work.

2.6 CREATING AND MAKING

Processes and sculpture skills

1. Investigate various imaginative characters from animation, film, children's books and mythology and create your own unique human-like creature. Begin with some sketches to work out your ideas. You may like to work in a modelling material such as paper clay or play dough to experiment with a 3D version or create an animation. You could take inspiration from Alberto Giacometti (subtopic 2.4) as well as Francis Upritchard.
2. Create a figurative sculpture to explore a human emotion. Look at Rodin's *The Thinker*, and the work of Alberto Giacometti (subtopic 2.4) and Francis Upritchard before you begin.

2.6 Exercise

Learning pathways

LEVEL 1

1, 2, 3

LEVEL 2

4, 5

LEVEL 3

6

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2.6 EXPLORING AND RESPONDING

1. Decide whether the following statements are true or false.

Statement	True or false
a. Francis Upritchard is an Australian sculptor of large realistic figures.	
b. Francis Upritchard creates imaginative, distorted figures.	
c. Francis Upritchard first molds her sculptures from clay.	
d. Francis Upritchard's sculptures are realistic and in proportion.	
e. Francis Upritchard's sculptures entice you to touch them.	

2. Identify the features that make **PLATE 2.6.1** *Here Comes Everybody* fanciful (highly imaginative).
3. Why do you think **PLATE 2.6.1** *Here Comes Everybody* would appeal to children?
4. What aspects of **PLATE 2.6.1** *Here Comes Everybody* make it suitable for the Welcome Plaza of the Art Gallery of New South Wales? (Read Francis Upritchard's intention in her quote.)
5. Compare and contrast the figurative sculptures of Alberto Giacometti (see subtopic 2.4) with those of Francis Upritchard.
6. Write a story or poem to accompany Upritchard's sculptures or use her characters in a short play.

Sample responses are available in your digital formats.

2.7 Review

2.7 CREATING AND MAKING

1. Follow the steps below to practise capturing the human figure.

STEP 1 Draw a figure by one of the artists in topic 2. Redraw it so that it overlaps (may be at an angle or a slightly larger size).

STEP 2 Trace around the outlines in black.

STEP 3 Fill in the areas or shapes created with various patterns. Consider repeating some patterns to give your artwork a sense of balance or unity.

2. Draw a figure in such a way as to create a definite mood. For example, you could work in charcoal to portray a person huddled in a corner to show fear or depression.

2.7 Exercise

1. We began this topic by establishing the conventions of creating a likeness of the figure in a realistic way. Artists working with paint need to consider the position of the figure on the canvas, the use of tone and a light source to show the figure as three dimensional, and whether to include a background or not.

Sculptors work mainly with proportion, scale, mass, negative space (space in between solid areas) and textures. They vary these elements to add emotion or meaning.

Consider the varied media the artists in this topic have used to represent their human subjects. Think about what skills and knowledge you have learned through your own art-making and in responding to the different featured artworks.

Now set yourself up to three learning goals for the future.

2. Write a short essay concerning the approach to the figure in art by analysing the work of two artists. Include at least one from topic 2 but you may also select from other artists in this resource.

STEP 1 Introduction

You will need to include the artists' names, countries, context (art period or style) and titles of their artworks.

STEP 2 Analyse Artist 1

Refer to two of the artist's artworks that include at least one figure.

Ask yourself the following:

- What do you see (the arrangement or composition, relationship of figure to background)?
- How have they shown the figure (position, mood)?
- How have they used the art elements (line, direction, shape, size, tone, colour, texture) and art principles (repetition, unity, balance, harmony)?
- What technique have they used — is the figure realistic or distorted, is there a mood? Why do you think the artist created it this way? Is there a meaning suggested?

STEP 3 Analyse Artist 2

Repeat the process used for Artist 1.

STEP 4 Conclusion

Summarise the main approaches by each artist. Are there any similarities? What are the main differences?

3. Analyse the work of two artists who create a definite mood through their use of figures or reflect their times and culture. Choose at least one artist from topic 2 but the other artist can be chosen from any topic in this resource.

Sample responses are available in your digital formats.

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UNIT 2 Humanity

LEARNING SEQUENCE

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UNIT OVERVIEW

The depiction of the figure can fall into various categories, from a nostalgic look at childhood and the importance of family, to expressing our admiration of individuals, even raising them to the status of a hero or celebrity. Through making and responding to artworks, we can investigate the values associated with important life events and concerns.

With the figure, artists can explore relationships or symbolise humanity in general, challenging our beliefs and highlighting social issues. Different viewpoints expressed by artists help us understand our lives and those of others. Investigating the cultural context (time, place) of artworks allows us to appreciate the meanings intended by the artist as a reflection of values, traditions and cultural practices. Through making artworks in various media, you will learn skills to increase your means of visual expression, and to be innovative and heighten your understanding of human experience.



Dadang Christanto

They give evidence

(Mereka Memeri Kesaksian)

1996–1997

terracotta powder mixed with resin/fibreglass, cloth and resin

ht 200 cm (male)

Purchased 2003 AGNSW

3 Family

3.1 Overview

Each family is unique. You may have brothers and sisters, be an only child, have half brothers or sisters, be adopted, have a grandparent living with you, or your parents may be divorced. You may have two dads or two mums, or only one parent. You may even include your pets as important members of your family. Our memories begin in childhood, with the way we play and learn. Relationships within a family have an effect on how we see the world. Family structures and ways you celebrate may be a reflection of your cultural background.



PLATE 3.1.1 Salvatore Zofrea

The death of my grandfather, from the suite Appassionata 1994–1999

woodblock print, printed in black ink on heavy white Japanese Hitachi paper

40.0 × 60.0 cm blockmark; 84.0 × 63.6 cm sheet

Art Gallery of New South Wales, Sydney

© Salvatore Zofrea/Copyright Agency

3.2 Charles BLACKMAN

Charles BLACKMAN (1928–2018, Australian)	
FORM	Painting
CONTEXT	Modern Australian
PRACTICE	Paintings linked to personal experiences and interests
CONVENTIONS VIEWPOINT PERSPECTIVE	Charles Blackman broke the conventions of realism through distortion and an imaginative approach, often from the perspective of a child.



PLATE 3.2.1 Charles Blackman

Feet beneath the table 1956

tempera and oil on composition board

106.5 × 121.8 cm

National Gallery of Victoria, Melbourne

Presented through the NGV Foundation by Barbara Blackman, Honorary Life Benefactor, 2005

© Charles Raymond Blackman / Licensed by Viscopy, 2013.

The Australian painter Charles Blackman was the only boy in a fatherless, underprivileged family of four. His relationship with his mother and sisters created a sensitivity and awareness of emotions. Another influence on his life and painting was his wife Barbara, who had failing eyesight. This made Charles Blackman more aware of human feelings and actions. It also helped foster his love of reading, as he read aloud to his wife. Blackman read mainly fantasy and poetry and the influence of these books can be easily seen in his *Alice in Wonderland* series of paintings.

Charles Blackman created many paintings of **domestic** scenes, such as mother and child, picnics and children playing. Many expressed loneliness. Charles Blackman often mixed elements of the real world and his dreams or fantasies.

Critic's statement

Art critic James Gleeson wrote in the *Sun* newspaper in July 1969 that 'Blackman opens up the doorway from the world of ordinary events into the world of the artist's imagination, where children play or dream or float unfettered by the bonds of everyday realities'.

Charles Blackman created his famous *Alice in Wonderland* series of artworks in the 1950s. The series is based on the story by Lewis Carroll of Alice's journey into the imagination — an absurd world that contained some horrible things, as well as both the odd and beautiful such as the misplaced feet in **PLATE 3.2.1** *Feet beneath the table*. Here Alice sits calmly yet her eyes are staring. The head is out of proportion to the neck while the table tilts at an absurd angle adding to the fantasy quality. The surface has a textured feel due to the layers of paint that have been applied with rough brushstrokes.

There are obvious symbols which link the painting to the *Alice in Wonderland* story; the teapot, rabbit, Alice herself and her distinctive shoes.

Charles Blackman was an Australian Modernist artist who aimed to create his own unique figurative painting style, moving away from traditional realism. We can, however, see some links to the European Modernist Surrealist art movement in his use of distortion, unusual objects and combinations of different viewpoints to create an imaginative, dream-like world.

domestic to do with family or home life

3.2 CREATING AND MAKING

Processes and skills

STEP 1 Select a classic children's book, such as *The tale of Peter Rabbit* by Beatrix Potter.

STEP 2 Edit the story (or a section of the story) to make it more modern. Consider having it take place in Australia if it doesn't already.

STEP 3 Illustrate your rewritten version. You could try to copy the style of Charles Blackman or attempt your own style.

Resources

 **Weblink** Charles Blackman

3.2 Exercise

Learning pathways

■ LEVEL 1
1, 2, 4

■ LEVEL 2
3, 5, 6

■ LEVEL 3
7, 8, 9

These questions are even better in jacPLUS!

- Receive immediate feedback
- Access sample responses
- Track results and progress



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3.2 EXPLORING AND RESPONDING

1. Decide whether the following statements are true or false.

Statement	True or false
a. Charles Blackman was a European Surrealist.	
b. Charles Blackman distorted his figures.	
c. Charles Blackman created a fantasy world with children and animals.	
d. Charles Blackman created realistic paintings with correct perspective.	

2. Complete the following passage from the critic's statement, by filling in the missing words.

'Blackman opens up the doorway from the world of _____ events into the world of the artist's _____, where _____ play or _____ or float unfettered by the bonds of _____ realities'.

3. Several of Charles Blackman's paintings show heads turned away or eyes downcast.
 - a. What effect do you think this creates?
 - b. Can you suggest why Blackman would do this?
4. Consider **PLATE 3.2.1** *Feet beneath the table*.
 - a. Describe what you think Alice is thinking.
 - b. What emotions might she be feeling?
5. **PLATE 3.2.1** *Feet beneath the table* gives you the idea that Alice is not painted from the observation of a real person but instead has an imaginative, almost dreamlike approach. Identify any elements in the painting that demonstrate this.
6. Does reading biographical and historical information help you understand an artist's meaning or their choices in subject matter? If so, how does it help in the case of Charles Blackman?
7. In giving their opinion of an artwork, art critics often do not just describe what everyone can see but give an insight into the meaning or intention of the artist. What are the key words in the comment by James Gleeson on Charles Blackman?
8. Investigate other works by Charles Blackman to piece together the story of *Alice in Wonderland*. What recurring symbols has Blackman used to link the series?
9. Can you see any similarities with the Surrealist artists? (*Hint*: Look up the artwork *Living Still Life* by Salvador Dali.)

Sample responses are available in your digital formats.

3.3 Salvatore ZOFREA

Salvatore ZOFREA (b. 1946, Italian/Australian)

FORM	Printmaking
CONTEXT	A Modernist approach, working in Australia
PRACTICE	Keeps to a single black print on white paper, creating visual interest through pattern and line with a balance of positive (black) and negative (white) areas
CONVENTIONS VIEWPOINT PERSPECTIVE	Salvatore Zofrea uses a conventional printmaking technique of carving into a surface (lino or woodblock) from a personal viewpoint of his memories of relationships in his family. These memories come from the perspective of a migrant trying to uphold their Italian traditions within their new home.



PLATE 3.3.1 Salvatore Zofrea

Life in Borgia – The Fortune Teller from the portfolio *An Odyssey* 1989

woodcut, black ink on white Arches paper

42 × 47.5 cm

Art Gallery of New South Wales

Purchased 1994

Photo: AGNSW

© Salvatore Zofrea / Licensed by Viscopy, 2013.

Between the years 1994 and 1999, Zofrea created a series of 100 woodblocks called the *Appassionata* series, forming a visual narrative of his life as a young boy. This series tells of the love he felt for his birthplace, Italy, the importance of family and the hardships of assimilating (fitting in) with the Australian culture and lifestyle. Zofrea appears within these works as a boy, an adolescent and, finally, as a mature adult. He creates an atmosphere of strong family ties, **values** and beliefs, as well as identity being linked with places.

Within the *Appassionata* series the artist works from his personal memories of daily chores, family celebrations and gatherings (particularly revolving around food), as well as a scene of a death with priest and family gathered around the dead relative on a bed within the home. Thus we witness both sadness and joy in the process of a boy growing up.

Note how in **PLATE 3.3.1** *Life in Borgia — The Fortune Teller*, Zofrea has carved thin lines out of the white background, while in the figures he has carved out large areas of white, leaving black outlines. Interest has been added through areas of pattern. Note also how areas of black have been left in the faces to give expression.

The piano accordion (seen being played by the person on the right) is a musical instrument popular in European village life.

values important life principles in which one has a firm belief; for example, honesty

on Resources

 **Weblink** Salvatore Zofrea

3.3 CREATING AND MAKING

Processes and skills of printmaking

Begin an investigation of your family by undertaking the following tasks.

1. At home, collect photographs of your family or take new portrait shots (with your subject's permission).
2. Draw a member of your family (or roommate, if a school boarder) asleep. Alternatively, draw a member of your family sitting in a chair near a window or lamp.
3. Create a series of at least two linoprints in black and white of a member or members of your family. Try to communicate what you feel is special about your family. The series could work as a narrative or story (e.g. your holidays), within different rooms of your house or over time. Carefully consider how much of the background you want to include; that is, decide on your focus or viewpoint.



PLATE 3.3.2 Student artwork by Mia Te Wani

Refer to the following steps.

PROCESS

STEP 1 Take a photo or find an old photo of one or more members of your family.

STEP 2 Trace the image and then try altering it. You might like to add a pattern in the background.

STEP 3 Decide which areas will be carved out (remain as white paper) and which areas you will roll over with black and thus be printed. Try to have a balance of lines and shapes that you will carve out.

You could extend one of your prints by experimenting with the printing process, such as printing onto a surface collaged with coloured paper or by hand-colouring some of the white areas.

DISPLAY

The school library may be a suitable area to display your visual narratives. Consider your audience and the display space when choosing how to mount your prints.

3.3 Exercise

Learning pathways

LEVEL 1

1, 3, 4

LEVEL 2

2, 5

LEVEL 3

6, 7

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- Receive immediate feedback
- Access sample responses
- Track results and progress



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3.3 EXPLORING AND RESPONDING

1. Decide whether the following statements are true or false.

Statement	True or false
a. In his artworks, Salvatore Zofrea depicts the closeness of family and the value of respect.	
b. Salvatore Zofrea paints with bold, simplified areas of black.	
c. Salvatore Zofrea creates emotion through line.	
d. Salvatore Zofrea's prints have a balance of positive and negative shapes and linear pattern.	

2. The instrument being played in **PLATE 3.3.1** *Life in Borgia – The Fortune Teller* is a piano accordion. Have you ever heard one? Why do you think it was a suitable musical instrument for an immigrant to bring to his new country?

3. Conduct an online search for other prints by Zofrea and identify at least five items of food depicted in them.

4. Fill in the missing words to complete the following passage.

Zofrea's *Appassionata* series forms a visual _____ of his life as a young boy. This series tells of the love he felt for his birthplace, _____, the importance of _____ and the hardships of _____ (fitting in) with the Australian culture and lifestyle.

5. Consider **PLATE 3.1.1** *The death of my grandfather, from the suite Appassionata* and **PLATE 3.3.1** *Life in Borgia – The Fortune Teller*. What family and cultural values are expressed in Zofrea's prints?

6. Write your own analysis of **PLATE 3.3.1** *Life in Borgia – The Fortune Teller*, considering meaning, emotions, balance of white and black areas, and carving technique.

7. Look at the way children have been included in the work of Zofrea and David Bromley (see subtopic 3.5). Consider their responsibilities, roles within a family and how they play. What differences do you see from these times to your own experiences?

Sample responses are available in your digital formats.

3.4 Matt CALVERT

Matt CALVERT (b. 1969, Australian)	
FORM	Sculpture
CONTEXT	Contemporary Australian
PRACTICE	Subject matter of childhood in recycled debris from the road
CONVENTIONS VIEWPOINT PERSPECTIVE	Matt Calvert breaks the convention of three-dimensional sculpture of figures by using silhouettes, from the viewpoint of nostalgia for childhood, but also giving us a new perspective on possible media for sculpture and introduces the contemporary practice of sustainability.

Matt Calvert's works suggest the innocence and fragility (being delicate and vulnerable) of childhood. His three-dimensional **silhouettes** of children and animals, made from hard crushed glass, seem to be brought to life from his personal memories and the discarded past.

Calvert's original technique was to use smashed glass found on the side of the road after car crashes, perhaps in **homage** to his father who died in a car crash when Matt was young. He now buys recycled glass, meticulously gluing it together in layers with silicon.

Most of the sculptures are actually hollow, the outer two side layers providing sufficient strength when joined by the contour layer going around the 'figure'. He thus transforms broken materials into something new and meaningful.

silhouette an outline drawing, uniformly filled in with black, like a shadow

homage something done to honour a person or thing



PLATE 3.4.1 Matt Calvert
Small Boy and the Sea 2008
toughened glass / automotive enamel
120 × 120 cm
© Matt Calvert

Matt Calvert uses mainly clear and plastic glass but also metal and plastic. The shapes of the rabbits in some of his works remind us of Beatrix Potter’s children’s story of Peter Rabbit, however, they are not cuddly or furry, due to the artist’s choice of media. Calvert does make his sculptures of such a scale that they appeal to the audience rather than overpowering or daunting them. Surprisingly, considering what they are made from, the smooth, patterned surface appeals to our sense of touch.

In fact much of the inspiration for Matt Calvert’s imagery comes from his own experiences playing with toys, and from memories of his father, in particular a book his father passed on to him, a *Boy’s Own Annual* titled ‘I spy’. The illustrations in this typical 1950s storybook have been translated by Calvert into simplified sculptures of children, toys and flowers. His ‘imp’ characters in more recent work are his interpretation of the children’s educational slot-toys. These stylised ‘dolls’ take on a futuristic feel with their large circular eyes, made of crushed clear glass within a dark green body, the glass allowing a slight view through the figure.

In his 2011 sculpture *A Short Walk*, Calvert has created figure silhouettes of a big sister, little brother and little sister that remind us of the pedestrian crossing sign. In this work, he has mixed broken tail light reflectors into the cement, demonstrating his concern with car crashes and road safety issues.

Through his work, Calvert is investigating the similarities and differences in childhood throughout the generations (he has a son of a similar age to himself when his own father died), in particular the qualities of innocence and vulnerability.

Resources

 **Weblink** Matt Calvert

3.4 Exercise

Learning pathways

LEVEL 1

1, 2, 3

LEVEL 2

4, 5

LEVEL 3

6, 7

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- Access sample responses
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3.4 EXPLORING AND RESPONDING

1. Suggest at least one social issue that you think Matt Calvert investigates in his art.
2. Suggest why you think Matt Calvert uses glass for his artworks. *Hint:* What meaning do you think it has to him?
3. Identify personal events in Calvert’s life that have influenced his art-making.
4. What elements of Matt Calvert’s artworks do you think would appeal to people?
5. Calvert uses recycled materials.
 - a. Why do you think it is important for artists to consider sustainability in their art-making?
 - b. Is this a contemporary (modern) concern? Think of traditional art media; for example, Michelangelo used to go to the town of Carrara in Italy to choose blocks of marble from the cliffs there.
6. Compare the use of recycled materials to create sculptures by the artist Matt Calvert and by Ghost Net Collective (subtopic 16.6). Summarise how the materials are collected, and how they add meaning, as well as their visual interest (textures, patterns and surfaces) and the different imagery created.
7. Find a rabbit artwork by Matt Calvert and another of a rabbit by Jeff Koons (see subtopic 11.2). Compare and contrast these two works, considering materials used, mood, size and meaning. You might like to fill out a Venn diagram first to gather your ideas.

Sample responses are available in your digital formats.

3.5 David BROMLEY

David BROMLEY (b. 1960, British/Australian)	
FORM	Painting
CONTEXT	Contemporary painter who works in Australia
PRACTICE	Works across two major themes, the female figure and children and their toys, using an individual style of layering of paint
CONVENTIONS VIEWPOINT PERSPECTIVE	David Bromley uses outline and textured paint combined with tonal realism of the children's faces. The viewpoint is one of fondness towards childhood but also a perspective on how childhood has changed.

The intention of an artist shows in their choice of subject matter. In his painted children series, David Bromley creates a mood of happiness and possibilities. Children from a past time play innocently with toys, and enjoy nature and each other's company. The atmosphere created is one of wholesome fun, with fond memories of youth. The mood is one of joyful playfulness, of long summer days spent playing with toys at the seaside. Recurring objects are rowboats, toy sailing boats and lighthouses.



PLATE 3.5.1 David Bromley
On Any Sunday 2012
acrylic and oil on linen
120 × 150 cm
Courtesy the artist

Hope, love and friendship stand out as Bromley's main themes. Although he often repeats some objects (such as butterflies, toy drums, swings and books) from one artwork to another, the artist approaches his themes with imagination. He has also created a series of small bronze sculptures of children.

Bromley's technique is to paint with multiple layers, often allowing sky blue or bright red to show through as an outline around his figures and objects. Flesh tones are built up in successive layers, going from a mid all-over tone to highlights dry brushed or crumbled on top, creating a texture and allowing the under-paint to show through. He sometimes uses a dark blue-black painted line to add details such as folds in clothing or facial features.

Bromley's paintings often combine imagery, rather than just painting one scene realistically. Sometimes he divides his canvas into different size rectangles as a way to show children enjoying different activities. This gives an imaginative mood and a feeling of combined memories.

Bromley generates a mood of **nostalgia**, looking back on an imaginative world. He creates an impression of childhood from the past, as we note from the clothes and types of toys. There is a sense of adventure but of an innocent, imaginative type that perhaps is no longer possible. There is a wholesome quality to his children and the life he shows them enjoying.

nostalgia a longing for home, family and friends, or the past

3.5 CREATING AND MAKING

Processes and skills of painting

Collect a range of family portraits, and images of toys and of children at play. Use these as a reference to organise your ideas into a painting. Experiment with textural areas and coloured outlines (try using palette knives, sponges and cardboard to create interesting surfaces).

Look at the works of Matt Calvert, Charles Blackman and David Bromley as inspiration.



PLATE 3.5.2 Student artwork by Emily Henderson

3.5 Exercise

Learning pathways

LEVEL 1

1, 2, 3, 4

LEVEL 2

5, 6

LEVEL 3

7

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3.5 EXPLORING AND RESPONDING

1. Consider **PLATE 3.5.1** *On Any Sunday*. Decide whether the following statements are true or false.

Statement	True or false
a. There are two birds, two dogs and a duck.	
b. The water is painted realistically.	
c. It is imaginative and suggests the past.	

- Examine **PLATE 3.5.1** *On Any Sunday* and identify any elements that make it look old-fashioned (from the past, rather than the present).
- Consider **PLATE 3.5.1** *On Any Sunday*. Do children still play this way? If not, what do you remember playing with as a child?
- Name three toys that would be out of place in a David Bromley painting.
- Refer to **PLATE 3.5.1** *On Any Sunday*. What ideas about childhood do you think David Bromley is trying to communicate to the viewer? What do you think he feels is valuable in childhood?
- Consider **PLATE 3.5.1** *On Any Sunday*.
 - How do you think David Bromley has created this painting?
 - What would he have painted first — the background or the children? Explain why you think that.
 - How does he achieve the interesting outlines of his shapes?
- Artworks often give us information about a way of life in a particular time. The large scale of David Bromley's paintings draws in the audience and reminds us that these are not just book illustrations but have layers of meaning and affect us emotionally.

Conduct an internet search using the search term 'David Bromley children'. Identify the toys or activities that Bromley paints that are not part of the lives of today's young children.

Sample responses are available in your digital formats.

3.6 Review

3.6 CREATING AND MAKING

1. Practise creating three-dimensionality using shading.

STEP 1 Draw a family member in a chair or on a sofa next to a window or a lamp.

STEP 2 Consider which side the light is coming from and add shading to show this. Try to have light, medium and dark shading and vary the weight of your outlines (your lines should be thin and light closest to the light and darker and thicker in the shadows).

2. Take a series of photographs to show how family members interact in a children's playground. This could also be in video form with the speed slowed down and a children's song added as a soundtrack to go with it.
3. Toys are an important part of childhood and parenting. Think of toys or games that require more than one player. Do a drawing of the hands (or feet) of two people playing with parts of a game, for example Connect 4, chess, Twister.

3.6 Exercise

1. Research families as depicted in art. Suggested artists are Fred McCubbin, Jane Sutherland, Mary Cassatt, Henry Moore, Chagall, Picasso, Dorothea Lange, Goya, Pieter de Hooch, Abbey McCulloch.

Choose two artworks and make notes on:

- the attitudes and mood of the subjects
- the techniques used by the artists.

Discuss your findings in an essay.

2. Match the following artists with the corresponding styles of work.

Style of artwork	Artist
a. <i>Alice in Wonderland</i> series of paintings	i. David Bromley
b. Prints of migrant families	ii. Charles Blackman
c. Nostalgic paintings of children playing at the seaside	iii. Matt Calvert
d. Sculptures of toys and children using recycled broken glass	iv. Salvatore Zofrea

Sample responses are available in your digital formats.

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4 Heroes and celebrities

4.1 Overview

What makes a hero? Humanity has always had heroes, and it is interesting to look at heroes from different cultures. Perhaps it was their strength or leadership abilities that set them apart as individuals to admire. When we think of heroes today, we often think first of celebrities and those who achieve success or, in some cases, notoriety. But perhaps for you, a hero could be someone close to you who has made a difference in your life. In today's global society, with its ease of communication, there is also a blending of cultures through their contact with celebrities.



PLATE 4.1.1 Kaylene Whiskey

Strong Kungkas 2019

acrylic on linen

91 × 122 cm

4.2 Andy WARHOL

Andy WARHOL (1928–1987, American)	
FORM	Silk screen printing
CONTEXT	Modern American art — Pop Art style
PRACTICE	Photographic silk screen prints, often in multiples
CONVENTIONS VIEWPOINT PERSPECTIVE	Andy Warhol played with the conventions of realistic portraiture and challenged the conventions of the role of the artist. He worked from the viewpoint of glorifying celebrities as a reflection of Modern American consumer culture. By producing multiples and deliberately not matching his colours to the image, he gave new perspectives on the creative process.



PLATE 4.2.1 Andy Warhol
Elizabeth Taylor 1963
synthetic polymer and silk screen inks on canvas
101.6 × 101.6 cm

Pop Art was an art movement of the 1950s and 1960s originating in London and New York. It used images of popular culture and consumer society and often borrowed techniques from commercial art such as photographic silk screen printing. Andy Warhol often used celebrities as his subject matter, including actress and model Marilyn Monroe and Mick Jagger (of the Rolling Stones music band). He simplified the areas of the face and used bright, unrealistic colours, often repeating the image but varying the colour areas. Other favourite subjects included mass-produced food items such as the Coca-Cola bottle and cans of Campbell's soup.

Andy Warhol was obsessed with stars and celebrities and constantly sought publicity himself. Warhol was originally a commercial graphic artist working in advertising who was renowned for his creative drawings of shoes. Although at first he drew and painted his artworks, by 1963 he was instead using the **silk screen process**. He often used **polaroid photographs** as a starting point. By using photographic techniques and the silk screen method, Warhol commented on the mass media world of America at the time.

silk screen process transferring a design onto a blank piece of fabric by pushing ink through screens (stencils)

polaroid photograph photograph taken with a special camera that develops the photograph instantly

4.2 CREATING AND MAKING

1. Select or take a photograph of yourself.

Using the photo as a reference, create your own portrait painting on canvas using repeated images in the Andy Warhol style (see student example in **PLATE 4.2.2**).



PLATE 4.2.2 Student artwork in the style of Andy Warhol, by Jessica Kluck

2. Research images of someone you admire from history or the present. It could be a member of your family, a coach, a sporting hero, or a celebrity from music, film or television. Choose your image or images and manipulate them using an editing program such as Photoshop. Alternatively, use a paper stencil or photographic silk screen to create a series of works. You could use a combination of methods, including hand painting at the end.

4.2 Exercise

Learning pathways

LEVEL 1
1, 2

LEVEL 2
3, 4

LEVEL 3
5, 6, 7

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- Access sample responses
- Track results and progress



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4.2 EXPLORING AND RESPONDING

1. Decide whether the following statements are true or false.

Statement	True or false
a. Andy Warhol was criticising American society.	
b. Andy Warhol painted hotdogs and hamburgers.	
c. Andy Warhol based his work on cartoons.	
d. Andy Warhol painted realistic portraits of his friends.	
e. Andy Warhol used the photographic silk screen technique.	

2. Describe the way Andy Warhol applied colour in his artworks.
3. What can you learn about American society in the 1950s and 1960s from Warhol's paintings? Consider his use of items such as Coca-Cola bottles and Campbell's soup cans, and his portraits of celebrities.
4. Andy Warhol began as an illustrator for magazines (drawings of shoes in particular). How do you think this experience in the commercial world of advertising would have affected his later approach to art-making?
5. Warhol referred to his art studio as 'The Factory', as he directed his assistant to produce his silk screen prints rather than being involved in the whole of his art-making process. How do you think this might have changed how we think of artists?
6. Andy Warhol painted many portraits of celebrities. Some of the movie stars and musicians who were his subjects were also his friends who asked him to paint their images. Do you think this would have occurred if smart phones, Tik Tok and influencers had been around then? Explain how the need for portraits has changed.
7. Conduct an internet search for other portraits by Andy Warhol, particularly his Marilyn Monroe and Jackie Onassis series but also his repetitive works on dollar bills and Coca-Cola bottles. Write your own analysis of a Warhol artwork, in particular referring to technique, use of colour and line.

Sample responses are available in your digital formats.

4.3 Tsukioka YOSHITOSHI

Tsukioka YOSHITOSHI (1839–1892, Japanese)	
FORM	Printmaking
CONTEXT	Nineteenth-century Japanese art during the Edo period
PRACTICE	Woodblock print
CONVENTIONS VIEWPOINT PERSPECTIVE	Tsukioka Yoshitoshi's work followed the conventions of narratives of samurai during Japanese Edo period. It is interesting to compare artworks that present the heroes of different cultures and times, those who are famous and infamous.



PLATE 4.3.1 Tsukioka Yoshitoshi

The duel between Miyamoto Musashi and Tsukahara Bokuden 1885

from the *New selection of Eastern brocade pictures* series colour woodblock

33.7 × 43.0 cm (overall)

National Gallery of Victoria, Melbourne

Purchased through The Art Foundation of Victoria with the assistance of Coles Myer Ltd, Governor, 1993

PLATE 4.3.1 *The duel between Miyamoto Musashi and Tsukahara Bokuden* is from the *ukiyo-e* (pictures of the floating world) school. It depicts a samurai, a warrior class that ruled Japan for nearly 700 years.

ukiyo-e a genre of Japanese woodblock prints and paintings produced between the seventeenth and twentieth centuries

Throughout its history, Japan experienced internal conflict as rival clans tried to take control of the country. Although they had an emperor as ruler from 300 AD, power was still with these clans, led by the Shogun. The samurai were at the disposal of the Shogun (in Japanese history, a military ruler). The warrior code that they embodied was the central value of Japanese culture for many years. Honour, particularly family honour, and loyalty to one's master were upheld as primary virtues of the samurai.

The sword was the supreme weapon and was considered the symbol of the samurai. Only members of this class were allowed to carry such weapons. Readiness to die and to be able to focus beyond the **superficial** physical life of the present were key attributes. To become a true Japanese hero, one had to die a tragic death. The 'floating world' refers in its original Buddhist sense to the concept that nothing in the world is secure, least of all human life.

The woodblock in **PLATE 4.3.1** *The duel between Miyamoto Musashi and Tsukahara Bokuden* tells the story of Musashi who is credited with developing the two-sword method of fighting. The story begins with him lost in the mountains when he comes upon an old man who offers him shelter. When Musashi boasts of his fighting abilities, the old man laughs, causing Musashi to attack him. Armed with only a saucepan lid, the old man, who is actually a legendary swordsman, teaches Musashi the finer points of fighting.

superficial concerned with or comprehending only what is on the surface or obvious

on Resources

 **Weblink** Tsukioka Yoshitoshi

4.3 Exercise

Learning pathways

■ **LEVEL 1**
1, 2, 3

■ **LEVEL 2**
4, 5, 6, 7

■ **LEVEL 3**
8

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4.3 EXPLORING AND RESPONDING

1. Consider **PLATE 4.3.1** *The duel between Miyamoto Musashi and Tsukahara Bokuden*. What makes Musashi look like a samurai?
2. Consider **PLATE 4.3.1** *The duel between Miyamoto Musashi and Tsukahara Bokuden*. Identify any elements that reveal the artist's opinion of the figures in the painting. How are they portrayed as heroic?
3. Fill in the missing words to complete the following passage.
To become a true Japanese hero, one had to _____. The 'floating world' refers in its original _____ sense to the concept that nothing in the world is secure, least of all human life.
4. **a.** What value was central to the Japanese culture at this time?
b. What were considered to be the main virtues (good, moral qualities) of the samurai?
5. Can you see any similarities between **PLATE 4.3.1** *The duel between Miyamoto Musashi and Tsukahara Bokuden* and heroes in cartoons and films you might have seen?
6. **a.** Describe what you consider to be the attributes of a hero.
b. Do you think your description in part **a** has been applied to the figures in **PLATE 4.3.1** *The duel between Miyamoto Musashi and Tsukahara Bokuden*?
7. Identify one Buddhist concept you have learned from the explanation of Edo art.
8. Compare these historical heroes to a hero in a contemporary movie or digital game. What similarities in character do you see? How does their outfit help create their character? Are their deeds for the good of mankind?

Sample responses are available in your digital formats.

4.4 Kaylene WHISKEY

Kaylene WHISKEY (b. 1976, Mpartnwe, Alice Springs)	
FORM	Painting
CONTEXT	Contemporary First Nations artist, Alice Springs
PRACTICE	Paintings of the artist's music and film heroes in playful comic technique to fuse the past with the present
CONVENTIONS VIEWPOINT PERSPECTIVE	Kaylene Whiskey presents new perspectives on the Seven Sisters creation story.

Kaylene Whiskey is a Yankunytjatjara artist working out of a creative arts centre, in a remote community in South Australia, who immortalises her female heroines in art. Her subjects include such notable figures as Tina Turner, Whitney Houston, Catwoman, Whoopi Goldberg (in the movie *Sister Act*), Dolly Parton (in the movie *9 to 5*), Wonder Woman and Cher (whose 1998 song 'Believe' is about life after a relationship break-up and the power of independence). Whiskey listens to music as she works, which often leads her to other associations from the song lyrics, and films the singers have starred in.

There is a joyous, celebratory feel to her paintings. The women she depicts are icons for strength, resilience and success. Whiskey has them singing, dancing and waving but also hunting and collecting bush tucker surrounded by native tobacco plants, butterflies and wildlife. The background is often a solid brown, reminiscent of the desert area in which she lives, connecting the artist to her Country. The story of the Seven Sisters travelling together and looking after each other is a recurring theme in Whiskey's work, and is drawn from her Anangu culture. Other First Nations Australians interpret the Seven Sisters story as part of the Creation stories relating to the celestial bodies in the sky, the Pleiades, although it is usually treated in an abstract way with patterns and whirls of colour. Mythological stories of the Pleiades also feature in many other cultures outside Australia.



PLATE 4.4.1 Kaylene Whiskey
Seven Sistas Sign 2021
 water-based enamel paint
 on metal
 75 × 270 × 3 cm
 Courtesy the artist and Iwantja
 Arts, © Kaylene Whiskey

Kaylene Whiskey's figures are depicted in a playful pop culture technique of flat colour and outlines, yet the facial features, hairstyles and outfits make them easily distinguishable as the celebrities they represent. Her works are a unique fusion of First Nations Australian symbols such as boomerangs, goannas, plants, concentric circles and dots with Western Christmas trees, cupcakes, cups of tea, Coca-Cola signs, comic book-style figures and words (including speech bubbles). In *Presents for the Sisters*, 2022, she includes photographs of herself dressed in yellow and black, the colours of the Iwantja Tigers football team. In mid 2022, Whiskey travelled to New York, inspiring her painting of the same name. This painting envisages a meeting between Whiskey and Dolly Parton, exchanging gifts, eating cake and lollies, and singing and laughing. In this way her work stems from personal experience, and is imbued with her belonging to her Country yet transcends (goes beyond) to the wider world.

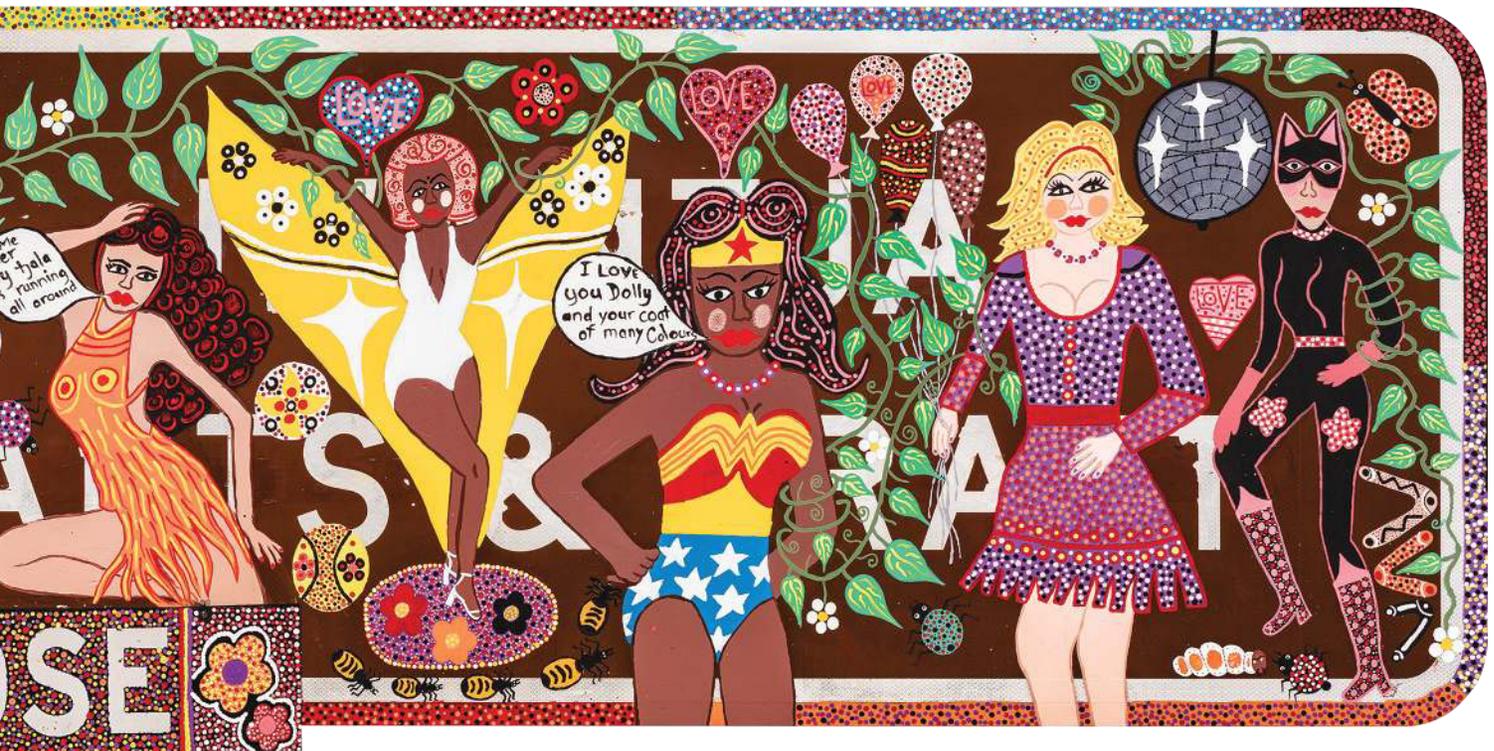
Kaylene Whiskey creates works that have layers of meaning, linking the past and present; the traditional Elders of the Anangu culture with the contemporary life of the younger generation. Her depiction of female heroines symbolises self-determination and empowerment.

Artist's statement

'I want my work to show a strong, positive message about life in a remote Indigenous community. We're proud to live on our land and hold on to our culture and our language. I'm from the generation that grew up with Coca-Cola and TV, as well as Tjukurpa (cultural stories) and bush tucker, so I like to have a bit of fun with combining those two different worlds.'

Source: From an interview with Emma-Kate Wilson, 2019 on Kaylene Whiskey's exhibition at Museum of Contemporary Art, Sydney

Kaylene Whiskey was a finalist in the Archibald Prize 2023, with a painting of herself cooking soup surrounded by vegetables and other soup ingredients as well as her *kungka kunpu* (strong women). She was also a finalist in the Sulman Prize in 2023, a prize she won in 2018, and a finalist in the Archibald Prize in 2020.



4.4 CREATING AND MAKING

Skills and practices

Kaylene Whiskey draws her inspiration from her own life experiences. Who do you admire in the music, fashion or film industry?

Create an artwork that links your own life (your sports, neighbourhood, family etc.) with the images and symbols of your heroes and heroines. This could be interpreted as a photographic series, collage, painting or even a performance work.

4.4 Exercise

Learning pathways

■ LEVEL 1

1, 2, 3

■ LEVEL 2

4, 5

■ LEVEL 3

6, 7

These questions are even better in jacPLUS!

- Receive immediate feedback
- Access sample responses
- Track results and progress



Find all this and MORE in jacPLUS



4.4 EXPLORING AND RESPONDING

1. Name three heroes/celebrities shown in Kaylene Whiskey's artworks.
2. Decide whether the following statements are true or false.

Statement	True or false
a. There is a joyous, celebratory feel to Kaylene Whiskey's paintings.	
b. The background in Kaylene Whiskey's artwork is often a solid brown.	
c. Kaylene Whiskey wants her work to show a strong, positive message about life in a remote First Nations Australian community.	
d. Kaylene Whiskey combines the past experiences and culture of her community with the present.	
e. Kaylene Whiskey comes from Central Desert, Western Australia.	

3. Consider **PLATE 4.4.1** *Seven Sistas Sign* and Whiskey's entry into the 2023 Archibald Prize, *Cooking my famous Indulkana soup*. Describe Kaylene Whiskey's painting technique.
4. Do an online search for 'Seven Sisters Indigenous art'. Using examples from Whiskey's work shown here, explain how First Nations Australian societies are diverse and have distinct cultural expressions such as customs, stories and beliefs.
5. How does Kaylene Whiskey maintain her deep connection and responsibility to Country through her art?
6. Search online for Anthony Bennett and his artwork *weaponised barbie* 2012. Compare it with Kaylene Whiskey's works and identify similarities and differences between the two artists' methods of representing a superwoman.
7. Look at the artworks by Kaylene Whiskey and Tony Albert (subtopic 15.8) and compare the diversity in imagery and approach of these two First Nations Australian artists.

Sample responses are available in your digital formats.

4.5 Review

4.5 CREATING AND MAKING

STEP 1 Choose a decade (10 years; e.g. the 1970s) and a country (e.g. England).

STEP 2 Research important people from this time and country.

Examples for 1970s England could include:

- famous fashion model: Twiggy
- famous artist: Andy Warhol
- famous musician/band: Queen, Abba
- scientific discovery: computer chip
- anything else interesting or relevant: hippies, 'flower power', peace symbol

STEP 3 Print a selection of these images.

STEP 4 Paint a square piece of board (MDF) or cardboard one colour that represents the time you have chosen (e.g. 1970s — pink or orange)

STEP 5 Arrange your images in an interesting way on your board. Try to include different sizes and overlap some images, and avoid placing a large image right in the centre.

Note: Cut around your figures and images; don't just use the whole picture (no rectangles to be added).

STEP 6 When you are happy with your arrangement, glue it down. You may add some of your own painted images (e.g. hippie flowers). See student sample in **PLATE 4.5.1**.



PLATE 4.5.1 A student artwork: 1960s collage

4.5 Exercise

The people we admire, our heroes or celebrities, may give us something to aspire to in the future or may link us to our cultural, past. In artworks, we see how these people have impacted on the lives of individuals, as well as on a wider audience.

Select one artwork from this topic and describe how you think the artist has shown how they feel about their subject. Refer to specific elements of the artwork in your description.

Sample responses are available in your digital formats.

These questions are even better in jacPLUS!

- Receive immediate feedback
- Access sample responses
- Track results and progress



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5.1 Overview

Through looking at a range of artworks that investigate the concepts of home, relationships and areas of social concern, you will develop empathy and new perspectives on humanity and life's journey, including its challenges. By investigating the depiction of important life events and the place of art in rituals associated with death, not only will your cultural understanding deepen but you will grow to understand some of humanity's values.

Contemporary artists have employed new media and means of exhibiting their artworks to reach a wider audience and involve the viewer. Creating and studying video or short film as an art form can be enriching, as the interconnectedness of the arts (drama, music and dance) becomes evident.



PLATE 5.1.1 Thea Anamara Perkins
The Graduation 2023
acrylic on board
30.5 x 40.5 cm
Art Gallery of New South Wales, La Prairie Art Award 2023
© Thea Anamara Perkins, image
© Art Gallery of New South Wales

5.2 David ROSETZKY

David ROSETZKY (b. 1970, Australian)	
FORM	Video, photography
CONTEXT	Contemporary Australian (Melbourne-based)
PRACTICE	Videos that create a connection with the audience as they become 'confidantes' to the characters
CONVENTIONS VIEWPOINT PERSPECTIVE	David Rosetzky works within the contemporary conventions of film and video, altering time and using actors to give us new perspectives on relationships.

PLATE 5.2.1 *Nothing Like This* at first appears to be a holiday shot and we can easily imagine the sequence of events. The video begins with a group of young adults ambling down a gentle hill, opening onto a beautiful shimmering water scene.

Yet there is a feeling of uneasiness — even the surf is insufficient for the longboard they drag out. The characters do not seem posed or false but the audio track dialogue suggests friendship problems and lack of understanding between them. There are frustrations and sulking, as well as the usual holiday despair and sadness that it will soon end and perhaps did not live up to their expectations.



PLATE 5.2.1 David Rosetzky
Nothing Like This 2007
video still
Image courtesy the artist and Sutton Gallery, Melbourne

The central themes of David Rosetzky's videos and photographs concern self-identity, subjectivity and community within our contemporary culture. He creates scenarios (stories or situations) in which he delves into human behaviour, interactions and relationships. He uses a slick technique of **idealised** images, which seem to reflect the advertising, fashion and film industries. Since 2000 he has placed his subjects within minimal settings of fashionable designer furniture, as they explore or **divulge** their anxieties and thoughts, reminding us of TV soap dramas. The characters' **monologues** reveal how they suffer feelings of isolation and insecurity in the company of others (as in another of Rosetzky's works, *Weekender*).

One main issue is how the characters' identities, and the way the individuals act and respond, are conditioned by their environment and the expectations of those around them. Rosetzky made this even more dramatic in *Hothouse* by placing his subjects within 'boxes' with openings through which hands appeared, gently touching the person as they spoke about their feelings.

Rosetzky tends to create situations that complicate the normal viewer relationship with the subjects in the video. He seems to question the line between reality and fantasy, particularly as characters seem to swap identities. He similarly questions **authenticity** and **artificiality** in our contemporary society.

David Rosetzky often works collaboratively with practitioners from theatre, dance and film; his main themes being issues of identity and diversity. His portraits in the National Portrait Gallery include photographs of singer Jessica Mauboy and actor Cate Blanchett.

idealised presented in an ideal form, without imperfections

divulge to reveal or make something known

monologue a speech made by a single character in which they speak their innermost thoughts aloud

authenticity the quality of being real or true

artificiality the quality of being insincere, fake or unnatural

mood a prevailing atmosphere or feeling that evokes an emotional response from the viewer

Critic's statement

Art critic Andrew Frost describes Rosetzky's works as 'investigating relationships within a cool, urban environment. [His works are] very restrained and somewhat formal but are emotionally highly charged nonetheless, expressing a kind of urban angst about issues to do with alienation, connection and loneliness.'

5.2 CREATING AND MAKING

Process and skill – short film

1. Write a short story about a holiday with an unhappy twist. You may like to work in a group and turn this into a storyboard for a proposal for a short film. Consider a soundtrack. Take three photographs as 'samples' of what screen shots might look like from this short film as if you were trying to convince a director to make your film.
2. Group video
 - In pairs or in a group, create a short film on the theme of loneliness — see Alberto Giacometti (subtopic 2.4), Darren Sylvester (subtopic 1.12) and Rosetzky for ideas.
 - Brainstorm your ideas using a mind map or cluster map (see Introduction) then write a storyboard deciding on main actors, actions to take place and setting. Think about how to convey your **mood** or meaning — through lighting, facial expressions, body language and symbols.
 - Select your roles according to your expertise: who is a born organiser to keep you on task and decide on filming times, who learns drama or dance or plays an instrument for backing music, who has advanced computer skills?
 - When you have finished your video, use the self-reflection form in your Resources panel to write an individual self-reflection as well as a group evaluation of your successes and the skills you have developed.
3. Create an artwork set in a particular room where what appears to be beautiful or happy suggests a darker side or sense of uneasiness. This could be in any media of your choice — printmaking, drawing, painting or digital media. If using digital media, you could use text or an accompanying soundtrack or transparent digital overlays to suggest the two meanings or moods.



PROCESS

Take a series of photographs (or do drawings) of rooms in your house or rooms in the school.

What makes these rooms special to you (and your family)? Which objects help add to your own happiness or sense of self? You may like to consider which room you feel happiest in, remember a room in a house from your past or think of a room in which you feel uncomfortable or lonely.

Decide on the intention of your artwork (what mood, story or aspect you wish to concentrate on).

Resources

-  **Weblinks** David Rosetzky
National Portrait Gallery – Stories – Cate Blanchett
National Portrait Gallery – Stories – Jessica Mauboy

5.2 Exercise

Learning pathways

LEVEL 1

1, 2, 3

LEVEL 2

4, 5

LEVEL 3

6, 7, 8

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- Receive immediate feedback
- Access sample responses
- Track results and progress



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5.2 EXPLORING AND RESPONDING

1. What links do you see between David Rosetzky's art and issues of bullying at school? Look in particular at the quoted statement of the art critic Andrew Frost.
2. Fill in the missing words to complete the following passage.
One main issue is how the characters' _____ and the way the individuals act and _____, are conditioned by their _____ and the _____ of those around them.
3. How do the monologues add to the mood or meaning in David Rosetzky's artworks?
4. What elements and techniques does David Rosetzky use to communicate his ideas?
5. Many video artists alter time as a method to create mood or add meaning to their works. Daniel Crooks (see subtopic 13.8) splices time sequences and fragments his images to create a sensation of movement and alter our perceptions. David Rosetzky slows down his videos to a relaxed, languid (lacking energy or enthusiasm) pace. How do you think this would affect the mood and his meaning?
6. Read the quote by art critic Andrew Frost and find his opinion or judgement of David Rosetzky's artworks. Art critics provide a way of understanding an artist's work. How has Frost helped you appreciate or understand Rosetzky's work?
7. Both Shaun Gladwell (see subtopic 13.9) and David Rosetzky employ the medium of video to explore social situations. How do their approaches differ?
8. Access the **National Portrait Gallery – Stories – Cate Blanchett** weblink in your Resources panel and watch the making of the portrait video of actor Cate Blanchett, 2008. Describe Rosetzky's process in your own words.

Sample responses are available in your digital formats.

5.3 Dadang CHRISTANTO

Dadang CHRISTANTO (b. 1957, Indonesian)	
FORM	Installation/performance art
CONTEXT	Contemporary — Indonesian-trained, works in Australia
PRACTICE	Sculptural installations/painting
CONVENTIONS VIEWPOINT PERSPECTIVE	Dadang Christanto arranges his realistic sculptural life-size figures in PLATE 5.3.1 <i>They give evidence</i> from the viewpoint of a procession, raising our awareness of the victims of cultural/political violence and rituals of death.

Dadang Christanto studied painting in Indonesia from 1975 to 1986. From 1999 to 2003 he was a lecturer at the School of Art and Design, Northern Territory University, Darwin. In 2004 he lectured at the College of Fine Arts, University of NSW, Sydney. In 2005 he moved back to Darwin.

PLATE 5.3.1 *They give evidence* is an emotionally moving installation consisting of 16 male and female larger than life-size figures standing naked and vulnerable, holding bundles of clothes of their deceased or missing. It is a **poignant** tribute to the millions of innocent people massacred during the anti-communist purges of Indonesia. This artwork is in the form of a memorial; the figures symbolising victims not heroes.

poignant evoking a keen sense of sadness or regret



PLATE 5.3.1 Dadang Christanto
They give evidence (Mereka Memeri Kesaksian) 1996–1997
terracotta powder mixed with resin/fibreglass, cloth and resin
200 cm (male)

Dadang Christanto is interested in commenting on social histories and issues with his art. He believes it is of paramount importance to recover and reclaim histories. In particular he wishes to express his own haunted childhood and what he and his family suffered during the Indonesian massacres of 1965–66, during which his father was taken away in an army truck, never to be seen again. He wishes to express the government’s manipulation of the historical events and the fear they instilled in the general public. But although his art is a response to personal trauma, his works have universal **resonance** or significance. They represent human suffering and communal grief. As an Indonesian of Chinese descent, he has **empathy** for any racial discrimination or acts of systematic violence. Dadang Christanto wishes to help heal social and personal wounds to provide hope for the future.

While much of his work still alludes to his Indonesian heritage, it has become more global, protesting injustices on humanity throughout the world, as well as environmental concerns. Dadang Christanto’s more recent work, *Survivor*, is a performance piece that revisits his themes of disaster and human suffering. It is based on events in the Sidoarjo region of East Java, where hot volcanic mud wiped out 11 villages, a catastrophe that has had lasting effects on the economy and the lives of the people.

In this touring performance and exhibition, volunteers silently occupy the gallery space, covered in mud from the neck down and holding a photographic portrait. For three hours, the participants maintain a silent vigil, similar to the voiceless statues of **PLATE 5.3.1** *They give evidence*.

resonance the ability to produce a feeling, emotional response or opinion

empathy emotional or mental understanding of the feelings or spirit of someone

on Resources

 **Weblinks** Dadang Christanto
Painted Black On Their Faces — Dadang Christanto

5.3 CREATING AND MAKING

Processes and skills — drypoint prints

Create a series of drawings or drypoint prints that explore a social issue or injustice. Possible themes might be prisoner-of-war camps, refugee camps, poverty or violence.



PLATE 5.3.2 Student artwork: pencil sketch by Matilda Measday, Year 9

Processes and skills – sculpture/group installation

Create a group installation of clay figures to represent humanity and the individual differences between us all. You could have the figures bearing gifts or burdens (as in Dadang Christanto's work), in cultural dress or holding an object that is significant to you. You might also be influenced by the distortion and surface texture of Alberto Giacometti's figures (see subtopic 2.4).

Brainstorm places where your figures could be exhibited and how you could set a mood to enhance the meaning of the artwork, such as by the arrangement of the figures (in one row or in groups, for example) or adding tea lights or incense. Perhaps ask another class to write an evaluation of the installation.

Write a self-reflection on your work at the completion of the task.

5.3 Exercise

Learning pathways

LEVEL 1

1, 2

LEVEL 2

3, 4, 5

LEVEL 3

6, 7

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- Access sample responses
- Track results and progress



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5.3 EXPLORING AND RESPONDING

1. Write your personal response to **PLATE 5.3.1** *They give evidence*.
2. Consider Dadang Christanto's art and state whether the following statements are true or false.

Statement	True or false
a. Dadang Christanto's art is a response to personal trauma.	
b. Dadang Christanto's work represents universal human suffering and communal grief.	
c. Dadang Christanto's work alerts us to racial discrimination and acts of violence.	
d. Dadang Christanto wishes to provide hope for the future.	

3. What do you see as the key concerns or the meaning communicated in Dadang Christanto's art?
4.
 - a. Mood is often conveyed through colour, dramatic lighting or facial expression but what has Christanto used to communicate mood and meaning in **PLATE 5.3.1** *They give evidence*?
 - b. Access the ***Painted Black On Their Faces*** weblink to look at another series of paintings by Christanto from 2017. Explain the mood of this series.
5. Can the work of artists such as Dadang Christanto have an influence on the society of their times? It has been said that, although art may not directly save lives or stop wars, it can have the power to undermine existing systems and raise international awareness. Do you agree?
6. Performance work requires documentation in photographs and video. Do you think a live audience would have a different experience from that of someone viewing the documentation? Explain the different experiences and why documentation is needed.
7. Dadang Christanto's sculptural installations deal with big issues such as human suffering. How is this similar to the sculptural figure groups by Alberto Giacometti (see subtopic 2.4), such as *Three Men Walking*? How does their treatment of the figures differ?

Sample responses are available in your digital formats.

5.4 BANKSY

BANKSY (Birthdate and real name unconfirmed, British)	
FORM	Painting
CONTEXT	Contemporary British — works globally
PRACTICE	Street artist (in the manner of graffiti art — non-commissioned work)
CONVENTIONS VIEWPOINT PERSPECTIVE	Banksy breaks several conventions such as keeping their persona hidden and working at night on public buildings without permission, their viewpoint being to raise awareness of topical social issues pertinent to where they exhibit.

The work of street artist Banksy is immensely popular. This popularity is aided by the fact that no-one knows exactly who they are, although there have been rumours and allegations as to their identity. The current claim is that the artist is Robin Gunningham, born in Bristol in 1973, but this has not been confirmed by Gunningham's agent. Banksy has been branding public spaces with their distinctive, comical and, at times, biting comments on society and the art world, with their fame and fortune increasing in the process. The artist has gained particular **notoriety** in the last ten years or so.

Banksy's wall murals, which some councils considered acts of vandalism and painted over, only to be repainted by the artist, are now starting to be valued and protected. Apart from their graffiti-style stencil street art, they have also performed 'stunts' on the art world such as hanging a grinning Mona Lisa in the Louvre and instigating the shredding of one work just as it was sold at auction. Banksy's works are political and at times **subversive**, acting always as a social commentary.

notoriety wide, but unfavourable, fame
subversive trying to undermine or cause the downfall of something established



PLATE 5.4.1 Photograph of a Banksy work on a wall in Portobello Road, Notting Hill, London

Banksy's works are distinctive for their stencilling technique and dark humour. By creating intricate hand-cut stencils from acetate or card, the artist is able to work quickly and overlap colour and text to suit the secretive nature of their art. Banksy's political comments include anti-war, **anti-capitalism** and **anti-imperialism**, and their comments on the human condition cover greed, poverty, hypocrisy, boredom, despair, alienation and absurdity. Images of children and rats are key features in their work.

anti-capitalism being opposed to the political and economic system of capitalism in which property, business and industry are controlled by private owners rather than the state, with the purpose of making profit
anti-imperialism being opposed to the idea of one country ruling or having a lot of power or influence over another country

5.4 CREATING AND MAKING

Process and skill

STEP 1 Research a social, mental health or political issue that you have heard about.

STEP 2 Organise your research and create charts, graphs, tables or key words to communicate your information.

STEP 3 Decide which images will best help you to communicate your idea.

STEP 4 Work in a drawing medium of your choice, such as charcoal or ink, on large sheets of paper to create a series of works with influence from street art such as Banksy and Jean-Michel Basquiat (subtopic 14.2), and the work of Locust Jones (subtopic 5.5).

STEP 5 Text (words) could help you strengthen your meaning. Consider also using some overlays with stencils, as Banksy does, to resolve your drawings and create a unity or narrative between different drawings.

You could work in small groups to create an installation on the same issue or consider exhibiting a class group installation within a public space at your school.



PLATE 5.4.2 Student artwork: *Anxiety in a cityscape*, ink and acrylic on canvas by Emily Wright, Year 10

5.4 Exercise

Learning pathways

■ LEVEL 1

1, 2, 3

■ LEVEL 2

4, 5

■ LEVEL 3

6, 7, 8

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- Access sample responses
- Track results and progress



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5.4 EXPLORING AND RESPONDING

1. Describe how Banksy makes their artworks.
2. Conduct an internet image search for Banksy. Choose two of their artworks and write an analysis of each, giving your interpretation of their meaning.
3. Decide whether the following statements are true or false.

Statement	True or false
a. Banksy is a political activist making comments on society.	
b. Banksy shows no knowledge of art.	
c. Using stencils allows Banksy to work quickly, in secret.	

4. What art conventions (generally accepted or traditional ways of representing forms) does Banksy break?
5. Why do you think Banksy does not exhibit in an art gallery?
6. List three political issues that Banksy explores in their artworks.
7. In 2022, Banksy created seven new murals in the Ukraine, one being a gymnast performing among the rubble of an apartment block. How important do you think it is for artists to make comments on current political events?
8. Conduct internet research on one of the Ukraine murals by Banksy. Compare it with **PLATE 5.4.3** *Guernica* by Picasso. Discuss how their depictions of war differ.



PLATE 5.4.3 Picasso's *Guernica*

Sample responses are available in your digital formats.

5.5 Locust JONES

Locust JONES (b. 1963, New Zealand)

FORM	Drawing
CONTEXT	Contemporary New Zealand-born artist, working in Australia
PRACTICE	Large-scale narrative drawings often exhibited as installations with accompanying sculptural elements
CONVENTIONS VIEWPOINT PERSPECTIVE	Locust Jones uses the traditional drawing media as his main means of expression but the scale and narrative quality are closely linked to the conventions of mural painting. He encourages the viewer to reconsider their perspective on everyday news and current affairs.

Locust Jones's work uses gestural drawing methods of expressive black line balanced with filled in black shapes, working in an **installation** format. His work comments on world political issues informed from his extensive travels, challenging the viewer to have an opinion.

installation an artwork created for a particular site or art gallery, creating a complete environment in itself



PLATE 5.5.1 Locust Jones

Detail *Fukushima and the World Today* (top) 2011

ink on paper

115 × 1000 cm

Detail *Geronimo* 2011

ink on paper

115 × 1100 cm

Courtesy: The artist and DOMINIK MERSCH GALLERY

In Jones's installations, rolls of paper undulate along the walls, large fitness balls covered in drawings hang from the ceiling, and clay sculptures echo the buildings in the wall drawings. He works from a range of media sources such as *Guardian Weekly*, *Harpers* and *National Geographic*, often using one of their headlines as his inspiration, as well as TV and internet sources.

Locust Jones's working method spontaneously uses a variety of implements — from Japanese bamboo to horse tranquilliser syringes. His drawings are lively, with a hint of cartoon imagery. Buildings from war-torn cities, riot police, volcanoes, trains and soldiers all seem to collide with each other to create a rich narrative of society, commenting on such issues as climate change, the war in Iraq and the greed of the global financial industry.

Although line remains the main element of Jones's work, since 2020 he has included collage and mixed media with glowing colour on translucent film. Locust Jones's artworks continue to record his travels and concerns for social injustices. He was a finalist in the Sulman Prize 2023 (the Sulman Prize is held alongside the Archibald Prize at the Art Gallery of New South Wales).

on Resources

 **Weblinks** Locust Jones
Locust Jones — other works

5.5 Exercise

Learning pathways

■ LEVEL 1

1, 2, 3, 4

■ LEVEL 2

5, 6, 7

■ LEVEL 3

8, 9

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- Receive immediate feedback
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5.5 EXPLORING AND RESPONDING

1. Write two sentences to describe Locust Jones's art. Include at least two words from the list below:

narrative spontaneous figurative distorted political current

2. Locust Jones's energetic drawings are on a large scale. How do you think this might affect the viewer?
3. Why do you think Locust Jones includes text (words) in his drawings?
4. Jones's images or scenes tend to blend into each other. What effect does this have?
5. Look up the Sulman Prize. Explain how Locust Jones's work fits into that category of art.
6. Is art such as that of Locust Jones more powerful as a comment on contemporary politics than, for example, a news item on television or an article in a newspaper? Explain your response.
7. Analyse Locust Jones's work in terms of line, balance, pattern and direction.
8. Look up the painting *Third of May* by Goya and choose an artwork by Locust Jones. Write a comparison of the artworks in one or two paragraphs.
9. Explain any similarities between Locust Jones's art and Banksy's art (subtopic 5.4).

Sample responses are available in your digital formats.

5.6 Bui Cong KHANH

Bui Cong KHANH (b. 1972, Vietnamese)

FORM	Ceramics
CONTEXT	Contemporary Vietnamese
PRACTICE	Wheel-thrown porcelain with hand-painted contemporary imagery
CONVENTIONS VIEWPOINT PERSPECTIVE	Bui Cong Khanh works within the conventions of traditional ceramic forms decorated with distinctive Asian cobalt-blue oxide with white glaze, while breaking away from conventions through his everyday imagery from a viewpoint of humour to give us his personal perspective on contemporary life in Vietnam.

In **PLATE 5.6.1** *A contemporary story 2*, Bui Cong Khanh uses a humorous image for a traditional blue and white porcelain vessel in a comment on the changes that are occurring in Vietnamese culture and way of life.

We see influence from the West with the toilet bowl, hamburger and glass of soft drink but this is **juxtaposed** with the leaf decoration on the rim of the pot, and traditional belief symbols and decoration on the body. The slogan 'live to eat' is a reflection of Western consumerism. The influence of global **commercialism** and tourism is evident in this work.

Although his painted ceramic works are generally figurative, they also contain imagery of daily life such as motorbikes, advertising and street signage, as well as texts from propaganda banners. The large scale and layers of meaning take this series of pots out of the area of simple craft into that of an art installation.

Exhibited in the Asia–Pacific Triennial of Contemporary Art in Australia were two large vessels and seven smaller ones of about a metre high: one for each day of the week in the life of contemporary Vietnam.

PLATE 5.6.1 Bui Cong Khanh
A contemporary story 2 2008
 porcelain, hand-painted
 58 × 20 × 20 cm
 Acc. 2009.188. Purchased 2009.
 Queensland Art Gallery Foundation Grant
 Queensland Art Gallery Collection



juxtaposed items seen or placed close together with contrasting effect

commercialism a system of social and economic organisation in which financial profit is valued above any other issue or consideration

Bui Cong Khanh uses the traditional cobalt-blue oxide underglaze for his drawings, the vessel then being covered with a **translucent** glaze before being fired at a high temperature. The tradition of blue and white porcelain ware began in Vietnam during the fourteenth century, roughly the same time as in China. These pots were used as a trading commodity, first in markets in Asia and later worldwide, although the decorations were traditionally that of dragons, flowers, fish and birds.

In his paintings, performances and ceramics, Bui Cong Khanh communicates his country's history as well as its contemporary society. There is a personal element to his work as well as underpinnings from **Buddhist** and **Taoist** philosophy.

translucent an effect created by the application of thin layers of paint or glaze allowing image or colour to be subtly revealed

Buddhist relating to Buddhism, one of the world's largest religions, which believes human life is one of suffering, and that meditation, spiritual and physical labour, and good behaviour are the ways to achieve enlightenment, or nirvana

Taoist relating to Taoism, a Chinese philosophy that emphasises living in harmony with the universe

on Resources

 **Weblink** Bui Cong Khanh

5.6 CREATING AND MAKING

Conduct internet research to investigate the Hermannsburg Potters, a group of First Nations Western Arrarnta artists. This group was commissioned for ceramic works for the new building of the Art Gallery of NSW, opened in 2022, and has exhibited both in Australia and internationally. Their hand-made terracotta pots reflect their culture with images of family, Country, bush tucker, animals, mission days and contemporary life such as driving trucks. Each has a distinctive sculptural lid.

Draw the shape of a pot similar to either those of Bui Cong Khanh or a Hermannsburg potter but add a scene from your daily life as decoration and symbols that reflect where you live and your culture.

5.6 Exercise

Learning pathways

■ LEVEL 1

1, 2

■ LEVEL 2

3, 4

■ LEVEL 3

5

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- Receive immediate feedback
- Access sample responses
- Track results and progress



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5.6 EXPLORING AND RESPONDING

1. Identify the symbols of Western society that you can see in **PLATE 5.6.1 A contemporary story 2**.
2. Explain how Bui Cong Khanh decorates his pots.
3. What can you learn about Vietnamese history and contemporary society from Bui Cong Khanh's art?
4. Explain how Bui Cong Khanh has used his imagery to relate to the shape of the pot in **PLATE 5.6.1 A contemporary story 2**, thus enhancing its form.
5. Several artists have used ceramics as an art form to comment on culture. Write a comparison of the pots of Bui Cong Khanh with those of British artist Grayson Perry.

Sample responses are available in your digital formats.

5.7 Gerry WEDD

Gerry WEDD (b. 1957, Australian)	
FORM	Ceramics
CONTEXT	Contemporary Australian
PRACTICE	Ceramic sculptures
CONVENTIONS VIEWPOINT PERSPECTIVE	Gerry Wedd works within the still life, everyday object conventions but from the viewpoint of humour to bring new perspectives on cultural identity.

Gerry Wedd comments on human **adaptation**, particularly in a cultural sense, with a sense of **whimsy**, as shown in **PLATE 5.7.1** *Thong Cycle*. Decorated in traditional cobalt stain, these icons of Australian beach life have become political and cultural statements. They have been decorated as a reference to Aboriginal burial sites, the idea of tattoos and items washed up on a shore.

Dogs have always been a favourite image for Wedd. He has portrayed dogs in their stereotypical poses — sniffing, howling, on guard, sulking etc. The dog is a very male image and lends itself to humour as seen in the art of Mambo clothing (an Australian brand that was very popular in the 1990s). Gerry Wedd has also completed a series of ‘decorated kangaroos’.

Gerry Wedd is one of Australia’s most innovative ceramists. He not only describes and represents his world but interprets it in his own sardonic (mocking or cynical) way, whether it focuses on surf subculture, brutal urban desolation or figurines based on asylum-seeking boat people (see ANG collection).

Sometimes these comments are in the form of paintings on **utilitarian** ware such as platters, urns and teapots or may be interpreted in a more sculptural way. Some are quite serious in their political message while others have a delightful sense of fun and present images of daily life such as a panel van with a surfboard on top, a game of cricket or fishing. Female surfers, famous cricketers and footballers have been immortalised on his ceramic ware. His works also make reference to popular song lyrics and movies, as well as racial concerns, current events and ancient ceramic forms and decorative techniques. Gerry Wedd is a natural-born storyteller.

Gerry Wedd often decorates his forms with imagery and patterns in the manner of the traditional Chinese blue and white idealised landscapes of Willow Pattern china and eighteenth-century Delft ware.

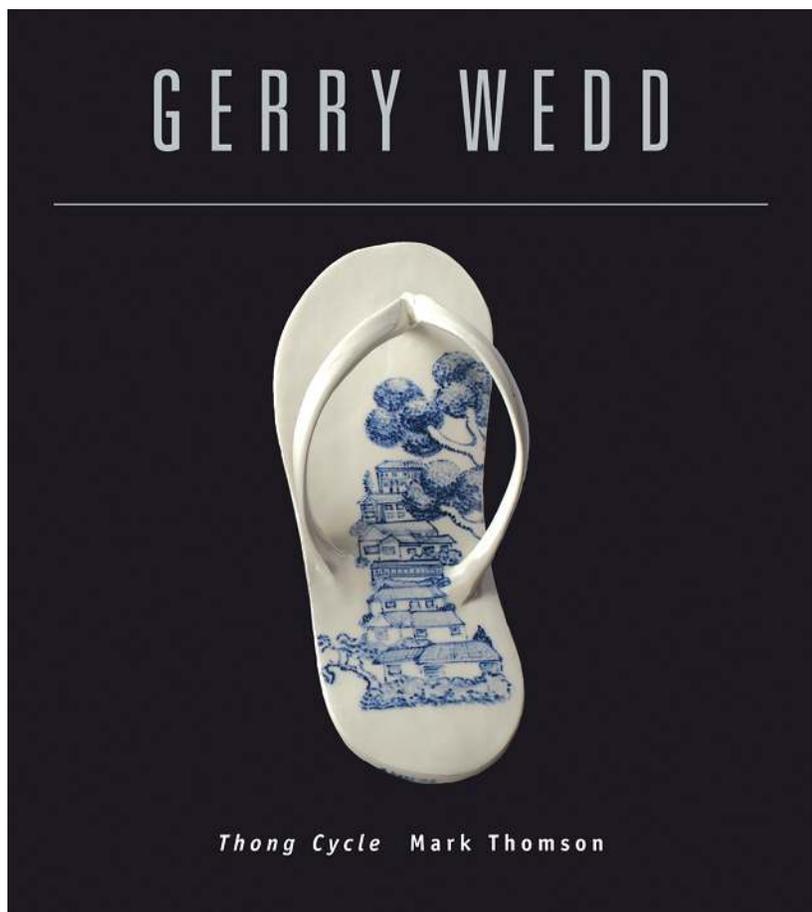


PLATE 5.7.1 Front cover: **Gerry Wedd: Thong Cycle**
by Mark Thomson
ISBN: 9781862547964, published 2008 by Wakefield Press

adaptation an altered or modified version of an original
whimsy a playful or fanciful notion
utilitarian designed to be useful or practical rather than attractive

5.7 CREATING AND MAKING

Skills and processes – ceramics

Create an object which represents your interpretation of Australian identity. You could consider flora or fauna, politics, main industries, inventions, beach culture or rural life, refugees, suburbia or icons such as a Vegemite jar or a pavlova.

Exhibit the work as a class and write an evaluation of the different interpretations of Australian culture.

5.7 Exercise

Learning pathways

■ LEVEL 1

1, 2, 3

■ LEVEL 2

4, 5

■ LEVEL 3

6, 7, 8

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- Receive immediate feedback
- Access sample responses
- Track results and progress



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5.7 EXPLORING AND RESPONDING

1. What symbols has Gerry Wedd used in **PLATE 5.7.1 Thong Cycle**?
2. Decide whether the following statements are true or false.

Statement	True or false
a. Gerry Wedd's art reflects popular culture.	
b. Gerry Wedd's designs are purely decorative, without meaning.	
c. Gerry Wedd is inspired by ceramics from art history of different times and cultures.	

3. Gerry Wedd's work crosses boundaries between craft and art. What is your interpretation of craft compared to an art object?
4. Gerry Wedd has designed for the Mambo clothing label (an Australian brand that was very popular in the 1990s). Conduct internet research to find some of his designs. Describe any links to his sculptural work.
5. It is interesting to see how another ceramic artist makes comments on cultural identity. In a paragraph, explain the similarities and differences between the artists Bui Cong Khanh (subtopic 5.6) and Gerry Wedd.
6. Conduct internet research for Chinese Yuan Dynasty ceramics.
 - a. How is their decoration similar to Gerry Wedd's ceramics?
 - b. What is some of the imagery used to decorate Yuan Dynasty pots?
7. Do an online search for examples of Gerry Wedd's ceramics to see how he represents Australian culture. You will find a prominent image is that of a youth on a surfboard. What other images does he include to represent his culture and upbringing?
8. Conduct online research to investigate the pots of British artist Grayson Perry. Compare his art to that of Gerry Wedd, explaining the similarities and differences.

Sample responses are available in your digital formats.

5.8 Damien HIRST

Damien HIRST (b. 1965, British)	
FORM	Various
CONTEXT	Contemporary British
PRACTICE	Varied practice: painting, sculpture, installations
CONVENTIONS VIEWPOINT PERSPECTIVE	Damien Hirst breaks some of the conventions of art by arranging non-traditional found objects such as medical equipment, and at times uses dead natural items such as cows and butterflies. Yet even when he is trying to shock you with his subject matter, he works from an aesthetic viewpoint, neatly arranging and creating rhythms with repetition.

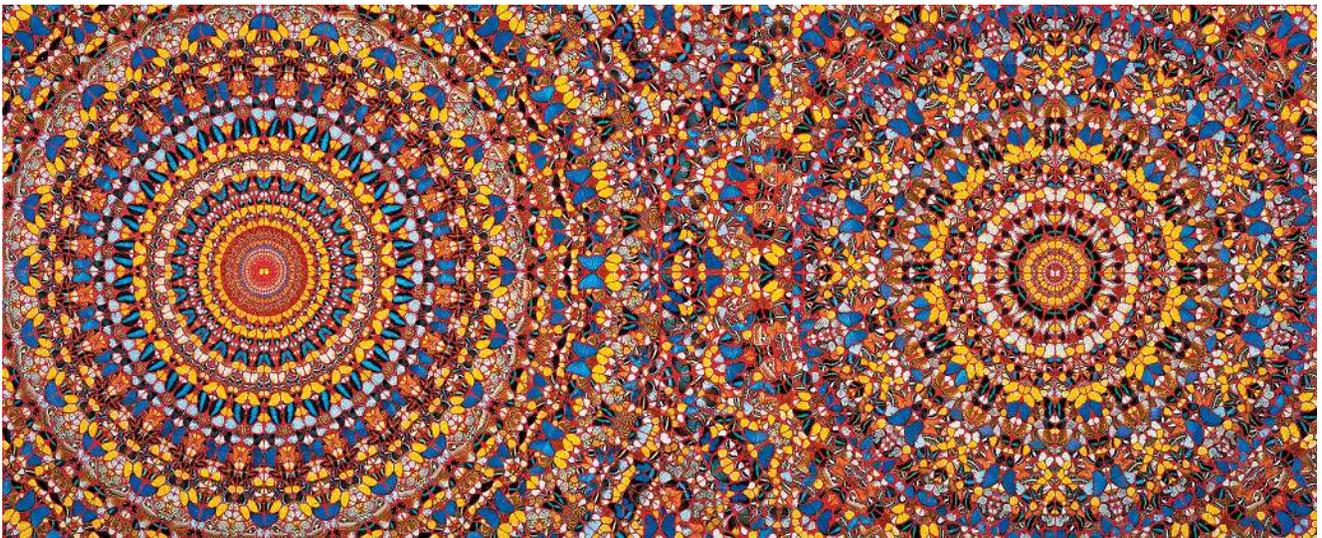


PLATE 5.8.1 Damien Hirst
I am Become Death, Shatterer of Worlds 2006
butterflies and household gloss on canvas
2134 × 5334 mm
Photographed by Prudence Cuming Associates
© Damien Hirst and Science Ltd.
All rights reserved, DACS/Licensed by Viscopy, 2013.

Damien Hirst explores humanity's big issues: life, sickness, death and spirituality. He is also concerned with the way we use life, the way we commercialise it (particularly sickness) and the way we study it. His works can be disturbing, verging on what in art terms is called the 'abject' (the ugly and deliberately shocking), yet many of his works are decidedly beautiful and precious. There are recurring themes and symbols in his art. He works with both the dead (sheep, sharks, flies, cigarette butts) and the living (for example, an installation which included live butterflies).

In 1991 he created *The Physical Impossibility of Death in the Mind of Something Living*, consisting of a 5-metre tiger shark suspended in **formaldehyde** solution in a glass cabinet. Presented like an exhibit in a natural history museum, it suggests **conservation** as well as representing death. Hirst continued this 'natural history series' with *In His Infinite Wisdom* 2003, which displayed a six-legged calf, also preserved in formaldehyde, pushing the boundaries of contemporary art.

formaldehyde a solution used as a preservative
conservation a careful preservation and protection of something

In such works as *Crematorium* 1996, he has used an oversized ash tray and butts and ash as a reminder of the inevitability of death and as a symbol of the cremated remains of a human body.

Black Sun 2004 at first appears to be a heavily textured brown surface but as we peer closer it is revealed that it is in fact made up of clusters of dead flies, an obvious symbol of death and decay.

In contrast to these works on death, the butterfly motif in **PLATE 5.8.1** *I am Become Death, Shatterer of Worlds* is used as a symbol of beauty and the fragility of life, with religious associations of resurrection. In this series of works, butterflies have been arranged into complex patterns reminiscent of medieval stained-glass cathedral windows. By using real butterfly bodies adhered to the canvas, Hirst is reiterating (repeating, emphasising) the vulnerability of life.



PLATE 5.8.2 Detail of *I am Become Death, Shatterer of Worlds*

In his spin paintings, such as *Beautiful Osiris Euphoria Painting* 2007, created using **centrifugal force**, he suggests that fate and chance have a role to play in our lives. The paint appears to be applied in a scientific formula, creating beautiful spectrums of colour, but in reality there is a high degree of randomness in the creation of these works.

Hirst's artworks are his personal journey of confronting his fear of mortality, explored through themes of life and death, science and faith, as well as beauty and horror. Through his unusual choice of materials, he creates a powerful means of communicating the fragility of existence.

centrifugal force in physics, the apparent outward force acting on a body moving in a curved path

on Resources

 **Weblinks** Damien Hirst
Damien Hirst explains the meaning in his art

5.8 Exercise

Learning pathways

■ LEVEL 1
1, 3

■ LEVEL 2
2, 4, 5

■ LEVEL 3
6, 7

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- Access sample responses
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5.8 EXPLORING AND RESPONDING

1. Determine whether the following statements are true or false.

Statement	True or false
a. Damien Hirst at times deliberately tries to shock the viewer.	
b. Damien Hirst is concerned with the transient nature of life.	
c. Damien Hirst's work is always abject (deliberately ugly or offensive).	
d. Damien Hirst is opposed to using dead animals in his artworks.	

- How is Damien Hirst's art a comment on the life cycle and what are some of the symbols he uses?
- What are some of Damien Hirst's different methods or materials for making art?
- Examine the significance of the titles Damien Hirst gives his works. How do the titles lead you to discover his intention or suggest meaning?
- To what extent do you think art can affect our values and beliefs? Do you think the art of Damien Hirst makes his viewers contemplate their life choices?
- Conduct internet research for 'Damien Hirst art pills'. Describe at least two of these artworks.
- Conduct internet research for 'Damien Hirst restaurant'.
 - How would you feel sitting in this restaurant?
 - Would you be more likely to recognise Hirst's art after eating a meal there?
 - How is his restaurant a clever way to exhibit his art?
 - Do you think art should always be exhibited in an art gallery? If not, why?

Sample responses are available in your digital formats.

5.9 Tiwi artists

Tiwi artists (First Nations Australian)	
FORM	Installation
CONTEXT	First Nations Australians — Tiwi Islands, Torres Strait
PRACTICE	A collaborative installation of traditional burial poles
CONVENTIONS VIEWPOINT PERSPECTIVE	The convention is for these grave posts to be part of the funerary ceremony. By carving and decorating these poles and exhibiting them within the gallery setting, the aim is to share how First Nations Australian societies are diverse and have distinct cultural expressions, social traditions and customs. They have significant and ongoing contributions.

The Tiwi people of Bathurst and Melville Islands (north of Darwin) carve elaborate burial poles or grave posts as part of the Pukumani **funerary** ceremony. They are painted with symbolic patterns in a distinctive style to honour the dead by carrying information regarding the deceased, their deeds and their kinship ties. The word Pukumani refers to the burial ceremony and associated taboos about touching certain people, food and objects.

The Pukumani ceremony is said to have been taught to the Tiwi by the Honey Bird Man upon the beginning of death. Before this time, Purukaparli the Elder had the power to restore life to his people. The ceremony began with the death of his son.

funerary to do with funerals or burial rituals



PLATE 5.9.1 Tiwi artists from Melville Island, Northern Territory, Torres Strait Islanders
Pukumani Grave Posts
natural pigment on wood

The performance of the Pukumani ceremonies ensures that the spirit will find its way to the spirit world where it will dwell forever. Mourners are generally adorned with white paint. Some of the belongings of the deceased are placed on the mounded grave and left to decay. They both mark the place of burial and are gifts to please the spirits. The ceremony may take place two to six months after the burial and can last for a few days. Dancing and singing mark the end of the ceremony. Painted bark baskets are placed on top of the posts.

In 1958, 17 grave posts were commissioned for the Art Gallery of NSW. This was a shift in tradition and established First Nations Australian culture within an art context. It was a conscious choice by the Tiwi Elders and artists to produce these grave posts for an outside audience. Although traditional techniques were used, ironwood was substituted for the traditional blackwood, which is reserved for ceremonies.

Contemporary Tiwi artists are known for a similar bold approach to geometrical designs, which can be found on textiles with vibrant colour combinations but also in printmaking and on ceramics.

Copyright and First Nations Australian intellectual property

In studying First Nations Australian art, we gain cultural understanding but we must also act ethically and respect that their art may signify their cultural identity and may contain environmental knowledge pertaining to a particular language or kinship group. It is therefore inappropriate to directly copy symbols and designs from First Nations Australian art. First Nations Australian students are not permitted to use designs which are not related to their ancestral Country or language group.

on Resources

 **Weblink** Tiwi artists — Australian Museum

5.9 Exercise

Learning pathways

■ LEVEL 1

1, 2, 3

■ LEVEL 2

4, 5, 6

■ LEVEL 3

7, 8

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5.9 EXPLORING AND RESPONDING

1. Fill in the missing words to complete the following passage.

The Tiwi people of _____ and _____ Islands carve elaborate _____ poles or _____ posts as part of the _____ funerary ceremony. They are painted with _____ patterns in a distinctive style to _____ the dead by carrying _____ regarding the _____.

2. Name or describe some of the geometrical patterns you see on the grave posts shown in **PLATE 5.9.1**; for example, diamond shapes.
3. What similarities and differences do you see in the grave posts shown in **PLATE 5.9.1** compared to your own culture's ways of marking a burial place (or any other culture you can think of)?
4. In what way does your family celebrate a family member's life?
5. How are the grave posts shown in **PLATE 5.9.1** linked to First Nations Australian spirituality?
6. Name and briefly describe a novel, film or poem which deals with the concept of death and memorials.
7. Common elements of different cultural burial ceremonies include symbolic colour, the dead's belongings, dance or song (and may also include gifts and food). Analyse the similarities and differences of the Pukumani ceremony and a funeral from your own culture.
8. What similarities do you see between the grave posts shown in **PLATE 5.9.1** and the paintings of First Nations Australian artist Nonggirnga Marawili (subtopic 8.7)? What are some of the differences?

Sample responses are available in your digital formats.

5.10 Thea Anamara PERKINS

Thea Anamara PERKINS (b. 1992, Arrernte/Kalkadoon)	
FORM	Painting
CONTEXT	Contemporary First Nations Australian painter, with links to the Redfern community
PRACTICE	Snapshots of family celebrations and landscapes re-interpreted as acrylic paintings
CONVENTIONS VIEWPOINT PERSPECTIVE	Thea Anamara Perkins selects her snapshots from her family archives to re-create in painting celebratory or happy moments to question past representations of First Nations Australians and Country.



PLATE 5.10.1 Thea Anamara Perkins
Warren Ball Avenue 2023
acrylic on board
30.5 x 40.5 cm
Collection of Art Gallery of NSW

Thea Anamara Perkins was born and raised in Sydney. She comes from a family of First Nations Australian activists and family members involved in the arts and acting/film. Her late grandfather was Arrernte and Kalkadoon man, civil rights activist and talented soccer player Charles Perkins; her great-grandmother Hetty Perkins was an Elder Arrernte woman; her mother Hetti Perkins was the curator of Aboriginal and Torres Strait Islander art at the AGNSW when Thea was growing up and is now curator-at-large at the National Gallery of Australia; and her aunt, Rachel Perkins, is an acclaimed film director.

The Perkins family are Arrernte people of Mparntwe (Alice Springs area); Thea's middle name (Anamara) refers to a river and Dreaming that runs north of Mparntwe in the Central Desert Region. It is an area that Thea Anamara is drawn to, but she acknowledges that it is both beautiful and treacherous, particularly during monsoon season.

Thea Anamara Perkins is a member of the new generation of Perkins creatives carrying on the family traditions. Her sisters Madeline and Miah Madden are both actors and her brother Tyson is a cinematographer.

PLATE 5.10.1 *Warren Ball Avenue* has been interpreted from a family snapshot of Thea's sisters, Maddie and Lille, at a birthday party, just as the candles are being lit. There is concentrated anticipation on the faces of the children, while the hands of the adults just within the frame lead our eyes to the cake. The edge of the table is at an angle, adding to the candid nature of the image. Perkins usually works on a canvas that is big enough to gain your attention, but not so large that you do not feel the intimacy of the moment. Working in acrylic paint, the artist paints within a controlled, harmonious colour scheme, creating a sense of connection between the people and a nostalgic feel of a memory or special moment now passed.

Thea Anamara Perkins paints in a distinctive style of broken colour contours to define the edges of people with an expressive drawing technique. She simplifies shadows into coloured areas with highlights she calls 'shimmer', which convey the mood or feeling of the image. The people in her paintings are generally smiling, as if captured in a snapshot by a family member at a happy moment. The viewpoint is up close so we concentrate on the expressions on the faces, rather than being distracted by too much background.

We all remember being told to 'smile at the camera' at a birthday party, building sandcastles at the beach or receiving an award at school. Every family strives to keep such records of their children's growth and achievements. Thea Anamara Perkins shows us that this occurs in all families, regardless of cultural upbringing. She offers us a new, authentic representation of First Nations Peoples and Country. Her art thus deals with what it means to be First Nations Australian in contemporary Australia.

Artist's statement

'I think art is an effective communicator, in that it is part of the truth-telling process. I really want to push my practice conceptually and technically, so that, hopefully, it contributes to what's happening in the world. I want it to communicate with and I want people to see the works and feel the emotions that's in them.'

Thea Anamara Perkins (quoted from an interview with Amy Campbell and published in *Vogue Australia*)

Thea Anamara Perkins has been a finalist three times in the Archibald Prize and a finalist in the Wynne, as well as winning the Brett Whiteley Travelling Scholarship and The Alice Prize and Dreaming Award. In 2023 she won the La Prairie Art Award (an award that supports contemporary Australian women artists in the future development of their creative practice).

Critic's statement

'Thea's landscapes and portraiture speaks to an intrinsic connection to the land and a strong link to family, memories and time. Thea's art is bold, authentic and considered.' AGNSW Senior Curator Isobel Parker Philip (quoted in *Vogue Australia*)

5.10 Exercise

Learning pathways

■ **LEVEL 1**

1, 2, 4

■ **LEVEL 2**

3, 5

■ **LEVEL 3**

6, 7

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5.10 EXPLORING AND RESPONDING

1. Decide whether the following statements are true or false.

Statement	True or false
a. Thea Anamara Perkins paints from photographs taken from the internet and magazines.	
b. Thea Anamara Perkins' paintings are finely detailed, with softly blended shades of clashing colour.	
c. Thea Anamara Perkins works from family archives of photographs to question how First Nations Australians are represented.	

2. Write three sentences to explain features of Thea Anamara Perkins' painting technique.
3. Identify why Thea Anamara Perkins' paintings suggest a mood of comfort and certainty.
4. What is the source material for Thea Anamara Perkins' paintings?
5. Thea Anamara Perkins has said that, despite challenges, it is love and strength that has kept her community strong. Look at some of her other paintings, such as *Bondi Beach*, which depicts her Aunt Rachel and her family. How has Thea Anamara Perkins created a feeling of love and strength in her paintings?
6. Through her art, Thea Anamara Perkins shows how First Nations Australians can and should be represented. Vernon Ah Kee (subtopic 15.6) has a similar aim in many of his artworks. Discuss the similarities and differences between the two artists' works.
7. Thea Anamara Perkins has said that her work is a reaction to the misinformation and misinterpretation she has seen of First Nations Australians and their families in the media. Tony Albert (subtopic 15.8) is also trying to change misrepresentation of his people, but how are his concerns and his approach different from that of Thea Anamara Perkins?

Sample responses are available in your digital formats.

5.11 Chiharu SHIOTA

Chiharu SHIOTA (b. 1972, Japanese. Lives in Berlin, Germany.)

FORM	Large-scale thread installations made from millions of fine threads acting as dense webs engulfing found objects
CONTEXT	Contemporary Japanese artist — exhibits globally
PRACTICE	Installations involving found objects and yarn
CONVENTIONS VIEWPOINT PERSPECTIVE	Chiharu Shiota uses the convention of line to envelop objects to express memory and evoke feelings.

Contemporary artists use new methods and approaches to create their meanings on aspects of life. Chiharu Shiota utilises large-scale installations to convey new perspectives and ideas on life, with artworks that are inspired by her own experience and memories. Her works are both magical and unsettling.



PLATE 5.11.1 Chiharu Shiota

In Silence (installation views) 2002/2019

Installed for 'Chiharu Shiota: The Soul Trembles', Mori Art Museum, Tokyo, 2019

burnt piano, burnt chair, Alcantara black thread

Dimensions variable Production Support: Alcantara S.p.A.

© Chiharu Shiota

Photograph: Sunhi Mang.

Image courtesy: Mori Art Museum, Tokyo

Shiota began her art studies in a painting course in 1992 at Kyoto Seika University but soon abandoned the medium in favour of performance. In 1993–94, she undertook an exchange program at Canberra School of Art, just as installation art was finding its way into Australian galleries. During her time there, Shiota had a dream that she was inside a painting. The next day she made a performance piece entitled *Becoming Painting* where she covered her body in enamel paint and acted out stepping into a painting. From then she gave up painting and concentrated on installation and performance work. Shiota relocated to Germany in 1996 to pursue further study, under the tutelage of international performance artist Marina Abramovic.

Chiharu Shiota creates intricate, fragile yet **monumental** installations involving wool thread connecting found objects, to present new perspectives on life, death, longing, anxiety, dreams, memories and relationships. Black, white and red woollen yarns are used in her distinctive art-making practice of suspending or grasping objects in a web-like structure. Black represents life in Japanese culture, white is connected to death, and red universally symbolises blood. Objects such as vintage suitcases, window frames, boats, keys, chairs, garments, shoes and scissors are enveloped in an expansive, dense web of strings that stretch from floor to ceiling. Shiota's works could be termed three-dimensional drawing, as her lines of thread reach across space and around objects until they completely fill the exhibition area. Her use of found, real objects in her artworks can be linked back to the breaking of art conventions by Dada artist Marcel Duchamp.

One memory that has informed Chiharu Shiota's work is of a neighbour's house that was set alight by an arsonist in the middle of the night when she was a child. She recalls hearing the sound of a piano being consumed by the flames, inspiring her use of a burnt grand piano and empty chairs enveloped in black yarn in her work **PLATE 5.11.1** *In Silence*, 2008.

It is not surprising her works reflect her personal ideas on life and death when her own life has been unravelled by such experiences as losing her baby at six months in utero, her own battle with ovarian cancer, and the loss of her father.

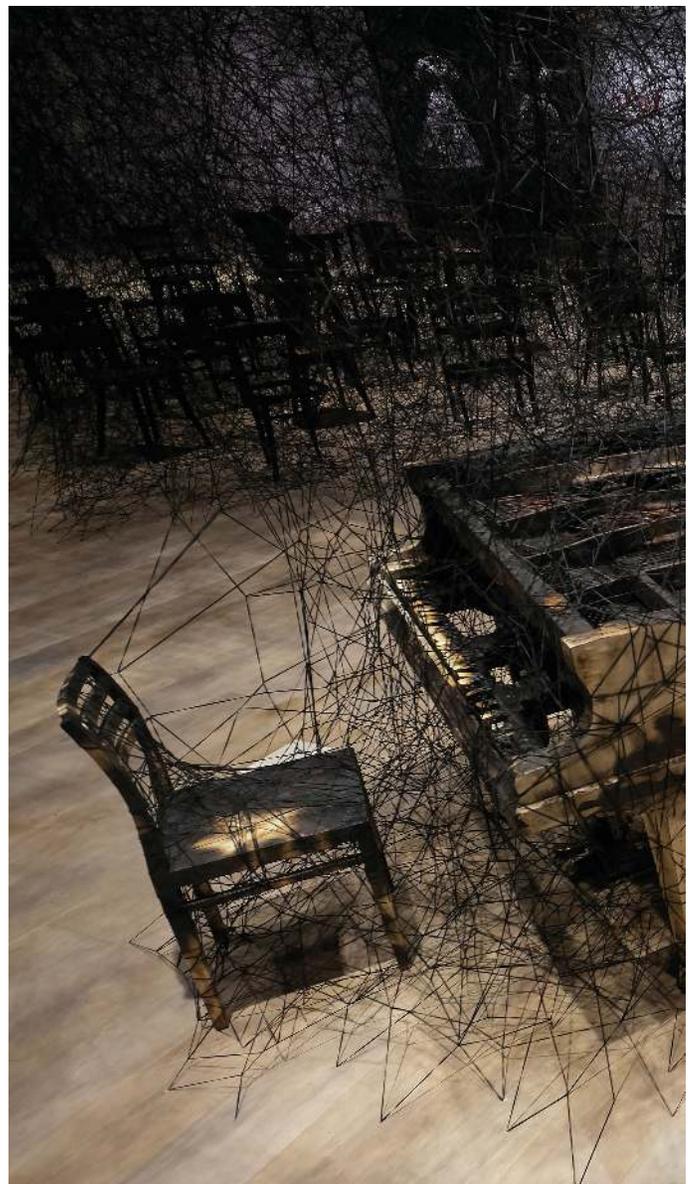


PLATE 5.11.2 Detail from *In Silence*
burnt piano, burnt chair, Alcantara black thread
Dimensions variable
© Chiharu Shiota

monumental large-scale, impressive

Artist's statement

'I have tried to express emotions in my art that I would never be able to explain. In the past, I have had to overcome some serious medical conditions, and creating art has helped me to survive.'

Chiharu Shiota, *Wallpaper* magazine 2020

Shiota's battle with cancer has inspired her to include empty beds, engulfed in a spider web of yarns, in several of her installations such as her 2016 **site-specific** exhibition *Conscious Sleep* (Cockatoo Island, Sydney Biennale). This installation was set inside a former prison cell that used to house 15 prisoners cramped together. In *During Sleep* (2001 to 2017) she created a series of installations/performances in which a number of young women in white nightgowns lay motionless, as if asleep in hospital beds, enmeshed again in her signature web of yarns. In a conversation with *Ocula* magazine in 2016, Shiota said of her use of yarn: 'It is soft and I use it like a mirror of my feelings... Yarn has tension like a human relationship.'

Chiharu Shiota created *The Key in the Hand* 2015 for the Venice Biennale exhibition. This work consisted of two wooden boats, red strings and 50 000 metal keys she sourced from her viewers around the world. The project was designed to intertwine her own memories with the recollections of the keys' former owners to reflect on the meaning of life. The boats, with their bows tipped skywards, perhaps symbolise migration or life's journey. Shiota's works have been called meditations on mortality and the afterlife.

The viewer feels they are in a fantastical world, with the threads symbolising complex connections, as they walk through her installations. Shiota also designs stages for theatre and opera.

Chiharu Shiota's artworks reflect her personal experiences, imagination and memories, yet they suggest their own stories, communicating universal issues of humanity.

site-specific designed for a particular place or space, the meaning often linked to its history



PLATE 5.11.3 Chiharu Shiota

Uncertain Journey 2016/2022

Installation view in 'Chiharu Shiota: The Soul Trembles',
Gallery of Modern Art, Brisbane, 2022

metal frame, red wool

Dimensions variable

© Chiharu Shiota

Photograph: N. Harth © QAGOMA

5.11 CREATING AND MAKING

Skills and processes

Generate ideas related to your own fears or dreams. Take inspiration from multiple sources: the Surrealists, Australian artists including Peter Booth, Charles Blackman and Del Kathryn Barton, novels, film and the work of Chiharu Shiota.

Work from your imagination and consider possible symbols, media you may use, scale and the mood you wish to create.

Your work could take form in a variety of media including painting, installation or performance.

Document your ideas, decisions and sources of any imagery you include.

Evaluate the effectiveness of your work to express emotions and the degree of creativity.



PLATE 5.11.4 Student artwork by Elsie Yang.

This artwork expresses the artist's fears that were inspired by a dream involving getting a haircut, resulting in a change in her perception of her identity.

on Resources

-  **Weblinks** Chiharu Shiota
Chiharu Shiota uses string to draw in space
Chiharu Shiota: *Beyond Time*

5.11 Exercise

Learning pathways

■ LEVEL 1

1, 2, 3, 4, 5

■ LEVEL 2

6, 7, 8

■ LEVEL 3

9

These questions are even better in jacPLUS!

- Receive immediate feedback
- Access sample responses
- Track results and progress



Find all this and MORE in jacPLUS



5.11 EXPLORING AND RESPONDING

1. Fill in the missing words to complete the following passage.

Chiharu Shiota creates intricate, fragile yet monumental _____ involving wool thread connecting _____ to present new perspectives on life, death, longing, anxiety, _____, memories and relationships.

2. Write two sentences about the materials Shiota uses in her art-making.
3. Imagine you are walking through Chiharu Shiota's installation **PLATE 5.11.3** *Uncertain Journey*. How do you think you would feel?
4. Why do you think Chiharu Shiota includes boats in **PLATE 5.11.3** *Uncertain Journey* and what could they symbolise?
5. Consider **PLATES 5.11.1** and **5.11.2** *In Silence*. How does Shiota's use of a piano represent a past experience of the artist?
6. Beds are a recurring theme in Chiharu Shiota's work. Why do you think this is?
7. Shiota engages the viewer to consider their own feelings and memories. How does she entice the viewer into her viewpoint of everyday items?
8. Shiota's installations have been likened to drawings because of the linear threads she uses. Write two sentences about the way she creates installations with threads and found objects. Include at least two of the following words:

enveloping cross-hatching connecting securing
suspended web-like consuming

9. While the content of Chiharu Shiota's work is often personal, through the viewer's participation it acquires wider universal significance. Identify some of the universal issues suggested in Shiota's work. The **Chiharu Shiota** weblink in your Resources panel may be of help.

Sample responses are available in your digital formats.

5.12 Review

5.12 CREATING AND MAKING

STEP 1 Identify an important event or problem in your life. It could have happened to yourself or a family member or friend.

STEP 2 Was it a celebration or an unhappy situation? What colours or media would best suit your memory? (For example, brightly coloured inks, watercolour or texta for happy events and perhaps charcoal or ink wash on brown paper for sad events or situations). You may want to work on a canvas or keep it small like a diary entry.

STEP 3 Now that you have made some decisions, research any imagery of symbols you may want to include.

STEP 4 Work out your composition/arrangement of imagery. You may be influenced by the style or life event shown by one artist in this topic if you wish.

5.12 Exercise

1. Consider what skills you have developed during the study of this topic, and how you have learned to express your ideas and feelings on some of life's issues.
 - a. Decide on your strengths in media and approach, and set yourself art-making goals to refine and strengthen your powers of communication.
 - b. How has your understanding of other cultures been widened?
2. List the different countries and time periods you have investigated in this topic.
3. Match the following artists with the corresponding statements.

These questions are even better in jacPLUS!

- Receive immediate feedback
- Access sample responses
- Track results and progress



Find all this and MORE in jacPLUS



Statement	Artist
a. Drawings as social comment	i. Chiharu Shiota
b. First Nations Australian funeral posts	ii. Thea Anamara Perkins
c. Popular surf culture ceramics	iii. Damien Hirst
d. Emotional, immersive string installations	iv. Gerry Wedd
e. First Nations artist who paints snapshots of family life	v. Tiwi artists
f. Artworks about social issues on public buildings	vi. Bui Cong Khanh
g. Life and death main themes — British artist	vii. Locust Jones
h. Indonesian sculptor of human suffering	viii. Banksy
i. Vietnamese ceramist commenting on his culture and history	ix. Dadang Christanto

Sample responses are available in your digital formats.

LEARNING SEQUENCE

6 INSECTS, FISH, REPTILES AND PLANT LIFE

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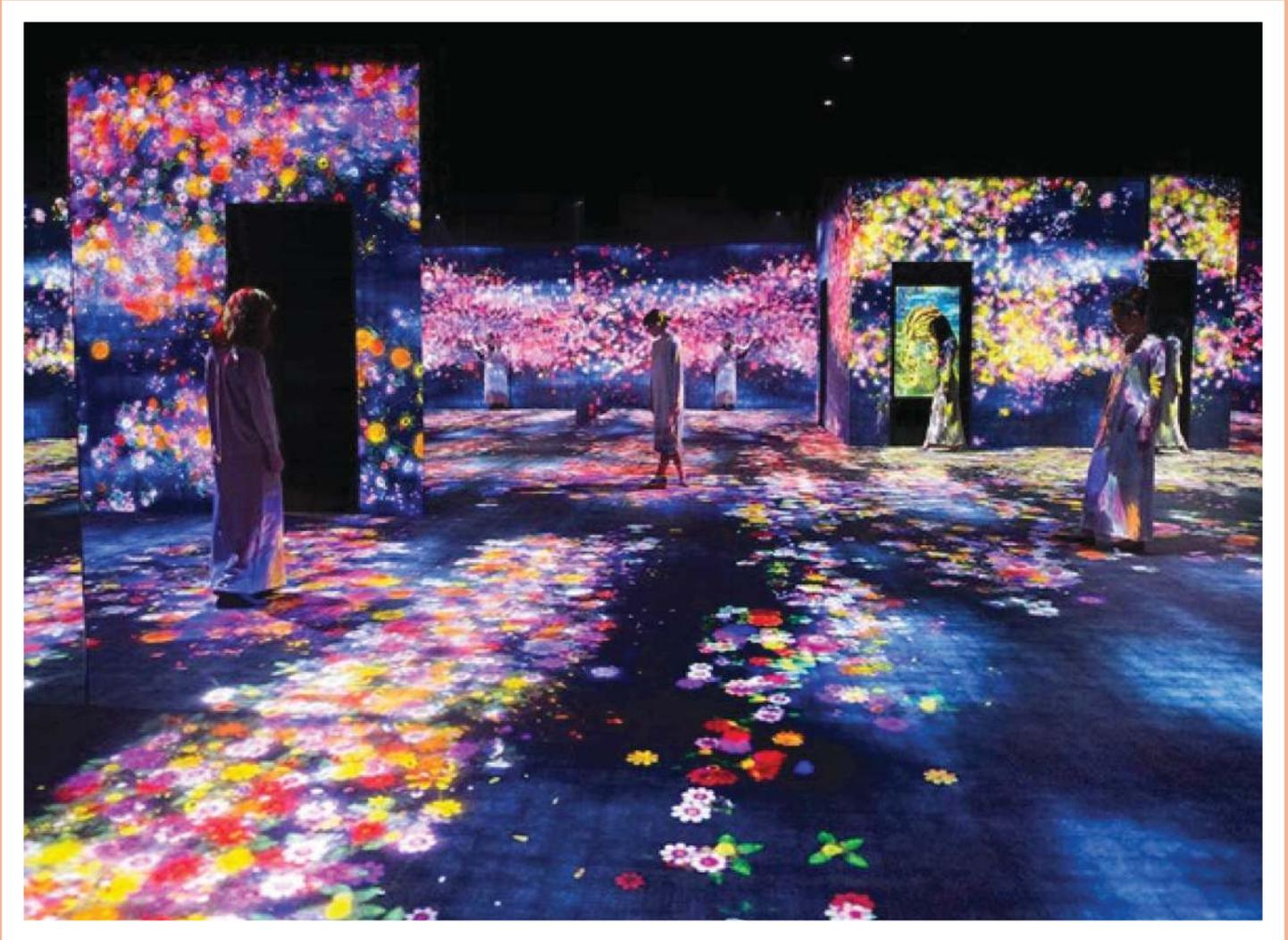
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UNIT OVERVIEW

Exploring the natural world not only leads us to an appreciation of its beauty, but encourages an inquiry into its structures and creatures, and its cultural significance, as well as a respect for nature's life cycles. This unit explores art from the mid-nineteenth century, through to contemporary times, and covers art forms including painting, sculpture, photography, performance and video.

Through engagement with a variety of artists who work in various art forms, you will not only develop your critical analysis skills but also find a personal voice and means of communication through exploring different art processes. The natural world offers myriad opportunities to improvise, imagine, analyse and organise while practising and refining your art skills and deepening your understanding of visual conventions.



teamLab

Forest of Flowers and People: Lost, Immersed and Reborn 2017

Interactive digital installation

Pace Gallery, Beijing

6.1 Overview

Insects, fish, reptiles and flora as subject matter, particularly in close-focus, offer wonderful opportunities to develop your design skills and refine your use of line, pattern and texture. Being creative is expressing your curiosity about your world, noticing things others may not see. But images of nature can also reflect the artist's personal experiences and links to Country and culture, as well as to spiritual beliefs. Looking at the transience (being brief or fleeting) of the life cycle can also remind us of our own mortality.



PLATE 6.1.1 Teho Ropeyarn
Detail of *Athumu Paypa Adthinhuunamu (my birth certificate)* 2022
vinyl-cut print on paper
350 × 720 cm series of 6 panels

Resources

 **Weblinks** Use the weblinks in the Resources panel to help you find artworks.

6.2 Nicholas BLOWERS

Nicholas BLOWERS (b. 1972, British/Australian)	
FORM	Painting
CONTEXT	Contemporary Australian
PRACTICE	Finely detailed, realistic oil paintings of nature's creatures
CONVENTIONS VIEWPOINT PERSPECTIVE	Nicholas Blowers works within the conventions of small, realistic oil paintings in a still-life manner, similar to the Dutch <i>vanitas</i> style. His paintings remind us of our mortality and to look after our environment.

PLATE 6.2.1 *Moth III* and **PLATE 6.2.2** *Grasshopper I* are examples of the delicate works in Nicholas Blowers' exhibition, 'Ephemera'. Although extremely detailed in their realism, they go beyond mere representation. The mood is haunting as we are reminded of the fragility of life.

The series includes dying plants in various stages of decay, as well as grasshoppers and moths lying on their backs as they have fallen. These normally small, fast-moving creatures have become **immobile**, **taut**, frozen in death — **potent** symbols of mortality. Some are solitary images while others are groups of dead insects.

immobile motionless

taut stretched or pulled tight; tense

potent having great power, influence or effect



PLATE 6.2.1 Nicholas Blowers
Moth III 2012
oil on paper
57 × 104 cm
Courtesy of MiCK Gallery, Sydney

When viewing the work of Nicholas Blowers, scientific classification and references to early botanical drawings before the invention of the camera come to mind. But what is overwhelming is the beauty of each artwork and the sensitive line work and delicate tone. The fine lines are created by scraping through the oil paint. By limiting the colour to earthy browns, the artist draws attention to the structure and texture of the different parts of the insects. We admire Blowers' level of observation as he records minute details of the environment.

Other series of works by Blowers include close focus on landscapes, such as details of fallen trees as they decay on the forest floor, providing further evidence that Blowers' concern is death and decay in the natural world, coupled with a plea for **sustainability**.

Blowers has used **electron microscopes** and **macro photography** to help him see the minute details of insects. He entices the viewer into his work, to experience an emotional attachment to the subjects.

sustainability the capacity to operate perpetually, by avoiding adverse effects on the natural environment and depletion of natural resources

electron microscope a device which uses an electron beam to illuminate a specimen and produce a magnified image

macro photography extreme close-up photography



PLATE 6.2.2 Nicholas Blowers
Grasshopper I 2012
oil on paper
90 × 130 cm
Courtesy of MiCK Gallery, Sydney

on Resources

 **Weblink** Nicholas Blowers

6.2 CREATING AND MAKING

Lino print

1. Create a linocut print of insects, reptiles or fish. As research, take your own photographs, look at books in the library and conduct an internet image search.

You could then attempt some fine detailed pencil drawings based on your research.

Before you begin your linocut print, check the reminder below about safe use of linocutting equipment.

Linocutting

- Always keep the hand that is holding the cutting tool IN FRONT of the other hand holding the lino block. **CUT AWAY from your body. Remember: A CUT WILL HURT.**
- Cut slowly and to a shallow depth. Warming your lino tile will make it easier to cut.
- Gather all linocuttings as you work and take them to the bin at clean-up time.
- Make sure the heating plate is turned off at the end of the lesson.



PLATE 6.2.3 Student artwork by Mackenzie Harris, Year 7

Drawing and experimenting

- Draw three objects from nature starting with either the letter A or S. Choose one of these drawings and add some plant life in the background (you might like to look at Georgia O’Keeffe in subtopic 6.4 or Tim Maguire in subtopic 6.5). Hand colour in areas for visual interest.
- Using Photoshop or a similar application, create a new insect either by morphing together two insects, drawing on new parts or combining two natural objects; for example, flower petals as wings or a vegetable as a body. Use your imagination and sense of curiosity to explore new ideas.

6.2 Exercise

Learning pathways

LEVEL 1

1, 2

LEVEL 2

3, 4, 5

LEVEL 3

6, 7, 8

These questions are even better in jacPLUS!

- Receive immediate feedback
- Access sample responses
- Track results and progress



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6.2 EXPLORING AND RESPONDING

- Fill in the missing words to complete the following passage.

What is overwhelming is the _____ of each artwork and the _____ line work and delicate _____. The fine lines are created by _____ through the oil paint. By _____ the colour to earthy browns, the artist draws attention to the _____ and _____ of the _____ parts of the insects.

- Consider Nicholas Blowers’ art. Decide whether the following statements are true or false.

Statement	True or false
a. Nicholas Blowers’ works overwhelm the viewer with their large scale.	
b. Nicholas Blowers’ main concern is the beautiful colours in nature.	
c. Nicholas Blowers paints mainly in delicate watercolour.	

- How has technology helped Nicholas Blowers interpret his subjects?
- How does Nicholas Blowers’ work make us consider environmental issues?
- What appeals to you most about Nicholas Blowers’ work or what aspect or art skill do you admire?
- Investigate the work of contemporary Australian artist Sam Leach (subtopic 7.4) who also paints realistically and is concerned with man’s intervention in nature and issues regarding living species.
 - How is Nicholas Blowers’ approach similar to that of Sam Leach?
 - How is Nicholas Blowers’ approach different to that of Sam Leach?
- Look at the similarities between Nicholas Blowers’ work and the photography series by Marian Drew (subtopic 7.5). Conduct internet research and explain how both Blowers and Drew are influenced by seventeenth-century Dutch *vanitas* paintings, such as the work of Pieter Claesz.
- Investigate and summarise the similarities in intention (what the artist wants to convey in their art) and technique of the art-making practices of Nicholas Blowers and Lucienne Rickard (subtopic 16.5)

Sample responses are available in your digital formats.

6.3 Charwei TSAI

Charwei TSAI (b. 1980, Taiwanese)

FORM	Installation, photography, video
CONTEXT	Contemporary artist from Taiwan, living and working in Paris and Taipei
PRACTICE	Multidisciplinary, involving calligraphy
CONVENTIONS VIEWPOINT PERSPECTIVE	Charwei Tsai breaks conventions by creating ephemeral art, working directly on nature rather than representing it in paint etc. Her viewpoint is spiritual, linked to Buddhism but also to social awareness.

Charwei Tsai works in a variety of media, including installation, video and photography, using the themes of water, earth and air. She incorporates text in creative and meaningful ways. Calligraphy has always been an important part of Asian tradition and art. Tsai uses **calligraphy** in exciting new ways; for example, on a small delicate scale on leaves of plants or by writing on mirrors in front of a landscape setting.

calligraphy the art of doing beautiful handwriting



PLATE 6.3.1 Charwei Tsai
Mushroom Mantra 2005
black ink on fresh mushrooms
dimensions variable
Courtesy of the artist

Charwei Tsai has broadened her range of surfaces from plants, tree trunks, mushrooms and lemons to other natural life forms such as fish, octopus, frogs and hermit crabs. The writing is not random words, but drawn from Buddhist mantras, poetry and academic texts, written in either brush and ink or felt pen. Tsai tries to follow the natural textures of her objects, writing mostly in Chinese since it can be read left to right, right to left, or up to down.

Calligraphy (writing) is also linked to meditation in Asian tradition. For Tsai, art is a type of meditation through which she investigates her concerns for ethical living and compassion.

Tsai generally chooses her material to suit where she is working; for example for **PLATE 6.3.1** *Mushroom Mantra*, which was created in Brisbane for the Asia–Pacific Triennial of Contemporary Art, Tsai chose locally grown mushrooms, inscribed by monks from the local Buddha’s Light Association as a type of performance.

Charwei Tsai’s work is **ephemeral**, as the surfaces she works on either disintegrate, wither or melt, as in *Circle* where a circle was drawn in black ink on a block of melting ice. Often the calligraphy camouflages or disguises the object. Her video work documenting calligraphy on a large slab of tofu, which gradually decomposes like rotting flesh, is both thought-provoking and visually effective. This work seems to carry on from her *Meat Map* performance work of black ink calligraphy on raw meat.

Tsai’s work is reflective, the viewer enticed into an almost meditative state as her works pose questions of life and death and the ephemeral nature of existence.

ephemeral not lasting long, fleeting



PLATE 6.3.2 Detail of an installation by Charwei Tsai

6.3 CREATING AND MAKING

Photography/video

Select lines of poetry, a paragraph from a story, a verse from the Bible or other religious text, or song lyrics that have meaning to you. Choose an appropriate natural or organic object (block of cheese, mushrooms etc.) to add to the meaning. Using Charwei Tsai as your inspiration, cover the object in the writing and photograph it in a suitable location.

Alternatively, select natural items that will decompose or change over time. Cover them in writing and document through video how the writing changes as the objects decay.

6.3 Exercise

Learning pathways

■ LEVEL 1

1, 2, 3, 4

■ LEVEL 2

5, 6, 7, 8

■ LEVEL 3

9, 10

These questions are even better in jacPLUS!

- Receive immediate feedback
- Access sample responses
- Track results and progress



Find all this and MORE in jacPLUS



6.3 EXPLORING AND RESPONDING

- MC** Select the most correct statement in regards to Charwei Tsai's art.
 - Charwei Tsai uses Photoshop to layer calligraphy onto her photographs.
 - Charwei Tsai creates delicate ephemeral works.
 - Charwei Tsai paints mushrooms.
 - None of the above
- How is Charwei Tsai's work linked to her personal beliefs?
- Since Charwei Tsai's artworks are ephemeral (they wither and die), how can she sell them?
- Analyse one of Charwei Tsai's works. You may like to include the following words:

delicate exquisite pattern spiritual organic imaginative
- The calligraphy (writing) on Charwei Tsai's objects depicts spiritual sayings and poetry linked to what religion?
- How is Charwei Tsai's work an enticing synthesis (combination of elements) of creative arts?
- Consider the following statement: 'Charwei Tsai's work documents her personal interest in the significance of the written word in a delicate, feminine way.' What comment can you make on this viewpoint?
- How important is documentation (in photography or video form) to Charwei Tsai's art-making practice?
- Both Tim Maguire (subtopic 6.5) and Charwei Tsai entice the viewer to look more closely at nature through their art-making. How does their choice of media and personal values alter the experience for the viewer?
- Zhang Huan, a contemporary Chinese artist, also does performance works involving calligraphy. Investigate and summarise the similarities and differences in his work compared to that of Charwei Tsai

Sample responses are available in your digital formats.

6.4 Georgia O'KEEFFE

Georgia O'KEEFFE (1887–1986, American)

FORM	Painting
CONTEXT	American Modernist (early twentieth century)
PRACTICE	Close-up of nature leaning towards abstraction
CONVENTIONS VIEWPOINT PERSPECTIVE	Georgia O'Keeffe used the conventions of realism through tonal blending but approached her subject matter in an original way that gives us a new perspective on reality.

Georgia O'Keeffe was a Modernist, one of the twentieth-century artists who broke away from painting realistically towards working in a more personal, simplified, almost abstract style.

O'Keeffe's art focuses so closely on flowers and other objects from nature, concentrating on gently blending colours within simplified curving shapes, that the viewer almost forgets the subject. Her gently spiralling, unfolding shapes suggest growth.

O'Keeffe creates mood by the balance of shapes and the soft modelling of forms. O'Keeffe was greatly influenced by her husband, Alfred Stieglitz, an innovative photographer who created fascinating photographs of skies and clouds.

Georgia O'Keeffe produced more than 900 works of art, nature being her main inspiration. She painted the same subject over and over, such as irises, ears of corn and skulls of animals, trying to capture their individual essence and form.

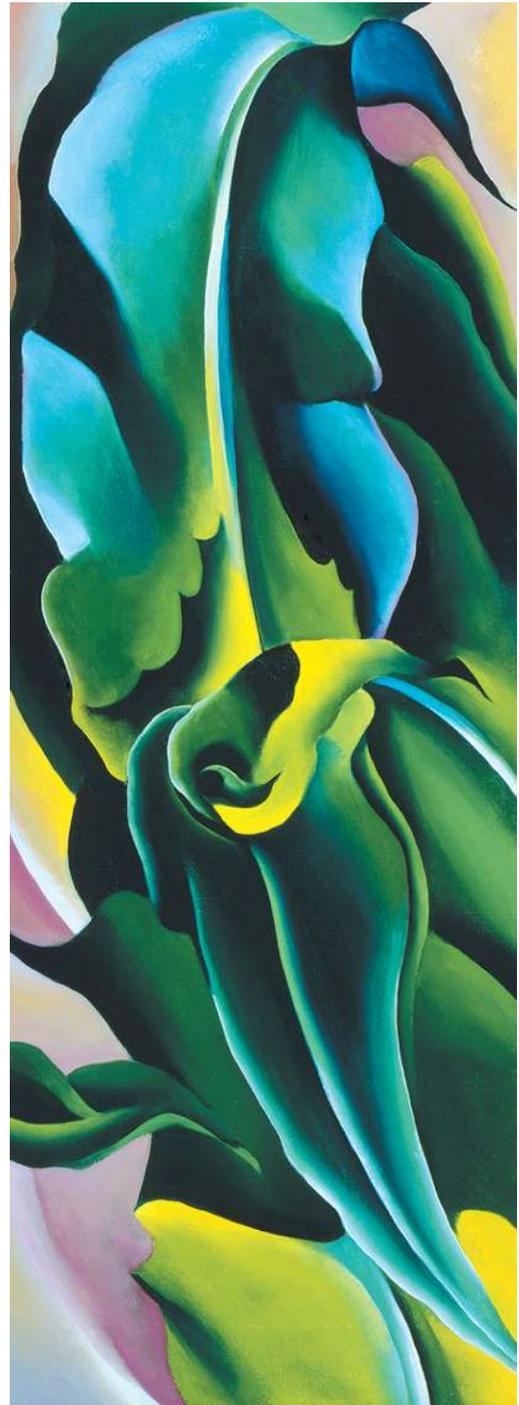


PLATE 6.4.1 Georgia O'Keeffe

Corn, No. 2 1924

oil on canvas

27 ¼ × 10 inches

The Georgia O'Keeffe Museum, Santa Fe, New Mexico, USA.

Gift of the Burnett Foundation and The Georgia O'Keeffe Foundation.

Photo: Georgia O'Keeffe Museum, Santa Fe / Art Resource, NY

© Georgia O'Keeffe / ARS. Licensed by Viscopy, 2013.

on Resources

 **Weblink** Georgia O'Keeffe Museum

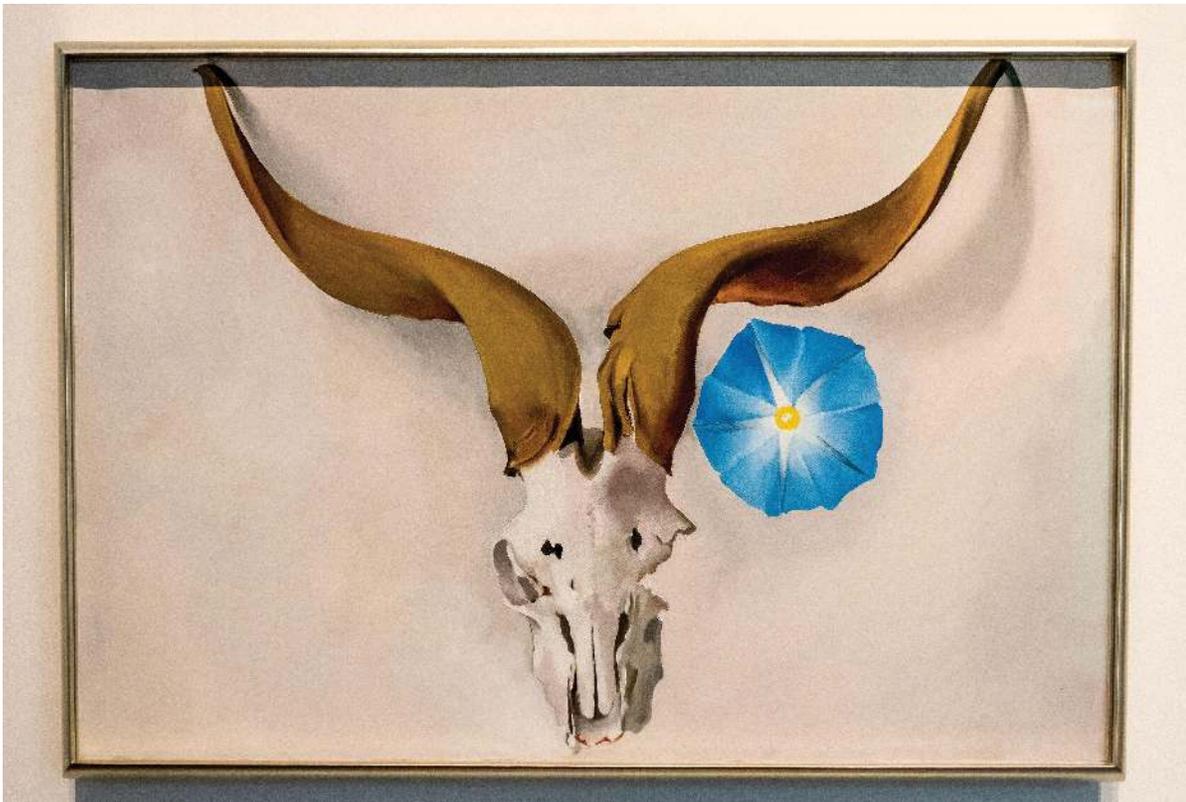


Plate 6.4.2 Georgia O'Keeffe
Ram's Head, Blue Morning Glory 1938
oil on canvas
50.8 x 76.2 cm

6.4 Exercise

Learning pathways

LEVEL 1

1, 2

LEVEL 2

3, 4, 5

LEVEL 3

6, 7

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- Receive immediate feedback
- Access sample responses
- Track results and progress



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6.4 EXPLORING AND RESPONDING

1. What is the viewpoint of Georgia O'Keeffe's paintings (above, from a distance, side-on, close-up)?
2. Describe **PLATE 6.4.1** *Corn, No. 2* in your own words.
3. Describe how Georgia O'Keeffe uses colour in **PLATE 6.4.2** *Ram's Head, Blue Morning Glory*.
4. Compare **PLATE 6.4.1** *Corn, No. 2* with **PLATE 6.4.2** *Ram's Head, Blue Morning Glory*. Discuss your thoughts on the style and technique the artist uses in each. How are they similar or different?
5. Suggest why you think an artist might paint the same objects again and again, as Georgia O'Keeffe did.
6. Explain how Georgia O'Keeffe has used the art elements of line, colour and tone in **PLATE 6.4.1** *Corn, No. 2* and **PLATE 6.4.2** *Ram's Head, Blue Morning Glory*.
7. Georgia O'Keeffe married the Modernist photographer Alfred Stieglitz and took photographs herself as part of her art-making practice. Investigate the photographs of both Alfred Stieglitz and Georgia O'Keeffe to see how this new technology influenced her painting.

Sample responses are available in your digital formats.

6.5 Tim MAGUIRE

Tim MAGUIRE (b. 1958, British/Australian)

FORM	Painting
CONTEXT	Contemporary Australian
PRACTICE	Large scale, close-up paintings of flowers
CONVENTIONS VIEWPOINT PERSPECTIVE	Tim Maguire works from the viewpoint of beauty, painting a traditional subject matter — flowers — but breaks with convention by working on a huge scale. His main concern is the luscious surface and colour rather than mood or environmental concerns.

In Tim Maguire's artworks, for example **PLATE 6.5.1** *Untitled 20120104*, the flowers seem to take on their own life as we concentrate on the rich colours, interweaving stems and dappled texture. Although Maguire, a contemporary artist, uses oil paint on canvas (a technique developed in the fifteenth century), his paintings have a freshness and unique style through his unusual use of solvent to dissolve the surface of the paint.

Tim Maguire's paintings of flowers suggest the passing of time and thus remind us of our own mortality, harking back to seventeenth-century Dutch still lifes with burning candles, dying flowers, skulls and rotting fruit being devoured by insects.

But Maguire moves away from strict realism and fine detail, working from his own photographs, using a broad brush and splashing solvent on the surface to create **luminosity** and a speckled effect, revealing layers of colour below the surface. His paintings represent frozen moments of time.

luminosity radiating or reflecting light



PLATE 6.5.1 Tim Maguire

Untitled 20120104 2012

oil on canvas

160 × 300 cm

Image courtesy the artist and Tolarno Galleries, Melbourne

6.5 CREATING AND MAKING

Create a painting of exotic flowers and foliage — concentrate on large, tropical or unusual flowers in close focus.

Use your imagination to create ‘new species’ — consider morphing different types of flowers together or altering the scale of parts of flowers or plants. Insects, birds and caterpillars could also be almost hidden or camouflaged to resolve your work.

You may like to work within a circle or square for a change (see **PLATE 6.5.2**). You might be inspired by Tim Maguire or Georgia O’Keeffe.

Objectives of the task are to:

- create an interesting composition by varying the size of flowers and leaves
- create an off-centre focal point by arranging your flowers in an interesting way
- concentrate on shape and line for detail
- add reality through tonal blending of paint, rather than only working in flat colour
- use bright, interesting colours that you have mixed, such as lime green, pink and violet
- use a variety of brushes to achieve a control of the painted surface.



PLATE 6.5.2 Student artwork by Jasmine Mathieson, Year 7

Art-making hints

- Composition is the way you organise the elements within an artwork.
- In order to create an interesting work that intrigues the viewer to keep looking and explore new areas, do not emphasise the centre. Having the centre as the focus is used deliberately to attract attention (such as for a poster or advertising).
- To create a composition where the viewer's eye is led around the work, avoid making your work totally symmetrical or emphasising all four corners.
- Shapes that are just off-centre, are close together or overlap give a feeling of tension or interconnectedness.
- Try to vary the size of shapes.
- If you are adding a horizon line in your painting, avoid cutting the page in half: remember the rule of thirds.
- When you have mixed up one colour, use it in various size areas around your page before mixing another.
- Stand back and have a look at your work from a distance, before you decide it is finished. Ask yourself if any area or colour 'jumps out'. Is it visually exciting (do you want to say WOW when you look at it)? Have you been discerning in your colour scheme? Have you added sufficient detail?

on Resources

-  **Weblinks** Tim Maguire
Tim Maguire's exhibition 'Small Worlds'
Tim Maguire — Martin Browne Contemporary

6.5 Exercise

Learning pathways

■ LEVEL 1

1, 2, 3

■ LEVEL 2

4, 5, 6

■ LEVEL 3

7, 8

These questions are even better in jacPLUS!

- Receive immediate feedback
- Access sample responses
- Track results and progress



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6.5 EXPLORING AND RESPONDING

1. Consider **PLATE 6.5.1**. Describe how Tim Maguire has created a sense of flowers growing and dying.
2. Describe Tim Maguire's poppies; the use of colours and composition. You might like to include some of the following words:

vibrant muted strong realistic rhythmic close-up
fragile drooping sensual detailed energetic

3. Compare and contrast the works of Tim Maguire and Georgia O'Keeffe (subtopic 6.4). Explain how their approaches to painting flowers are similar and different.
4. Why is the scale Tim Maguire chooses to use so important? (Consider the effect on the audience and the relevance to how we see the world today, compared to a seventeenth-century art audience.)
5. Identify how Tim Maguire makes his work contemporary in approach. In other words, how does he make a subject matter (flowers) and medium (oil painting) that has been used throughout history seem modern?
6. Explain Tim Maguire's painting process.
7. Conduct research to find Impressionist Claude Monet's paintings of water lilies. Compare and contrast them with Tim Maguire's paintings of poppies (consider scale, detail, effects of lights, surface, mood).
8. The large scale, brilliant colour and exciting surface effects of Tim Maguire's artworks tend to immerse the viewer. Look for similarities between Maguire's paintings and the interactive projections involving flowers by teamLab (subtopic 6.9). Discuss how technology has widened the possibilities for artists.

Sample responses are available in your digital formats.

6.6 Bronwyn OLIVER

Bronwyn OLIVER (1959–2006, Australian)

FORM	Sculpture
CONTEXT	Contemporary Australian
PRACTICE	Intricate wire sculpture
CONVENTIONS VIEWPOINT PERSPECTIVE	Bronwyn Oliver worked with both 3D and wall-hanging sculptures to introduce shadows as an important element in her work. There is a sense of refinement in these forms, reminding us of natural shapes and structures.

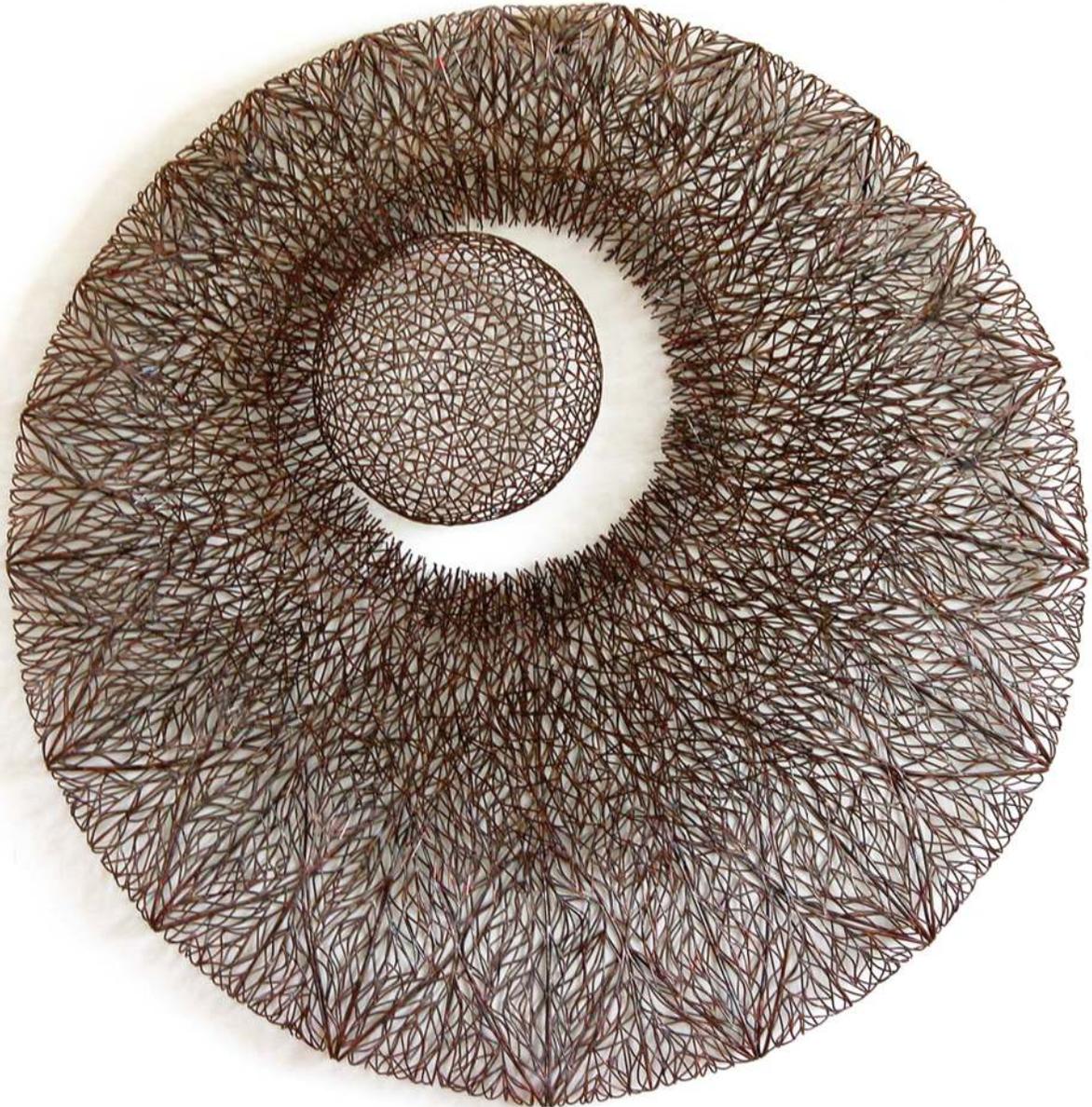


PLATE 6.6.1 Bronwyn Oliver

Moon 2005

copper

86 × 86 × 12 cm

Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney

Bronwyn Oliver created delicate wire sculptures which remind us of shapes in nature such as seedpods and shells. Often Oliver's works have an internal shape enclosed by another, suggesting confinement and protection, possibly a reference to an embryo in a womb, a cocoon or a seed in a pod. It represents the essence of nature and the mystery of life cycles, rather than a natural object. Other works suggest growth.

Many of Bronwyn Oliver's sculptures are designed to be placed outside, allowing them to relate to the environment and letting a wide audience experience them by walking around them, as seen in her work, *Magnolia (seed)* for Royal Botanic Gardens, Sydney.

Her work can also be viewed in Brisbane's Queen St Mall, Adelaide's Hyatt Hotel, in Orange Regional Art Gallery and in major collections in Australia and overseas.

Apart from her outside and commissioned work, she has also designed sculptures to hang against the white walls of a gallery with strong lighting, creating delicate patterns of shadows that change as the viewer walks past the work; for example, **PLATE 6.6.1** *Moon* and **PLATE 6.6.3** *Hatchery*.

Oliver's sculptures have structure and order, showing awareness of how to build logically using the sculptural medium in order to create beauty.

Bronwyn Oliver was also very concerned with space and the effects of light on her work. She has referred to the web-like shadow pattern created by her work as its ghost or twin. The construction of her sculptures is very labour intensive and attests to her dedication and sincerity in working with this medium.



PLATE 6.6.2 Bronwyn Oliver

Vine 2005

Hilton Hotel, Sydney

aluminium

1650 cm

Courtesy of the artist and Roslyn Oxley9

Gallery, Sydney

Artist's statement

'I am interested in structure and in what materials will do.'

Bronwyn Oliver has stated that she is 'trying to create life. Not in the sense of beings, or animals, or plants, or machines, but "life" in the sense of a kind of force, a presence, an energy.'

Moon is a meticulous work of intricate, finely constructed vein-like linear forms. There is a tension between the inner and enclosing outer shape, but also a feeling of protection.

Vine, a **monumental** yet delicately structured sculpture commissioned for the hotel foyer stairwell hangs in the narrow space over several floors. Its title refers to its **organic** inspiration. Made in shiny aluminium, it complements the stark design of the hotel.

'It's intended to be like a vine or tendril, reaching up to the light ... echoing the meandering path of guests as they move up through the four-tiered lobby.'

monumental large-scale, impressive
organic based on nature, on living things



PLATE 6.6.3 Bronwyn Oliver
Hatchery 1991
copper, lead and wood
50 × 70 × 60 cm
Courtesy of the artist and Roslyn
Oxley9 Gallery, Sydney

6.6 CREATING AND MAKING

Processes and skills of sculpture using recyclable materials

Tell a story through the use of found, recycled materials by creating a sculpture. When planning your piece, consider the message you want to communicate. For example, if you create a sea creature out of rubbish found at the beach, what does this suggest?

You could use items such as old rubber, foam, plastic bags, sticky tape and bottle caps.

Ideas might include a bluebottle jellyfish made from a blue plastic bottle with shredded blue plastic bags for tentacles, or a tortoise made from an old wetsuit cut up and glued together.

Consider how to exhibit your work. You may want to work in pairs or groups to arrange the sculptures within a natural setting — a park, a section of school grounds or on rocks by the sea or a lake.

Photograph your sculptures from various viewing points or angles.

6.6 Exercise

Learning pathways

■ LEVEL 1

1, 2, 3

■ LEVEL 2

4, 5, 6

■ LEVEL 3

7

These questions are even better in jacPLUS!

- Receive immediate feedback
- Access sample responses
- Track results and progress



Find all this and MORE in jacPLUS



6.6 EXPLORING AND RESPONDING

1. Fill in the missing words to complete the following passage.

Bronwyn Oliver was also very concerned with _____ and the effects of _____ on her work. She has referred to the web-like _____ pattern created by her work as its ghost or twin. The construction of her sculptures is very _____ and attests to her _____ and sincerity in working with this medium.

2. Imagine walking up the steps near **PLATE 6.6.2** *Vine*. Explain how the shapes would change.
3. What natural object does **PLATE 6.6.3** *Hatchery* remind you of?
4. How does **PLATE 6.6.2** *Vine* relate to the space in which it is placed?
5. Notice how the sculpture in **PLATE 6.6.3** *Hatchery* has been exhibited with strong lighting, which creates shadows that change. Discuss how important you think this is in terms of adding complexity and drawing the viewer in.
6. Draw and write your own description, analysis and interpretation of one of Bronwyn Oliver's works.
7. Bronwyn Oliver's sculptures are abstract works which suggest nature. Earlier British Modernist sculptor Barbara Hepworth pioneered abstract sculptures using negative space (holes) with wire as a linear (straight line) element to create tension.
 - a. Conduct internet research to compare and contrast the works of the two artists and summarise the similarities and differences.
 - b. 'The works of Bronwyn Oliver are a more complicated version of some of Hepworth's sculptures.' Do you agree with this statement? Explain your response.

Sample responses are available in your digital formats.

6.7 Minam APANG

Minam APANG (b. 1980, Indian)

FORM	Drawing
CONTEXT	Contemporary Indian
PRACTICE	Drawing with ink wash, sealife themes
CONVENTIONS VIEWPOINT PERSPECTIVE	Minam Apang works from her imagination within the conventions of drawing using linear pattern, outline and wash, interpreting a story passed down through the generations.

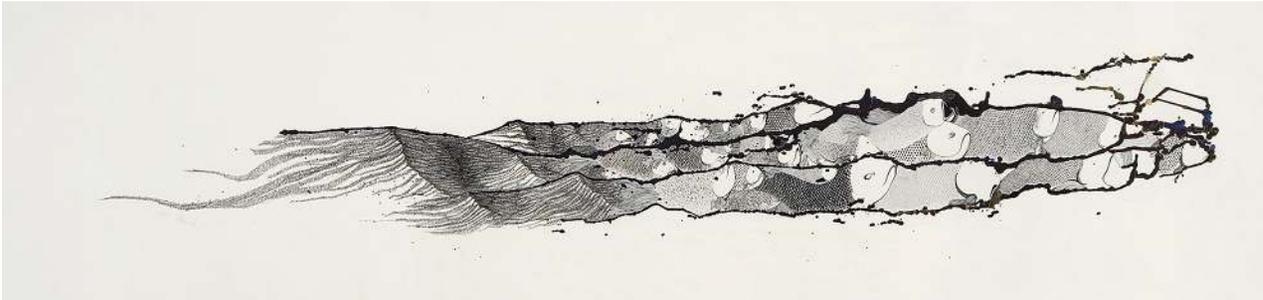


PLATE 6.7.1 Minam Apang

The sleeping army may stir 2008

ink and synthetic polymer paint on fabriano cold-pressed paper

70 × 240 cm

Courtesy: The artist and Chatterjee & Lal



PLATE 6.7.2 Detail of *The sleeping army may stir*

Minam Apang’s inspiration for **PLATE 6.7.1** *The sleeping army may stir*, a series of ink drawings on paper, comes from a book by Verrier Elwin *Myths of the North-East Frontier of India*. It is a **creation story**, similar to those the artist recalls being told by her grandmother, of how fish and amphibians were created. The story tells of how the water dwellers were at war with the stars and how, in an attempt to flee upwards onto rocks, they were set upon by the stars’ arrows. Those who couldn’t escape were injured by the arrows, which is how the fish developed gills.

Educated at a Christian boarding school, Minam Apang was distanced from her family’s tribal traditions but folklore has held a fascination for her. She draws from the traditions of her birthplace but also from global folklore (the story behind another of her works, *The lake at the end of the world*, comes from Ecuador) with influence from contemporary comics and film.

Minam Apang’s drawing crosses the line between reality and fantasy. There is precise detail and patterning of the fins, tails and scales but there are also expressive contours and abstract qualities in the spaces between and surrounding the fish. They are both delicate and bold. There is also experimentation with the surface, blending ink wash, tea and acrylic paint.

creation story a myth, legend or story explaining the creation of the Earth and its creatures

6.7 CREATING AND MAKING

1. Decide on an aquatic animal (such as a frog or fish) and create 12 different versions using a variety of approaches and media. **PLATE 6.7.3** shows an example using a chameleon.



PLATE 6.7.3 Student artwork by Zoe Sullivan

2. Research drawings of fish, noting patterns and shapes. Now recreate at least three of these using different media such as pastel, gouache or ink, and collage them onto one sheet. You could add areas of coloured paper to tie the whole image together.

The advantage of a collage is that you can try different arrangements and make decisions before you glue the images down.

on Resources

 **Weblink** Minam Apang

6.7 Exercise

Learning pathways

■ LEVEL 1

1, 2

■ LEVEL 2

4, 5

■ LEVEL 3

3

These questions are even better in jacPLUS!

- Receive immediate feedback
- Access sample responses
- Track results and progress



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6.7 EXPLORING AND RESPONDING

1. Fill in the missing words to complete the following passage.
Minam Apang's drawing crosses the line between reality and _____. There is _____ detail and _____ of the fins, tails and scales but there are also _____ contours and _____ qualities in the spaces between and _____ the fish.
2. Study Minam Apang's drawing **PLATE 6.7.1** *The sleeping army may stir* and the detail in **PLATE 6.7.2**.
 - a. In your own words, explain the technique the artist has used.
 - b. Describe the mood that has been created. How does the artwork make you feel?
3. 'Artists communicate stories and ideas as an alternative to using words.' Comment on this statement with particular reference to Minam Apang. You may also consider the work of First Nations Australian artist Rover Thomas (subtopic 15.3).
4. Explain how Minam Apang's drawing of fish has meaning beyond just looking at fish in a stream.
5. Refer to **PLATE 6.7.1** *The sleeping army may stir* and **PLATE 6.7.4** showing a fish depicted in First Nations Australian rock art in Arnhem land. Compare and contrast the two styles and summarise the similarities and differences.

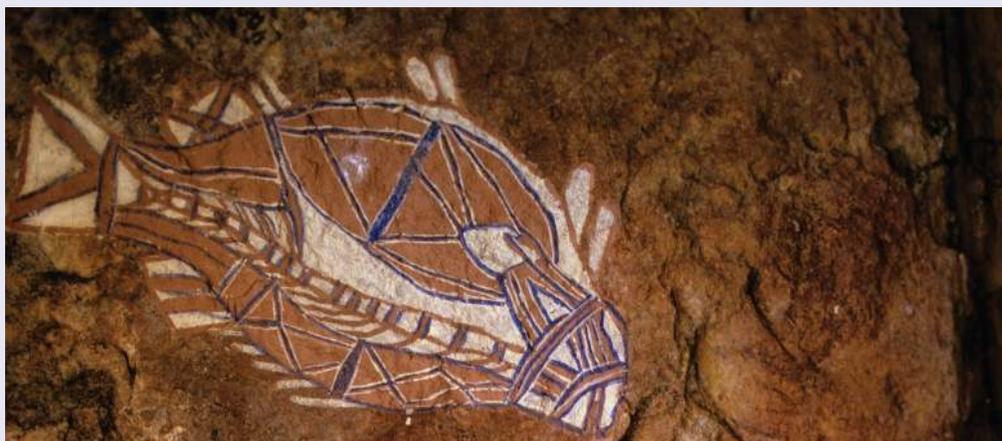


PLATE 6.7.4 A section of First Nations Australian rock art from Arnhem Land depicting a fish

Sample responses are available in your digital formats.

6.8 Teho ROPEYARN

Teho ROPEYARN (b. 1988, Angkamuthi/Yadhaykana/Woppaburra/Badtjala from Mount Isa/Northern Cape York, Queensland. Lives in Cairns)

FORM	Lino print
CONTEXT	First Nations Contemporary Australian — Angkamuthi/Yadhaykana/Woppaburra/Badtjala
PRACTICE	Simplified shapes with delicate patterning of water and animals to relate to his culture
CONVENTIONS VIEWPOINT PERSPECTIVE	Teho Ropeyarn combines the Western convention of printmaking to tell narratives from the perspective of traditional stories, and a spiritual connection to Country.

Teho Ropeyarn is an artist and curator from the Angkamuthi and Yadhaykana nation groups of Injinoo on the mainland, Badu, Moa and Murray Island in the Torres Strait; Woppaburra Peoples (Great Keppel Island) and Badtjala Peoples (Fraser Island).

Teho Ropeyarn aims to maintain a deep connection to and responsibility for Country, his practice focusing on his father's heritage. His work explores traditional and historical stories, referencing significant events, Dreaming sites and totems from knowledge and permitted stories passed down from Elders. The artist's main imagery relates to the four nation groups that make up the Injinoo Peoples: the Unwinthyn (freshwater turtle) of the Angkamuthi nation; the Utaga (the dingo) of the Atambaya nation; the Ikambala (the crocodile) of the Yadhaykana nation; and the Urruvu (land goanna) of the Gudang nation.

Teho Ropeyarn's depiction of these animals and reptiles goes beyond a record of what he sees and is instead a continuation of ceremonial body designs and has spiritual connection to both land and sea. The animals represent the strong social organisation systems of kingship, laws, traditions and customs.

By combining the four totems in the one work, Teho Ropeyarn is symbolically recording how in the 1900s the four nation groups decided to end conflicts by living together.



PLATE 6.8.1 Teho Ropeyarn
Detail of *Athumu Paypa Adthinhuunamu (my birth certificate)* 2022
vinyl-cut print on paper
350 × 720 cm series of 6 panels

After spending much of his childhood and teenage years learning the language, rituals and beliefs of his Injinoo Elders, as well as the stories of European colonialisation and post-colonialisation, he turned to printmaking as his artistic medium.

Teho Ropeyarn works on a large scale, meticulously carving the images in lino and vinyl, continuing his culture yet imbuing (filling) his work with his personal style of sharp, clean-cut graphic shapes and delicate symbolic patterns suggesting water movement from fresh to salt water, land or weather cycles.

Teho Ropeyarn is creating a contemporary interpretation of his ancestral stories, totems and ceremonial body markings of his Elders while protecting his culture for future generations to come. Through exhibiting in the 23rd Biennale of Sydney, he highlights the ongoing contributions of First Nations Australians and their cultures and is acknowledged nationally and globally.

6.8 CREATING AND MAKING

Practices and skills

Generate ideas on representing animals or sealife within the natural landscape close to where you live. This may be on a farm, or in a nearby creek or the sea. If you live in suburbia or the city you may need to explore your local park.

Document your research, and try different compositions developing your image to suit the lino print media. (*Note:* You will be working with flat shapes, line and pattern created by the direction of your carving.) Display your work as a group to reflect the variety of natural life in your area.

6.8 Exercise

Learning pathways

■ LEVEL 1

1, 2, 3

■ LEVEL 2

4, 5

■ LEVEL 3

6, 7

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- Receive immediate feedback
- Access sample responses
- Track results and progress



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6.8 EXPLORING AND RESPONDING

1. Name the four animals/reptiles in Teho Ropeyarn's lino print **PLATE 6.8.1** *Athumu Paypa Adthinhuunamu* (my birth certificate).
2. How many colours has Teho Ropeyarn used in the print **PLATE 6.8.1** *Athumu Paypa Adthinhuunamu* (my birth certificate)?
3. Fill in the missing words to complete the following passage.
Teho Ropeyarn aims to _____ a deep _____ to and _____ for Country, his practice focusing on his father's heritage. His work explores _____ and historical stories, referencing _____ events, _____ sites and _____.
4. How is Teho Ropeyarn maintaining and sharing his culture?
5. Analyse Teho Ropeyarn's print in terms of his art-making process, graphic style, and use of balance of positive and negative space and linear pattern.
6. How does Teho Ropeyarn demonstrate resilience (toughness) in the maintenance, practice and revitalising of culture?
7. Glen Mackie from Yam Island, Torres Strait, also creates linocut prints, in particular of sealife such as tiger sharks and hammerhead sharks. Search online for examples of his work. Compare and contrast the work of Mackie with that of Teho Ropeyarn and summarise the similarities in their techniques.

Sample responses are available in your digital formats.

6.9 teamLab

teamLab (inter-disciplinary art collective)	
FORM	Installations including interactive screens and immersive projections
CONTEXT	Contemporary Japan-based but exhibit globally
PRACTICE	Collaborative, technology-based
CONVENTIONS VIEWPOINT PERSPECTIVE	teamLab break the conventions of a single artist creating a static, permanent art object. The art collective involves the audience through immersion and interactive components using technology, and aims to explore the relationship between the self and the world, and new forms of perception through art. Our perceptions of nature are stimulated and changed.

teamLab are based in Tokyo, although they run exhibitions concurrently around the world. The collective was founded in 2001 by Toshiyuki Inoko and several of his friends, creating a ‘laboratory to experiment in collaborative creation’; that is, ‘teamLab’. Through art, teamLab are interested in creating new experiences to explore what the world is for humans. The technology they employ is cutting edge; yet their art is also related to their historical and cultural elements as well as putting feeling back into the digital realm.

teamLab’s work involves **collaborative** practice, blending science, art, technology and the natural world. Their aim is to explore a new relationship between humans and nature, and between oneself and the world. Their subjects focus on concerns prevalent in Japanese art for hundreds of years: the **impermanence** of life, the natural world and the passage of the seasons — concepts which are timeless and universal.

teamLab are interested in exploring the relationship between the self and the world, and new forms of perception, using **interactive** technology to connect the audience with art.

collaborative a group of artists/designers/technicians working on the same art project
impermanence lasting for only a limited period of time
interactive requires participation from the viewer to the point that they alter or become part of the artwork

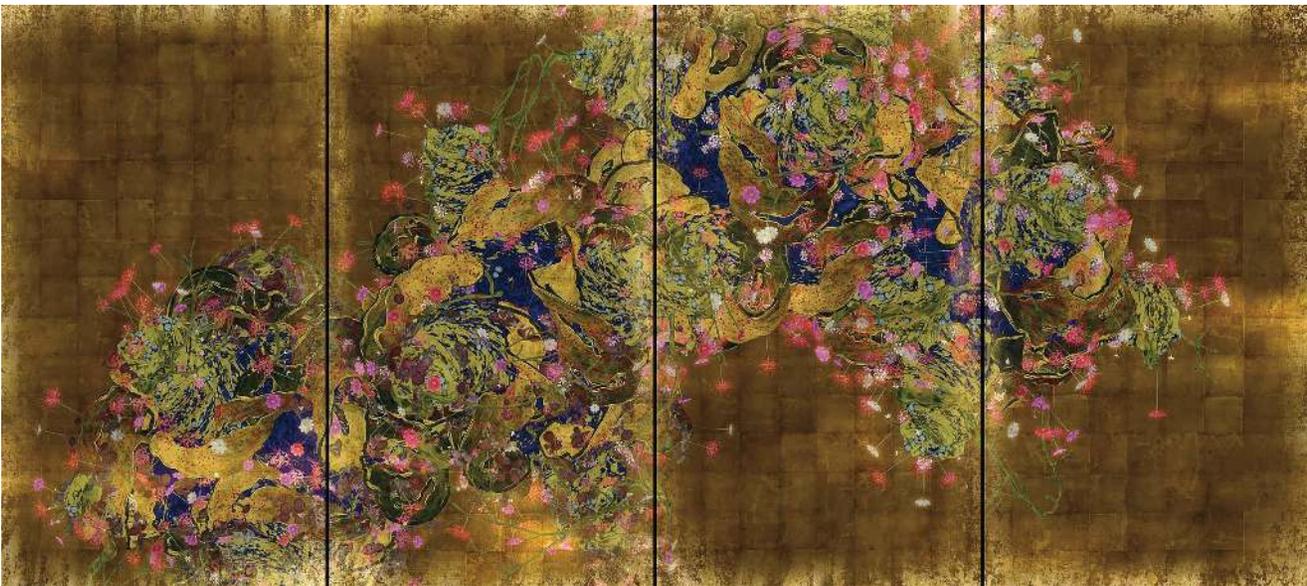


PLATE 6.9.1 teamLab

Ever Blossoming Life II – A whole year per hour: Gold 2016

Ultra Subjective Space exhibition 2016, Dominik Mersch Gallery, Sydney

digital work, endless, 4 channels

Collection Art Gallery of NSW

As the title suggests, **PLATE 6.9.1** *Ever Blossoming Life II* explores the changes that occur over time; the flowers can be seen in all their seasonal changes throughout one year condensed into one hour. Highly coloured flowers grow and blossom, only to wither and die, scattering their petals. Cherry blossoms in Japan are a metaphor for life, their short season celebrated in artworks, poems and festivities. Buddhist ideals of life and the culture of the Edo period are the starting points for the meaning and imagery of this work.

Interestingly, unlike a photographic documentation which can record the dying of plants and petals being blown away, in this artwork the same state of the seasons or life cycle will never be exactly repeated. Change is the underlying principle to this work, since it goes beyond normal video art. Rather than being shown on a pre-recorded loop, it is programmed to continually evolve, to keep creating new images and compositions. No image can ever be experienced more than once. It inspires us to think anew about our relationship with nature. In this way, teamLab utilise technology in order to build deeper and more meaningful relationships with their audience.

PLATE 6.9.2 *Forest of Flowers and People: Lost, Immersed and Reborn* is an interactive digital installation with sound. The interactive element invites people of all ages to participate. The audience becomes part of the artwork as they move through the space, the forest of flowers being projected onto their bodies as well as the floor and walls.

Digital technology has enabled teamLab to break down the traditions and restrictions of art-making, inviting the audience to a truly **immersive** and interactive experience of art using the digital world to reconnect to the natural world. Their focus of building a better and more beautiful world through digital artworks is also the inspiration behind the educational project 'teamLab Future Park', based on the concept of collaborative creation (co-creation), which turns individual creative acts into co-creative activities through playful installations in which people freely work together.

immersive involves or envelops the viewer; deeply absorbing



PLATE 6.9.2 teamLab

Forest of Flowers and People: Lost, Immersed and Reborn 2017

Interactive digital installation

Endless, Sound: Hideaki Takahashi © teamLab, courtesy Martin Browne Contemporary

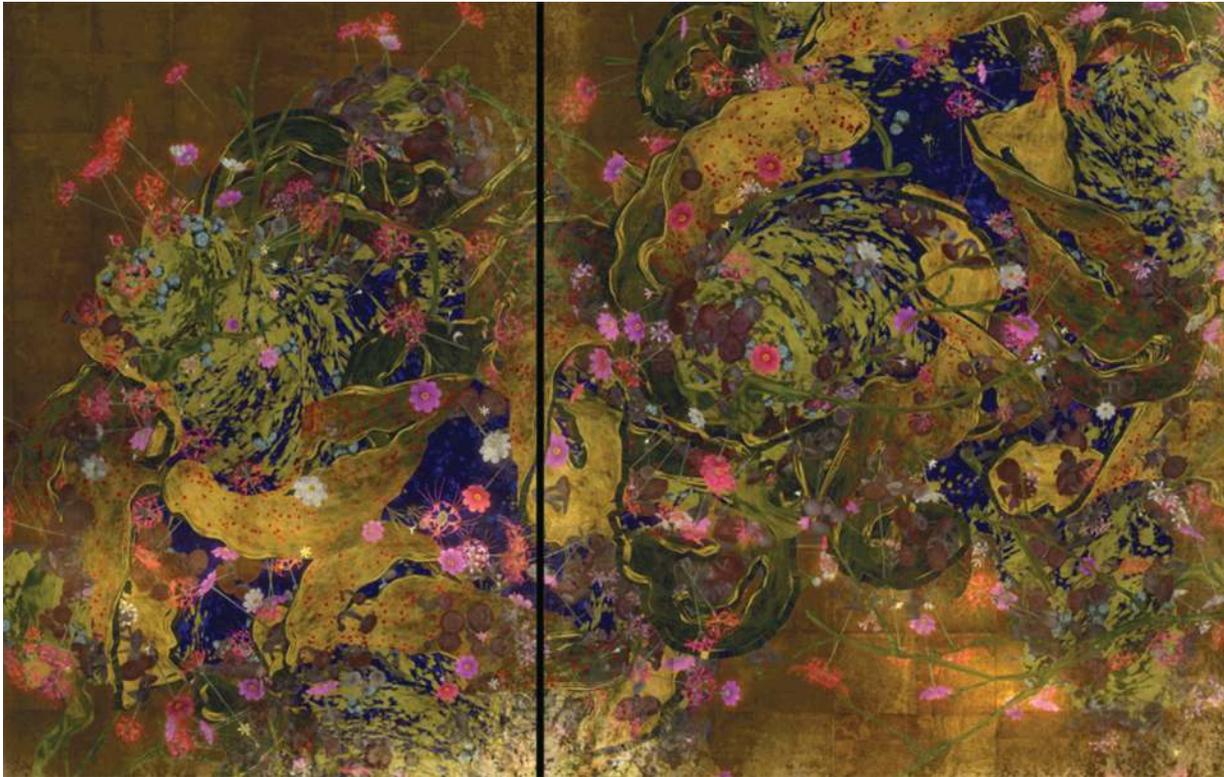


PLATE 6.9.3 Detail of *Ever Blossoming Life II*

6.9 Exercise

Learning pathways

■ LEVEL 1

1, 2, 3

■ LEVEL 2

4, 5

■ LEVEL 3

6

These questions are even better in jacPLUS!

- Receive immediate feedback
- Access sample responses
- Track results and progress



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6.9 EXPLORING AND RESPONDING

1. What is collaborative art?
2. Explain the difference between immersive and interactive art.
3. Complete the following passage by filling in the missing words.
teamLab's subjects focus on concerns prevalent in Japanese art for hundreds of years: the _____ of life, the natural world, the passage of the _____, concepts which are timeless and _____.
4. teamLab is an art collective based in Japan. How does some of their work relate to the cultural traditions and conventions of Japanese art?
5. Explain how teamLab utilise technology to involve the viewer.
6. Refer to Philip Beesley (subtopic 11.6), Yan Yongliang (subtopic 8.10) and teamLab. Compare and contrast them all and summarise for each:
 - their use of technology
 - their exploration of the interrelationship between nature and art.

Sample responses are available in your digital formats.

6.10 Review

6.10 CREATING AND MAKING

1. Create a watercolour painting of a fantasy world filled with plants, insects and reptiles

OR

a fantasy underworld of sea creatures, seaweed and coral.

2. In this topic you have looked at a range of artists who have worked from different approaches and chosen different media to communicate their ideas, interests and relationship to nature.

Which artist do you relate to most? What is your favourite aspect of the natural world? Do you enjoy the bush, the mountains, animals at the zoo or going fishing? Are you interested in the beauty of flowers, the patterns we see when we look closely at a snake?

Create your own personal statement by creating an artwork, using a size, viewpoint and media of your choice.

You may like to consider working mainly:

- from your imagination
- on refining your skills in realism
- from a design approach concentrating on lines, pattern or colour scheme
- from an expressive, painterly approach.



PLATE 6.10.1 Student artwork by Juliet Gregory

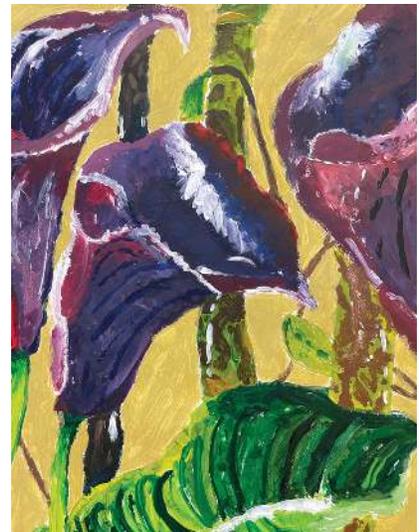


PLATE 6.10.2 Student artwork by Gabriella Griffin

6.10 Exercise

1.
 - a. After working through this topic, explain why you think insects, fish, reptiles and plant life are frequently chosen as subjects by artists.
 - b. If you had to create an artwork using those subjects, which medium would you choose and why?
2. Select two artists from this topic whose works appeal to you. Write a paragraph on each artist, summarising their art-making style and what makes it so appealing to you.

Sample responses are available in your digital formats.

These questions are even better in jacPLUS!

- Receive immediate feedback
- Access sample responses
- Track results and progress



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7 Birds and animals

7.1 Overview

Birds and animals have inspired artists throughout history, from adorning cave walls, Egyptian temples and Roman villas to being part of rituals. They also offer a means for artists to display their skills of realism.

Contemporary artists represent the close relationship of people and their pets, using them in a humorous way or as a symbol for human traits or conditions and childhood.

A feather can be symbolic of flight or freedom and some animals and birds are associated with religious narratives (for example, the dove and crow are Christian symbols, as are the Four Horsemen). Other birds and animals relate to creation stories or totems, thus having spiritual significance.

Some artists question the link between science and nature, or expose man's abuse of animals, remembering that birds and animals have been a major food source over the years.

Other artists simply revel in creating their own versions of nature's exquisite textures, bold colours and three-dimensional forms. As you work through this topic, enjoy the wide inspiration that the natural world can offer.



PLATE 7.1.1 Linde Ivimey
Horse 2014
steel, string, hair, bones

on Resources

 **Weblink** Use the weblinks in the Resources panel to help you find artworks.

7.2 Michael RILEY

Michael RILEY (1960–2004, Wiradjuri/Kamilaroi from Dubbo)	
FORM	Photography
CONTEXT	First Nations Australian
PRACTICE	Photography using objects symbolically for meaning
CONVENTIONS VIEWPOINT PERSPECTIVE	Michael Riley broke traditions of using photography as a tool to communicate issues pertaining to historic and enduring impacts of colonialisation.

Michael Riley's 2000 series, *Cloud*, is a collection of 10 photographs that includes a broken bird's wing, a cow, a Bible, a locust, a sculpture of an angel and a boomerang, each separately suspended in the clouds.



PLATE 7.2.1 Michael Riley
Untitled (Feather), from the *Cloud* series 2000
chromogenic pigment print
110 × 155 cm
Courtesy The Quai Branly Museum and Michael Riley Foundation
Photo © Michael Riley / SCALA, Florence
© Michael Riley Foundation / Licensed by Viscopy, 2013.

There is no definite narrative to the *Cloud* series images yet they do suggest a place and culture, particularly when we understand that Michael Riley is a First Nations Australian artist from inland New South Wales who was brought up on a mission and sent to Sunday school.

Riley's works challenge us to think of issues pertaining to the First Nations Australian community, past and present, including **assimilation**, imposed Christian upbringing, and the loss of land, cultural traditions and beliefs. In the Wiradjuri language, the words for feather and wing are the same and a feather can be interpreted as evidence of a spiritual visit.

assimilation policy of absorbing First Nations Peoples into the white community, to encourage them to blend into the European way of life

on Resources

 **Weblinks** Michael Riley
Michael Riley GOMA

7.2 Exercise

Learning pathways

■ LEVEL 1

1, 2, 3, 4

■ LEVEL 2

5, 6, 7

■ LEVEL 3

8

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7.2 EXPLORING AND RESPONDING

1. Fill in the missing words to complete the following passage.

Michael Riley's works challenge us to think of _____ pertaining to the _____ community, past and present, including _____ imposed _____ upbringing, and the loss of _____, cultural traditions and _____.

2. Why do you think Michael Riley has included no land, only sky, in the artwork shown in **PLATE 7.2.1** *Untitled* (Feather)?
3. Research Michael Riley's *Cloud* series.
 - a. What other objects has Michael Riley photographed against a sky background in this series?
 - b. How do these photographs work together to create meaning?
4. The feather in **PLATE 7.2.1** *Untitled* (Feather) has been used as a symbol with particular cultural meaning. What does a feather mean to you?
5. What effects might the cow and locust have on the traditional First Nations Australian way of life? (Think of what First Nations life was like before European colonisation.)
6. Through being sent to a mission school, Michael Riley had his cultural beliefs taken away from him. What else did colonisation take away from First Nations Peoples of Australia?
7. What are some reasons artists work in series? You might like to consider Monet's series of paintings of haystacks or Andy Warhol's works (think of the Campbell's soup cans and Coca-Cola bottles).
8. Michael Riley broke away from the traditional First Nations Australian art of painting to use photography as his medium. Peta Clancy (subtopic 8.9), a contemporary First Nations Australian artist, has also chosen to use photography to convey issues relevant to past history and injustices to First Nations Peoples of Australia. How are their works different and how does their choice of media affect their impact on the audience?

Sample responses are available in your digital formats.

7.3 Richard ALLEN

Richard ALLEN (b. 1964, Australian)

FORM Painting

CONTEXT Contemporary Australian

PRACTICE Expressive, personal representations of nature

**CONVENTIONS
VIEWPOINT
PERSPECTIVE** Richard Allen works in a fairly conventional, expressive way from personal memories and viewpoint.



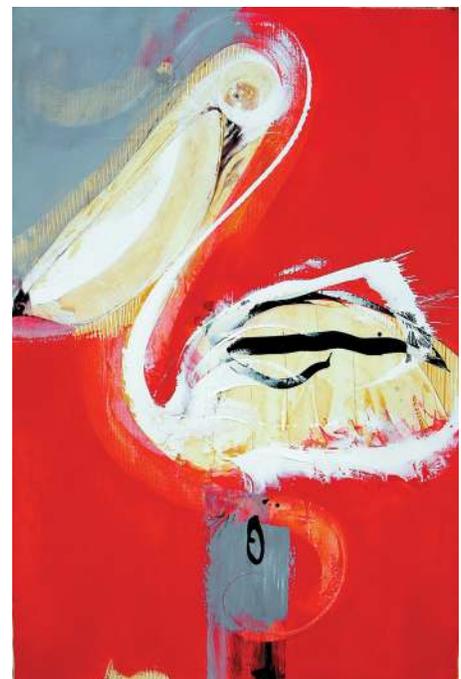
PLATE 7.3.1 Richard Allen
Figaro's Feather 2011
synthetic polymer and Indian ink on canvas
100 × 240 cm

Richard Allen has communicated his love of nature in many of his artworks. His paintings are not just a series on birds, nor details of feathers, although they are certainly beautifully composed with fluid strokes and a rich textural surface. Rather the concepts are more universal — for example, the notion of flight itself. This theme is drawn from observing birds in flight and also from Allen's own experience in his youth, crisscrossing the country, flying at low altitudes with his grandfather. Abstract aerial landscapes have also been included in his series of works.

Richard Allen is an artist who relishes experimentation and evolution in his work, exploring new media and approaches, often scratching back into his layers of paint to add to the textural effect, sense of vitality and lushness of the surface. His paintings are highly **tactile**. Stripes seem to be a recurring symbol, perhaps suggesting humanity's control or intervention in nature, a contrast to the expressive penwork of feathers and free-flowing curving lines. He rarely uses reference material, preferring to rely on memory. There is a freshness and energy to his work.

PLATE 7.3.2 Richard Allen
Red Pelican 2008
synthetic polymer and Indian ink on canvas
180 × 120 cm

tactile appealing to the sense of touch



7.3 CREATING AND MAKING

Processes and skills

1. Practise your acrylic painting skills by creating an expressive painting on the theme of birds. Focus on the pattern and texture of their feathers and the movement of flight. Experiment with impasto medium (thick layers) to create more definite brushstrokes and textural paint. Try adding binding or flow medium to achieve transparent layers of colour. Consider layers underneath to do with early flying machines. You may like to work on a thick textured paper (even using a coloured paper) or a canvas. You could consider birds as expressions of cultural identity. As reference, conduct an internet search for the work of artist Tina Hansen-Jones. Look also at Leonardo da Vinci's drawings of flying machines.

Time-based drawings

2. Create a stop motion animation of birds in flight by doing a series of ink drawings.
Practise varying the amount of ink and water on a brush and the pressure to create dark and light gradations using black ink.

7.3 Exercise

Learning pathways

■ LEVEL 1

1, 2, 3

■ LEVEL 2

4, 5, 6

■ LEVEL 3

7

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- Access sample responses
- Track results and progress



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7.3 EXPLORING AND RESPONDING

1. Decide whether the following statements are true or false.

Statement	True or false
a. Richard Allen paints with a detailed realistic approach.	
b. Richard Allen is an American Modern painter.	
c. Richard Allen likes to create interesting surfaces.	
d. Richard Allen paints in an expressive manner using free-flowing lines and thick paint.	

2. a. How does Richard Allen's painting differ from a photograph or detailed realistic painting?
b. Explain the difference in the mood that is created.
3. How are Richard Allen's paintings tactile?
4. a. Where do you normally see pelicans?
b. Do you associate them with any activity?
5. Could Richard Allen be attaching any environmental or social value meaning to the pelican shown in **PLATE 7.3.2** *Red Pelican*? Explain your response.
6. Describe Richard Allen's painting technique and the materials he uses.
7. Lucy Culliton is a contemporary Australian artist based in the rural community of Hartley in NSW who also paints lively, richly textured paintings of nature such as chickens, horses, sheep, cacti and landscapes. Investigate her work and explain any similarities and differences you see between her art and that of Richard Allen.

Sample responses are available in your digital formats.

7.4 Sam LEACH

Sam LEACH (b. 1973, Australian)

FORM	Painting
CONTEXT	Contemporary Australian
PRACTICE	Combines realism and abstract elements based on his interest in nature and science
CONVENTIONS VIEWPOINT PERSPECTIVE	Sam Leach works within the conventions of realistic oil paint and the abstract exactness of American Color Field Painting such as the work of Frank Stella. He presents us with new perspectives on links between science, nature, science fiction and philosophy.

Sam Leach paints in meticulously fine detail, creating realism with a high degree of skill in oil paint. Animals and birds are realistically rendered yet there is a sinister feeling as they are linked with something mechanical, **austere** and man-made.

Generally, Leach's animals and birds are starkly lit against a jet-black background. The paintings question the link between the natural world and technology. Scientific experiments come to mind, particularly when we look at his ape and monkey works, since these animals have traditionally been used for medical and scientific experiments.

Sam Leach's works are usually on a small scale, thus the viewer has to peer closely at the work, intrigued by its craftsmanship. The resin coating Leach applies on completing the brushwork adds to its sense of perfection.

PLATE 7.4.1 Sam Leach
Paradise Moderator 2009
oil and resin on wood
35 × 25 cm
Image courtesy of the artist and
Sullivan + Strumpf



austere stern, severe or grim

In this aspect of realistic precision as well as his themes, the artist draws heavily on the tradition of Dutch seventeenth-century still-life paintings. This is fitting, as the Netherlands was the centre for scientific revolution and commercialism.

Sam Leach is concerned with how corporations and governments tend to use the language of science to persuade and manipulate. He uses animals and birds to symbolise technological advancement and the toll it takes — consider how apes were used for space exploration. Sam Leach’s artworks explore the relationship between animals and technology; the effects of scientific developments on the human and non-human bond. He works from an intellectual viewpoint, referencing art history (for example, his 2020 series based on Rococo painting, titled *Fully Automatic*), combined with a formal element of precise geometric shapes such as a circle, triangle or diagonal stripes symbolising how humanity controls and manipulates nature. His colour choices of orange, strong pink, turquoise and a pale mint green are discordant with the natural and scientific shapes (in shades of grey).

Artist’s statement

‘I am interested in how wealth, politics and corporations have driven and shaped our culture ... The accumulation of wealth and the fear of death are at the heart of our culture. Through my work I try to understand the link.

I paint animals, mostly, but not always, dead. Some are from my personal taxidermy collection, some are hunted by my cat and some are images from the public domain.

I try to make an accurate representation of the animal in a space, which clearly implies human intervention in the life of the animal. Sometimes the intervention ensures the animal’s survival, sometimes its death ... Really I am suggesting that when we look at animals, like all nature, we are essentially looking at ourselves reflected back.’

Critical review

‘Sam Leach’s immaculate oil and resin images are both exquisitely beautiful and deeply unsettling. They provoke a meditation on the complex ways we are implicated in the natural world and the way we construct ourselves in relation to it.’

Source: Millie Carrie, Arts writer, 2008 Exhibition catalogue sullivan+strumpf gallery

7.4 CREATING AND MAKING

Processes and skills

1. Create a series of detailed close-ups of a domestic animal’s face, such as different types of dog (or an animal of your choice such as a cat or horse), concentrating on the coats of different breeds of the animal.

Experiment with composition such as a dog’s head poking up from the bottom of the page, perhaps suggesting he is begging. This could be in the form of a drypoint.

As reference, research Henry Moore’s drawings of sheep, John Olsen’s animal drawings and the graphics of Brett Whiteley (baboon).

2. Be inspired by the painting technique of birds by both Sam Leach and Richard Allen. You may like to try working within a circle or triangle for a change and consider a man-made pattern as a contrasting background.



PLATE 7.4.2 Student artwork by Harriet Kendall, Year 8

-  **Weblinks** Sam Leach
 Talking with Painters – Sam Leach (Part 1)
 Talking with Painters – Sam Leach (Part 2)

7.4 Exercise

Learning pathways

LEVEL 1
1, 2

LEVEL 2
3, 4, 5, 6

LEVEL 3
7, 8, 9

These questions are even better in jacPLUS!

- Receive immediate feedback
- Access sample responses
- Track results and progress



Find all this and MORE in jacPLUS



7.4 EXPLORING AND RESPONDING

1. Consider Sam Leach’s art. Decide whether the following statements are true or false.

Statement	True or false
a. Sam Leach’s paintings investigate the relationship between animals and humans.	
b. Sam Leach is interested in natural science and science fiction.	
c. Sam Leach combines realistic imagery with abstract shapes.	
d. Sam Leach’s paintings are both beautiful and disturbing.	

2. Explain Sam Leach’s painting technique.
3. From an artist’s statement we can learn the main intent of the artist. It may give us an insight into the meaning of their work. Based on Sam Leach’s statement, summarise what you think is the main meaning, ideology (set of beliefs) or political perspective of his work.
4. An art critic may suggest an interpretation of an artwork but they usually also give an opinion or judgement. What do you think is Millie Carrie’s opinion of Sam Leach as an artist?
5. Do you think Sam Leach’s artworks can make a difference to the world? How?
6. Considering his themes on the use of animals for human gain, how do you predict an audience might react to Sam Leach’s work in the future?
7. Sam Leach works within the conventions of realistic painting but adds a contemporary element more akin to Modernist Color Field Painting or graphic design. What effect does this have? (You may need to research more of his artworks.)
8. Access the **Talking with Painters – Sam Leach** weblinks and watch part 1 and part 2 of the interview by Maria Stoljar. Answer the following questions.
- What animal is in the painting behind Sam Leach?
 - What is his interest in artificial intelligence (AI) and how has he used it?
9. Sam Leach is concerned about humanity’s effect on nature. How is his approach different from that of Lucienne Rickard in her *Extinction Studies* (subtopic 16.5)? You may also like to look at the work of Lisa Roet, who has explored the relationship between science and apes.

Sample responses are available in your digital formats.

7.5 Marian DREW

Marian DREW (b. 1960, Australian)	
FORM	Photography
CONTEXT	Contemporary Australian
PRACTICE	Composed photographs using long exposures and a torch to achieve high-contrast photographs and to play with shadows. Uses a Pentax 6×7, a fairly large, medium-format camera and exposes each frame for 15 minutes. The printing process involves scanning at high resolution and printing onto cotton paper.
CONVENTIONS VIEWPOINT PERSPECTIVE	Marian Drew works within the conventions of seventeenth-century Dutch still life in this series but brings it into the contemporary through her choice of media and the meaning she conveys relevant to animal abuse.



PLATE 7.5.1 Marian Drew

Possum with five birds 2003

digital print on German etch paper with archival pigments

112 × 134 cm

Image courtesy the artist and dianne tanzer gallery + projects

Marian Drew's photographs, including **PLATE 7.5.1** *Possum with five birds*, continues the art tradition of the **still life**, particularly as seen in the European seventeenth- and eighteenth-century style, but Drew reinterprets this **genre** to make potent comments on ecology and animal abuse. No longer are the birds and animals a record of a hunt and the abundance of life — her works have a sinister tone.

In earlier work, dead animals included in a painting were symbols of food, waiting for a cooking pot, but the animals found in Marian Drew's work are Australian wildlife, such as emus, bandicoots and crows. The animals and birds are not our normal food source, so we ask ourselves 'why have they been killed?'

There are links also to early botanists and scientists such as William Westall and John Lewin who were sent to record our wildlife. But the lifeless birds and animals in a Drew photograph do not serve the purpose of scientific classification either. Her subjects are the result of road kill, poisoned waters and people's intervention in their habitat, hibernation and breeding pathways.

Marian Drew uses the medium of photography to challenge our sense of responsibility towards animal and bird life and the land necessary for their survival. Her Australian wildlife seem to have died a cruel, meaningless death. They appear to have been carelessly thrown onto a table or plate, their upturned feet and broken necks a testimony to their death, but surprisingly we still appreciate their beauty. We admire their brilliantly coloured feathers and the smooth texture of fur due to the highly defined detail achieved with film.

Marian Drew's photographs are a reminder to us that the belief that the **abundance** of nature is there for human **consumption** needs to be rethought if we are to have a sustainable world. In striving for economic growth and urban expansion, consideration needs to be given to issues of conservation.

Marian Drew has continued with this theme in her 2011 series on the conservation of water, titled *Buoyancy*.

still life a picture representing inanimate (lifeless) objects, such as fruit or flowers
genre style of art
abundance plentiful supply
consumption the use of something

on Resources

 **Digital document** Ceramic procedure sheet (doc-40872)

 **Weblink** Marian Drew

7.5 CREATING AND MAKING

Processes and skills – ceramic sculpture

Develop a ceramic sculpture based on a natural object such as a shell, vegetable, fruit, seed pod or fish. This is an opportunity to experiment with the clay medium, learning how to manipulate clay to create a resolved artwork. When working with sculpture, consideration should be given to the form and its related textural surface. (This could be a tile relief work or relief inside a bowl shape.)

Read the **Ceramic procedure sheet** in the digital documents section of your Resources panel.

Display/exhibition

Photograph your sculpture and add text or lines from a poem or a recipe using Photoshop or a similar application. Consider a suitable background — you could place it within a still-life situation, photograph it added to a display in a fruit and vegetable shop, or place it in a box as a precious item. Alternatively create a group exhibition with four or five other classmates, deciding on your intended message and how you can communicate it through your sculptures.

As a group, write an evaluation of your exhibition and document it in photographs.

1. Communicate an animal abuse issue. You could use symbols such as dog collars, cages or medical research. As reference, research Lisa Roet's work on apes used for medical and scientific purposes.

7.5 Exercise

Learning pathways

LEVEL 1

1, 2

LEVEL 2

3, 4, 5

LEVEL 3

6

These questions are even better in jacPLUS!

- Receive immediate feedback
- Access sample responses
- Track results and progress



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7.5 EXPLORING AND RESPONDING

1. Fill in the missing words to complete the following passage.
Marian Drew's _____ are a reminder to us that the belief that the _____ of nature is there for human _____ needs to be _____ if we are to have a _____ world. In striving for economic growth and urban expansion, consideration needs to be given to issues of _____.
2. Analyse Marian Drew's photograph **PLATE 7.5.1** *Possum with five birds* in terms of colour and the use of light and dark.
3. a. How does Marian Drew provoke us to consider our lack of concern for our fellow creatures through **PLATE 7.5.1** *Possum with five birds*?
b. How has she appealed to the viewer's sympathy?
4. 'Marian Drew's photographs act as artworks as well as political and environmental statements.' Comment on this statement.
5. What similarities can you see between Marion Drew's photographs and Lucienne Rickard's drawings (subtopic 16.5)?
6. Write a comparison between Dutch seventeenth-century paintings and Marian Drew's work. You may like to use a Venn diagram (see section INT.5.9 in the Introduction topic) to organise your thoughts. Look at the painting by Pieter Claesz in **PLATE 7.5.2** and conduct an online search for paintings by Jan Davidszoon de Heem or Harmen Steenwyck.



PLATE 7.5.2 Pieter Claesz

Still life with fish 1647

oil on canvas

61.9 × 80.9 cm

Sample responses are available in your digital formats.

7.6 Linde IVIMEY

Linde IVIMEY (b. 1965, Australian)	
FORM	Sculpture or sculptural installations of creatures, animals suggestive of figures
CONTEXT	Contemporary Australian
PRACTICE	Unique sculptures created from an eclectic mix of materials including sheep and chicken bones, steel, fabric, leather, human hair and porcelain teeth
CONVENTIONS VIEWPOINT PERSPECTIVE	Linde Ivimey works within the conventions of sculptural figures from the viewpoint of the imagination, using animals symbolically to create an emotional response from the viewer.

Linde Ivimey's intricate sculptures of childlike or animal forms, are beautiful, powerful and confronting. Her work is meticulously created through a long and deeply personal process that draws on craft skills including cooking, weaving, sewing, welding and sculpting. Within each sculpture she hides (or has them wear as an adornment) a keepsake or personal item, such as lint from the clothes dryer or waxing strips, suggesting a personal story or bond between the artist and its creation. There is a mood of nostalgia, loss and death. Titles suggest her pain and personal faith; for example, *Off with her head! Saints and sinners*, *Brave to the bone* and *Child's play*. But why is there a recurring reference to a rabbit, at times playful and sometimes sinister? It is a personal motif, as her sister Jennie called her Bunny as a child. But this is not the only animal in her repertoire. Others include owls, dogs, horses (see **PLATE 7.1.1** in the 7.1 Overview) and demons. Her black dog sculptures are a reference to her own battles with depression. Her works range from small to about a third of life-size in scale, suggesting childhood.

Linde Ivimey's artwork **PLATE 7.6.1** *Thumper (Self portrait)* was created at a time when she had just moved out of her marital home and was living between Melbourne and Sydney, on her own and undergoing intensive medical treatment. This work is thus a personal narrative of her vulnerability.

The found objects she includes are collected over many years. These objects already have a history. The bones (chicken, pork, duck) are from carcasses she or friends have eaten, which are then boiled and dried. Her method involves constructing (welding) a wire frame then wrapping it in fabric (often rough unbleached canvas dyed with ochres from places she has visited) or a mesh-like material (one is reminded of medieval armour), which she constructs from joining together chicken bones.



PLATE 7.6.1 Linde Ivimey
Thumper (Self portrait) 2009
 steel armature, acrylic resin, dyed cotten, natural and acrylic fibre, woven chicken and turkey vertebrae, fish bones
 Private collection, Melbourne
 Reproduced courtesy of the artist, Martin Browne Contemporary, Sydney, Jan Murphy Gallery, Brisbane and Gould Galleries, Melbourne

Then she adds individuality or personality traits with buttons, feathers, buckles, hair, leather, teeth or precious gems. Faces are generally ambiguous or featureless.

Life stories have been the stimulus for Ivimey’s works. Her trip to Africa at age 21 led to an interest in fetish related to voodoo. A trip to England led to working as a nanny to the children of sculptor Antony Gormley, who encouraged her to become a professional artist. Travelling to Europe and visiting cathedrals deepened her Catholic faith and interest in the lives of saints and martyrs.

Linde Ivimey’s works also have a strong connection to her personal journey of emotional states and of personal suffering, which included poverty in childhood, living on the streets as a teenager, break up of relationships, illness, infertility and gender identity. Her sculptures are often grouped together, either holding hands, arms linked or through their arrangement.

Linde Ivimey’s sculptures both entice and repel the viewer. They at first appear childlike and innocent, like cute stuffed toy animals, then a closer inspection reveals the darker side of the materials she has used. Yet they remain intriguing and beautiful with their highly crafted delicate construction. We imagine the artist’s stories and create our own.

7.6 Exercise

Learning pathways

■ LEVEL 1

1, 2, 3, 4

■ LEVEL 2

5, 6, 7, 8

■ LEVEL 3

9, 10

These questions are even better in jacPLUS!

- Receive immediate feedback
- Access sample responses
- Track results and progress



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7.6 EXPLORING AND RESPONDING

1. Decide whether the following statements are true or false.

Statement	True or false
a. Linde Ivimey uses the traditional carving method to create her sculptures.	
b. Linde Ivimey’s sculptures are always life-sized.	
c. Linde Ivimey creates sculptures to express her personal experiences.	
d. Linde Ivimey uses chicken bones in many of her artworks.	

2. What odd materials does Linde Ivimey use to create her sculptures?
3. Name at least three craft skills Linde Ivimey uses in creating her artworks.
4. Name two animals Linde Ivimey uses to represent herself.
5. What similarities do you see in Linde Ivimey’s two artworks, **PLATE 7.1.1 Horse** (subtopic 7.1) and **PLATE 7.6.1 Thumper**?
6. In what way are Linde Ivimey’s sculptures autobiographical?
7. Explain Linde Ivimey’s art-making practice, from collecting materials to exhibiting her sculptures.
8. Why do you think the viewer reacts in an emotional way to Linde Ivimey’s artworks?
9. Analyse Linde Ivimey’s sculpture, **PLATE 7.1.1 Horse**. Write two sentences to explain her use of materials, the stance of the horse and what it reminds you of.
10. Linde Ivimey delves into an imaginative world linked to her own experiences and memories. Discuss her work in an essay, as well as one other artist who works from the same emotional viewpoint but uses different materials. Suggestions: Del Kathryn Barton (subtopic 1.7), David Bromley (subtopic 3.5), Chiharu Shiota (subtopic 5.11). See section INT.5.10 in the Introduction topic for advice on writing an essay.

Sample responses are available in your digital formats.

7.7 Review

7.7 CREATING AND MAKING

1. Take a photograph of your pet (use someone else's or find an image online if you do not have a pet yourself). Create a detailed drawing of it, concentrating on the pattern of fur (or feathers or skin, depending on the animal you choose).
2.
 - a. Find an image of a stuffed animal toy that is fluffy (or use a real toy as your model). Create a drawing in pencil, then add watercolour wash to indicate its colour. Don't forget to add any details such as a ribbon around its neck.
 - b. Find a photograph of the same type of animal that the stuffed toy depicts. Draw or paint it as realistically as you can (see example artwork in **PLATE 7.7.1**).
3. Create an artwork on animal or bird abuse.
4. Create two drawings as a pair as a comment to convince people to become vegetarian.
A: A realistic drawing of a lamb or cow or chicken
B: A drawing of a related food item, e.g. lamb cutlet, chicken drumstick



PLATE 7.7.1 Student artwork by Ruby Simmonds

7.7 Exercise

1. Identify how each of the artists in this topic have incorporated birds and/or animals in their artwork for different purposes or meaning.
Write a brief paragraph for each artist.
2.
 - a. Choose one artwork from this topic and describe how it makes you feel.
 - b. Try to describe the techniques you think the artist used that gave you that feeling about the artwork.

Sample responses are available in your digital formats.

These questions are even better in jacPLUS!

- Receive immediate feedback
- Access sample responses
- Track results and progress



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8 Water and land

8.1 Overview

The sea, bodies of water such as rivers and waterfalls, and the elements of nature have been used by artists to explore art theories and consider the relationships of art elements in creating artworks. Artists comment on their connection to Country or to the place of their birth, some explore past histories while others comment on change or even predict the future in their art-making. Artists also show their concern about protecting nature from intervention by man and technological advancement.

By investigating artists who express different viewpoints on the same subject, we gain an insight into art's relationship to society at the time. Similarly the choice of media reflects the available technologies — from oil paint to digital.

In creating artworks inspired by nature, choices are made and processes followed. You will gain experience in representing nature as well as expressing your reactions, taking into account the approach of different cultures and times. In your own art-making, you will concentrate on different media and techniques to develop intended effects.

PLATE 8.1.1 Yang Yongliang
Goose 2021
 giclée print on lightbox
 130 × 90 cm



on Resources

 **Weblinks** Use the weblinks in the Resources panel to help you find artworks.

8.2 Joseph Mallord William TURNER

Joseph Mallord William TURNER (1775–1851, British)	
FORM	Painting
CONTEXT	English nineteenth century, Romantic
PRACTICE	Interest in atmospheric effects of light on sea using glazes of oil paint
CONVENTIONS VIEWPOINT PERSPECTIVE	Joseph Mallord William Turner adhered to the conventions of his time by including historical objects (boats, buildings) within his landscapes, which still have depth. However, his paintings are also innovative in their focus on surface and colour, rather than subject matter.

Joseph Mallord William Turner's work is an example of painting from the English **Romantic** period and his works are important within the history of seascape painting.

Romantic a style of art of the late eighteenth and nineteenth centuries in Europe, characterised by an imaginative, emotional attitude towards the subject

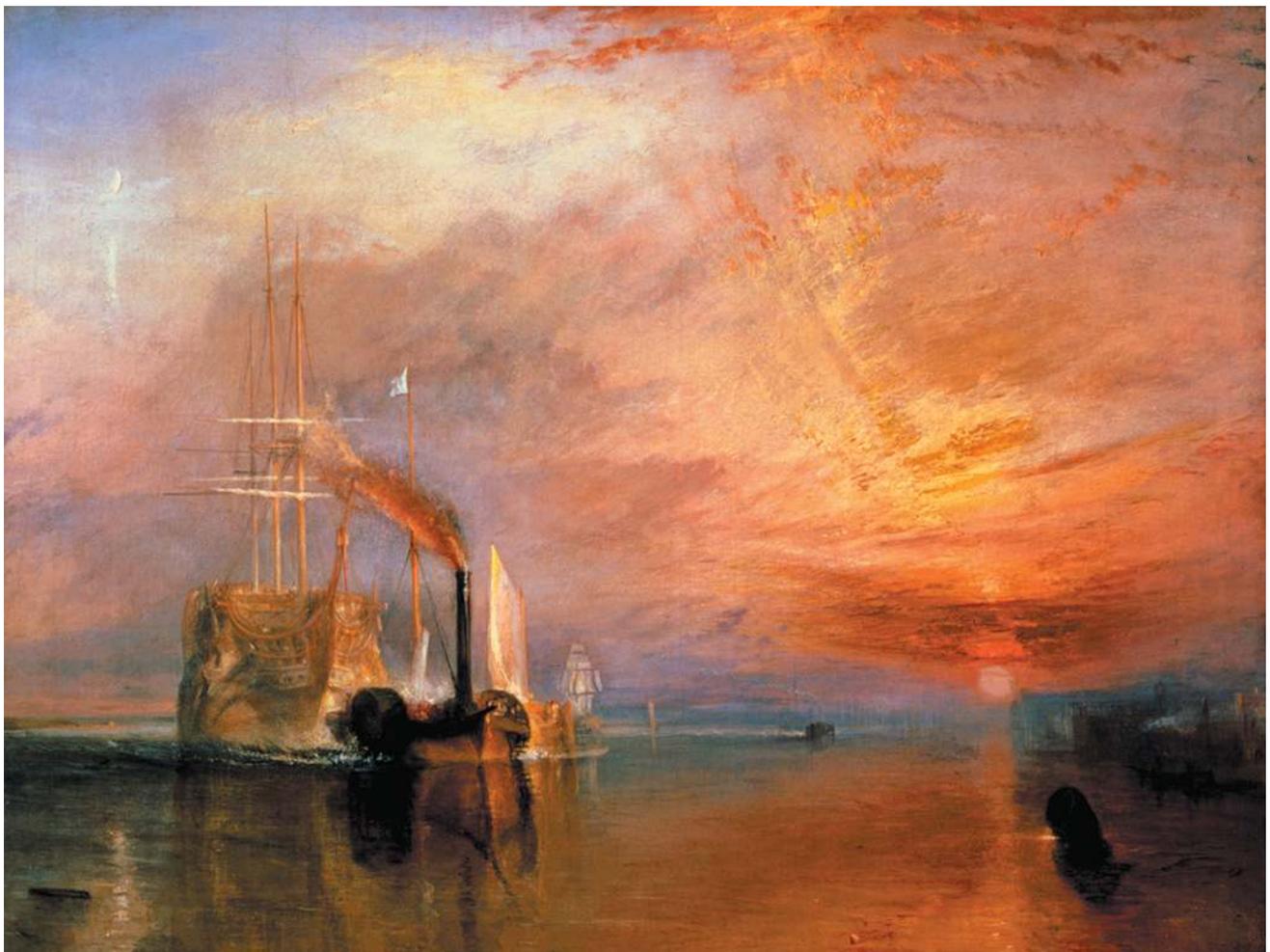


PLATE 8.2.1 J.M.W. Turner
The Fighting Temeraire 1838
oil on canvas
91 × 122 cm
National Gallery, London

In **PLATE 8.2.1** *The Fighting Temeraire*, we see a famous British warship being tugged to its last berth to be dismantled, but Turner's main subject was the power and beauty of nature, in this case the sunset and the fire from the tug as it is reflected in the sky and water. Other paintings by Turner include snow storms, mist, frosty mornings, bright orange sunsets, windstorms, sleet and steam, recording nature's every mood. His work is Romantic in that there is an underlying theme of humanity pitted against the elements. Nature usually has the upper hand in his paintings — a building or ship is on fire, a boat is caught in a storm. It is often hard to find the people in his paintings, so tiny and overpowered are they by the drama that is taking place.

Joseph Mallord William Turner used layers of thinned paint, then swirling, expressive brushstrokes on top. By using plenty of linseed oil and layers of varnish, he was able to create luminous light. Turner's lighting, brilliant colour and atmospheric quality were a great influence on the Impressionists who followed, such as Monet.

8.2 CREATING AND MAKING

1. Explore three different moods, viewpoints or weather conditions of the sea. **PLATE 8.2.2** is a great student artwork example of this concept.

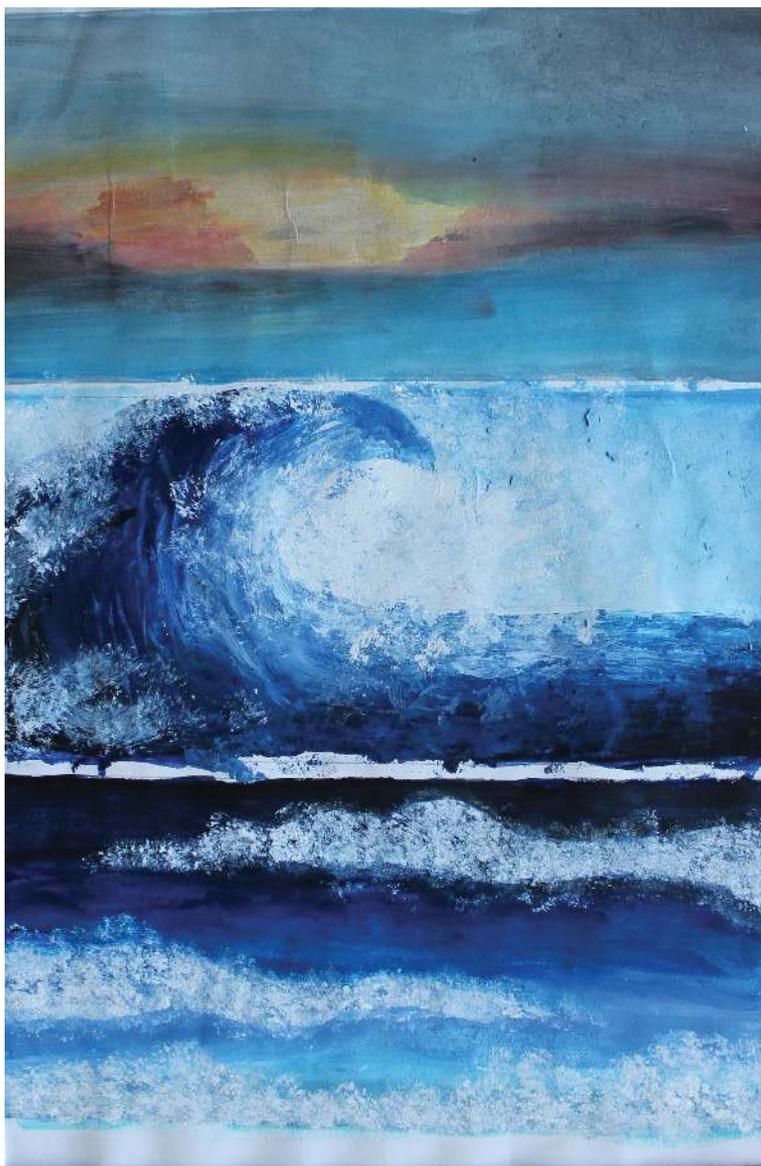


PLATE 8.2.2 Student artwork by Freya Gaston, Year 8



Try a variety of instruments such as cardboard, stiff brushes, pointed brushes or sponges to create different effects. Mount your work in the form of a triptych (three-part painting exhibited together).

2. Organise a group exhibition of your work accompanied by photographs of the sea taken at different times of the day and different weather conditions. If it is not possible for you to visit the sea, you may include photographs found online, or of rivers, dams, ponds or other bodies of water.

on Resources

 **Weblink** Joseph Mallord William Turner

8.2 Exercise

Learning pathways

LEVEL 1

1, 2, 3

LEVEL 2

4, 5

LEVEL 3

6, 7

These questions are even better in jacPLUS!

- Receive immediate feedback
- Access sample responses
- Track results and progress



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8.2 EXPLORING AND RESPONDING

1. Decide whether the following statements are true or false.

Statement	True or false
a. J.M.W. Turner was a seventeenth-century English artist.	
b. J.M.W. Turner was influenced by French Impressionists.	
c. J.M.W. Turner was interested in how the sky is reflected in the water.	
d. One of J.M.W. Turner's favourite subjects was a storm at sea.	

2. What were some of the forces of nature that J.M.W. Turner painted?
3. Consider **PLATE 8.2.1** *The Fighting Temeraire*. Describe the different surface textures and colours in the sky and water.
4. In the year that **PLATE 8.2.1** *The Fighting Temeraire* was completed, 1838, coloured photographs and videos had not been invented.
 - a. Do you think an audience then would have reacted differently from an audience today? Explain your response.
 - b. Do you think this painting achieves a sense of a particular time and movement that is taking place?
 - c. How do you think J.M.W. Turner has achieved this?
5. Conduct internet research to find two other paintings by J.M.W. Turner that include boats, such as *Yacht approaching the coast*, c. 1835–40 (Tate Gallery) or *Peace — burial at sea*, 1845 (Tate Gallery). Write a brief analysis of each.
6. How do you think J.M.W. Turner influenced the Modernist style of Impressionism?
7. James Turrell (subtopic 13.5) orchestrates experiences of viewing the sky. J.M.W. Turner also alerts the viewer to the beauty of skies in his paintings.
 - a. How would the experience be different for the viewer of these two artists' works?
 - b. Compare the artists' interest in light and colour.

Sample responses are available in your digital formats.

8.3 Raoul DUFY

Raoul DUFY (1877–1953, French)	
FORM	Painting
CONTEXT	French Modernist, early twentieth century. Exhibited with the Fauve artists.
PRACTICE	Washes of colour with expressive, spontaneous line on top, semi-abstract in approach.
CONVENTIONS VIEWPOINT PERSPECTIVE	Raoul Dufy kept within the conventions of a Modernist landscape, moving away from strict realism and a sense of depth to a more expressive, freer approach. Although the reduction in size of the boats towards the horizon still creates some depth, the emphasis is on line and colour.

Raoul Dufy was initially influenced by the Impressionists but, after a meeting with Matisse and other Fauve (French for ‘wild beasts’) painters, he began adopting their bright, often non-realistic colours and bold form.



PLATE 8.3.1 Raoul Dufy

Regatta

oil on canvas

Dufy, Raoul (1877–1953)/Musée d'Art Moderne de la Ville de Paris, Paris, France/Giraudon/The Bridgeman Art Library

Dufy soon developed his unique version of **Fauvism** with vigorous, spontaneous use of line over colour washes, which becomes evident in his work from the 1920s.

Raoul Dufy's favourite subjects were windows, landscapes and casual social occasions at fashionable resorts, such as regattas on the harbour, racecourses and chamber music. He tended to work in series; that is, creating more than one artwork on a particular theme. Dufy was popular with critics and won the prize for painting at the 1952 Venice Biennale.

In **PLATE 8.3.1** *Regatta*, we see a joyous, spontaneous approach to a yachting race. Raoul Dufy has strongly simplified the scene, eliminating unnecessary detail while capturing the mood and sense of lively movement through his fluid line work and thin layers of colour. Black expressive lines have been applied to accentuate the shapes and add to the lively feel of the work.

Raoul Dufy is perhaps best known for his keen observation, which allowed him to simplify his forms using sketchy, expressive and often decorative lines that he **superimposed** over skilfully organised areas of colour. The festive nature of his subjects, along with the vitality, strength and decorative charm of his works, has placed Dufy as a significant artist of the modern era.

Fauvism a modern art movement that concentrated on bold colour, loose, painterly brushwork and decorative line; artists in this movement included Matisse, Derain and de Vlaminck
superimposed one thing placed over something else

8.3 CREATING AND MAKING

Processes and skills

Create a painting based on your personal response to the movement of water and sailing. You may like to take your own photographs of the sea and boats, or research internet images.

To create a feeling of depth, blend the sky so that it is darker towards the top of the page and add more tonal contrast in the water closer to you. Look at the paintings in this topic by Turner, Dufy and Twombly for inspiration.

Note: You may like to create a series choosing ships from different ages to represent technological change.

When you have finished your artwork, write a self-reflection or evaluation of your process and work upon completion.



PLATE 8.3.2 Student artwork by Alice Nairn

8.3 Exercise

Learning pathways

LEVEL 1

1, 2, 3, 4

LEVEL 2

5, 6, 7

LEVEL 3

8

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- Receive immediate feedback
- Access sample responses
- Track results and progress



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8.3 EXPLORING AND RESPONDING

1. Decide whether the following statements are true or false.

Statement	True or false
a. Raoul Dufy is a contemporary artist.	
b. Raoul Dufy's paintings are semi-abstract.	
c. Raoul Dufy's paintings have a sense of movement.	

2. Describe Raoul Dufy's painting technique — his use of line, colour and tone, the way he applies paint and so on.
3. Prints of Raoul Dufy's paintings continue to sell well today. Why do you think this might be?
4. Does Raoul Dufy represent any values or attitudes towards life?
5. How is a Raoul Dufy painting more expressive, individual or imaginative than a photograph or realistic, finely detailed painting?
6. Consider **PLATE 8.3.1 Regatta**. What Photoshop tools would you use to alter a photograph of sailboats on the harbour to achieve a similar expressive effect?
7. Search the internet for the paintings of Henri Matisse, another Modernist Fauve artist. What similarities do you see between the two artists?
8. The Impressionists were also interested in painting leisure activities such as sailing. Find an Impressionist work by either Monet or Manet and compare their techniques (brushstrokes, viewpoint, shadows and so on) with that of Dufy.

Sample responses are available in your digital formats.

8.4 Cy TWOMBLY

Cy TWOMBLY (1928–2011, American)	
FORM	Painting
CONTEXT	Late American Modernist, individual style working into contemporary times
PRACTICE	In PLATE 8.4.1 <i>Three studies from the Temeraire</i> , random, loose scrawls and drips of paint create an expressive artwork with a vivid energy of line in depicting the boats.
CONVENTIONS VIEWPOINT PERSPECTIVE	Cy Twombly interpreted the same historical event as Turner, yet his interpretation is less realistic, moving towards abstract mark making.

Cy Twombly's use of spontaneous, emotional line work reflects the Abstract Expressionist style happening in America at the time (Jackson Pollock, for example), yet his work is individual and quite personal. His distinctive, fluid lines, which appear to be almost scribbled in a hurry across a canvas, seem part drawing and part a form of writing. His work is thus **calligraphic** in approach.



PLATE 8.4.1 Cy Twombly

Three studies from the Temeraire 1998–1999

oil on canvas (triptych)

a) 256.8 × 206 cm

b) 264.2 × 206 cm

c) 263.6 × 198.8 cm

Art Gallery of New South Wales

Photo: AGNSW

© Cy Twombly Foundation, courtesy Gagosian Gallery, London 239.2004.a-c

Although Cy Twombly's line work is energetic, the overall effect of his works is often **contemplative**. We are aware of the movement of the artist's hand and arm (the gesture) that created the drawings. He usually works on a near-white or partially white background, but it is not just one even coat of a uniform shade, rather the surface has been worked with brushstrokes of different sizes and different thicknesses of paint.

Twombly's drawings may suggest forms or meaning but are often meant to be vague, allowing the viewer to make their own interpretation. In fact he often refers to well-researched historical events, poetry or classical mythology such as the fables of Ovid. He was thus exploring the Mediterranean culture that he had embraced when he left America to live permanently in Rome in 1957.

calligraphy the art of doing beautiful handwriting
contemplative meditative or thinking quietly

Cy Twombly is interested in objects (such as boats, sculptures, vessels) of different societies and how they have endured down the centuries. He is also interested in the written word — poems and books. There is sensitivity to his artworks and a subtlety of colour that creates elegance despite the scrawled or scratched nature of his mark making.

There is a feeling of the past, of objects weathered and marked through time. His works are **elusive**, teasing the viewer to decode the meaning through the layering of such symbols as archaeological numbers and random alphabets (particularly the letter X), triangles, circles and grid lines.

elusive hard to express or define



PLATE 8.4.2 Cy Twombly
Blowsy Roses
Royal Academy of Arts,
London

on Resources

 **Weblink** Cy Twombly

8.4 Exercise

Learning pathways

LEVEL 1

1, 2

LEVEL 2

3, 4

LEVEL 3

5

These questions are even better in jacPLUS!

- Receive immediate feedback
- Access sample responses
- Track results and progress



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8.4 EXPLORING AND RESPONDING

1. How is Cy Twombly's work similar to a child's drawing?
2. Write your own description or response to Cy Twombly's art. You may like to include some of the following words or phrases:

lightly scratched marks energetic lines scribbly subtle naive

3. **PLATE 8.4.1** *Three studies from the Temeraire* is a tribute to Turner's *The Fighting Temeraire* (**PLATE 8.2.1**), which depicts the British warship the HMS *Temeraire* being taken away for dismantling. Compare and contrast Cy Twombly's interpretation of this historic event with that of Turner.
4. Explain how Cy Twombly and Raoul Dufy (subtopic 8.3) use line in their paintings.
5. Investigate the artworks of Abstract Expressionists Jackson Pollock and Willem De Kooning. Both these artists use their body movement (gesture) to create linear rhythms and emotion in their work. How is their work similar to that of Cy Twombly? Refer to particular examples from each artist.

Sample responses are available in your digital formats.

8.5 Huang YAN

Huang YAN (b. 1966, Chinese)

FORM Photography/performance art

CONTEXT Contemporary Chinese

PRACTICE Performance art which is then documented in photography

**CONVENTIONS
VIEWPOINT
PERSPECTIVE** Huang Yan paints traditional Chinese landscapes on the human body, thereby following conventions, while also challenging the past to represent his own identity.



PLATE 8.5.1 Huang Yan
Chinese Shan-Shui Tattoo No. 2 1999
100 × 80 cm
photography
Huang Yan, courtesy Galerie LOFT, Paris

In his *Chinese Shan-Shui Tattoo* series, Huang Yan has used the body as a canvas, transforming the Chinese traditional landscape of mountains and streams (termed *shanshui*) into a contemporary art form. The series includes front and back views with the hands in varied positions but always from the chin to the waist. Other series of his work include landscapes and other images painted on faces, including a painting of Mao Zedong, the Chinese communist revolutionary leader.

Although **PLATE 8.5.1** *Chinese Shan-Shui Tattoo No. 2* is titled ‘tattoo’, with the suggestion that the artworks are permanent adornments to the body, they are in fact painted on, alluding to the fragility of the natural environment in our contemporary world. There is also the suggestion that the body too is **transient**, as in our disregard for nature and sustainability issues we are in fact threatening humanity’s existence.

Performance art developed during late Modernism and is usually documented as photographs (as in the case of Huang Yan) and videos (see Yayoi Kusama, subtopic 14.3).

Huang Yan crosses time and cultural boundaries with this piece as a statement of his identity: one belonging to the contemporary world but strongly tied to his national heritage.

transient short-lived, fleeting, quickly passing away
performance art an artwork or art exhibition created through actions executed by the artist or other participants

on Resources

 **Weblink** Huang Yan

8.5 Exercise

Learning pathways

LEVEL 1

1

LEVEL 2

2, 3, 4

LEVEL 3

5

These questions are even better in jacPLUS!

- Receive immediate feedback
- Access sample responses
- Track results and progress



Find all this and MORE in jacPLUS



8.5 EXPLORING AND RESPONDING

- Fill in the missing words to complete the following passage.
 In his *Chinese Shan-Shui Tattoo* series, _____ has used the body as a _____, transforming the Chinese _____ landscape of mountains and streams (termed _____) into a _____ art form.
- What are the links in technique between the landscape in Huang Yan’s body art and traditional Chinese painting? Research other works on the internet.
- What links do you see between **PLATE 8.5.1** *Chinese Shan-Shui Tattoo No. 2* and tattoos?
 - When do you think a tattoo, which is generally considered a craft, becomes a piece of art?
- Consider **PLATE 8.5.1** *Chinese Shan-Shui Tattoo No. 2*. How does this artwork challenge you to think about the relationship between humanity and nature?
- Huang Yan and Yong Yangliang (subtopic 8.10) are both Chinese artists who use landscape as a symbol of their cultural identity, but what are the differences in their meaning (purpose), materials and techniques?

Sample responses are available in your digital formats.

8.6 Dhambit MUNUNGGURR

Dhambit MUNUNGGURR (b. 1968 Yirrkala, Yolngu North-East Arnhem Land)

FORM	Painting on bark and larrakitj (hollow logs)
CONTEXT	Contemporary First Nations Australian
PRACTICE	Concerned with transmitting symbolic meaning, creating narratives using a visual language of inherited signs or marks, which is closely interrelated with spoken language. Distinctive for its use of bold blue.
CONVENTIONS VIEWPOINT PERSPECTIVE	Dhambit Mununggurr, while carrying on the traditions of her people and the art of Yirrkala, has also been able to revolutionise and empower art of this area, bringing it into the contemporary global art community.



PLATE 8.6.1 Dhambit Mununggurr
Took the children away 2022
earth pigments and acrylic on bark
234 × 144 cm
RoslynOxley9 Gallery

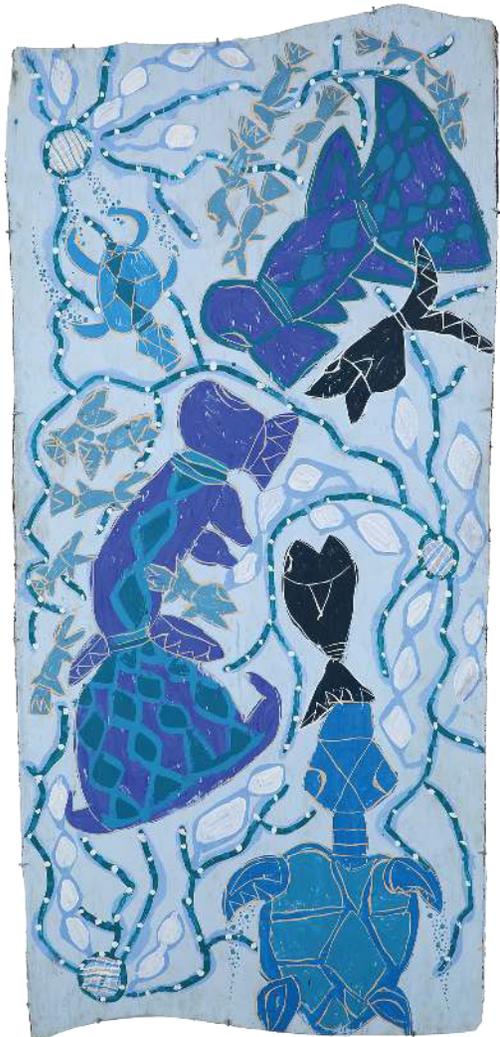


PLATE 8.6.2 Dhambit Mununggurr
Gamata (Sea grass fire) 2019
synthetic polymer paint on stringybark
214.5 × 102.7 cm
National Gallery of Victoria, Melbourne
Commissioned by the National Gallery
of Victoria, Melbourne Orloff Family
Charitable Trust, 2020
© Dhambit Mununggurr, courtesy Salon
Indigenous Art Projects, Darwin

Dhambit Mununggurr comes from Yolngu Country where the languages, beliefs and creativity have not only survived but recently the culture and art have thrived. Mununggurr is one of the main artists revitalising Yolngu art. She comes from a highly creative family of artists and musicians; both her parents won first prize in the Telstra National Aboriginal & Torres Strait Islander Art Awards.

Dhambit Mununggurr's early work was painted on bark using acrylic paint and the traditional Yolngu hair brush (Marwat). Her imagery reflected her respect for the land and local flora and fauna. She soon developed an individual style imbued with rich variations of stories of the Yolngu people. Spear-wielding warriors, boats, stars, spirits, fishermen and sealife abound in these bold, lively works. An octopus appears in one, a turtle in another, while others appear quite abstract. The link between them is the cross-hatching pattern and her distinctive use of shades of cobalt blue.

An accident left Mununggurr in a wheelchair and she was unable to grind the traditional ochres found in Country. Her Elders gave their permission for her to extend beyond the traditional colours in favour of bold blues. The artist also had to adapt to being a left-handed painter.

While Dhambit Mununggurr's work is still based on traditional Yolngu narratives and painted on large sheets of stringybark, the floating areas of acrylic shades of cobalt blue give it an ethereal quality. The diamond patterns in black and white and linear patterning also create movement and a new expressive quality. She still uses the traditional Marwat to apply the acrylic paint to the bark.

Her exhibitions become **installations** with the inclusion of her painted larrakitj (hollow poles). Her 2020 immersive installation at the NGV, titled *Can we all have a Happy Life*, contained 15 bark paintings and nine larrakitj. In 2022 she exhibited at the Roslyn9 Gallery, Sydney with the title *Healing/Dilthan Yolnunha*. The title is a reference to her mother's intensive traditional healing through bush saunas, which played a large part in Dhambit's recovery after her accident.

The painting **PLATE 8.6.2** *Gamata (Sea grass fire)* relates to saltwater Country, an area known for its box jellyfish, turtles and fish. The seagrass (gamata) is depicted waving in the currents. Mununggurr's inherent appreciation for nature is evident. This sacred design belongs to the Gumatj nation group (Dhambit's mother's older sister).

PLATE 8.6.3 Dhambit Mununggurr
Djirikitj – Quail 2021
acrylic on eucalyptus
272 × 37 × 37 cm



Like most Yolngu artists, Dhambit Mununggurr is concerned with transmitting symbolic meaning, creating **narratives** using her visual language of inherited signs or marks, which is closely interrelated with spoken language. While carrying on this tradition she has also been able to **revolutionise** and empower art of this area through the vibrancy of her colour and expressive mark making.

installation artwork displayed or arranged within a space; usually involves the floor, not just hanging on a wall

narrative story

revolutionise cause positive change

8.6 CREATING AND MAKING

Processes and skills

Develop your art-making skills in a variety of drawing media and refine your observation skills within the theme of sealife.

Explore different media such as biro, charcoal, ink, watercolour and different papers to work on.

Organise your drawings into a collage, playing with overlapping and different positions until you are satisfied with your composition before gluing.



PLATE 8.6.4 Student artwork by Mia Te Wani, Year 8

8.6 Exercise

Learning pathways

LEVEL 1

1, 2, 3, 4

LEVEL 2

6, 7

LEVEL 3

5, 8

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- Receive immediate feedback
- Access sample responses
- Track results and progress



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8.6 EXPLORING AND RESPONDING

1. Which colour does Dhambit Mununggurr use that is not part of the traditional art of her Country?
2. Name three symbols Dhambit Mununggurr uses to tell the stories relating to the Yirrkala/Yolngu culture.
3. Fill in the missing words to complete the following passage.
Dhambit Mununggurr's early work was painted on _____ using acrylic paint and the _____ Yolngu hair brush (Marwat). Her imagery reflected her _____ for the _____ and local _____ and fauna. She soon developed an _____ style imbued with rich variations of stories of the _____ people.
4. Describe one of Dhambit Mununggurr's artworks.
5. For Dhambit Mununggurr, art is a way of supporting her physical, emotional and mental health, yet it also communicates her cultural knowledge. Explain how her art is personal, yet also has importance to her belonging to her community and continuing their traditions, respect for Country and knowledge.
6. Dhambit Mununggurr and Nonggirnga Marawili (subtopic 8.7) come from the same area. An obvious difference between their paintings is their individual colour schemes, but what similarities do their artworks have?
7. How does Dhambit Mununggurr's journey as an artist reflect her resilience in maintaining, celebrating and revitalising her culture?
8. Compare the designs on burial poles (larrakitj) of Dhambit Mununggurr and Nyapanyapa Yunupingu (subtopic 12.8), as well as the burial poles from the Tiwi artists (subtopic 5.9).

Sample responses are available in your digital formats.

8.7 Nonggirnga MARAWILI

Nonggirnga MARAWILI (b. 1939, NE Arnhem Land) a Madarrpa/Galpu woman

FORM	Painting
CONTEXT	Contemporary First Nations Australian, north-east Arnhem Land
PRACTICE	Working in the traditional manner on bark but extending into non-traditional pigments and surfaces
CONVENTIONS VIEWPOINT PERSPECTIVE	Nonggirnga Marawili works with respect to narratives of the past and her Elders, while bringing new approaches and perspectives to her depiction of Country, revitalising Yirrkala art.

Nonggirnga Marawili is a highly regarded senior artist. She is the daughter of the Madarrpa leader Mundukul (Lightning Snake) and Galpu woman Balunguwuy. She has revitalised the Yolngu/Yirrkala art of north-eastern Arnhem Land while strictly adhering to its cultural protocols.

Nonggirnga Marawili's art has passion and vigour (energy and enthusiasm) rather than the precision of following the art of her Elders, but it is still filled with an immense knowledge of Country. The artist is not simply documenting sites of importance; she is capturing the **dynamism** of a living landscape.

Marawili lives in Yirrkala and through her late husband has strong connections to the inland area near Caledon Bay and through her own family to Yathikpa and Baratjala further south. She comes from an area of cyclonic, crocodile-infested waters with huge tides and ripping currents.



PLATE 8.7.1 Nonggirnga Marawili

Baratjala 2019

earth pigment and recycled print toner on Stringybark (Eucalyptus sp.)

189.6 × 115.0 cm

National Gallery of Victoria, Melbourne
Purchased, Victorian Foundation for Living Australian Artists, 2020

© the artist, courtesy of Buku Larrnggay Mulka

dynamism lively, with movement

Nonggirnga Marawili began painting in the 1990s, at first completing the backgrounds of her husband Djutadjuta Mununggurr's work by contributing intricate layers of cross-hatching. Her husband painted his Djapu nation group's themes, and then gave cultural permission for Marawili to produce works depicting these themes independently. Marawili initially worked predominantly as a printmaker, depicting the fauna of her Country such as Baru (crocodile), producing works pertaining to the Djapu nation group as well as works that celebrated the natural environment.

In Yirrkala art, the system of signs is repeated in interlocking clusters or patterns. This communicates information with many layers of meaning, passed down by family to individuals such as Marawili.

A single sign can have many meanings and can signify different things in different contexts; for example, the diamond design can signify fire, water or wild honey. The diamond, repeated to form a geometric, hard-edge grid, is common to all bark paintings by artists from different nation groups, but the proportions of the individual diamonds are distinct in each case. To Nonggirnga Marawili, the diamond represents lightning. She also adds the image of the Lightning Snake, Mundukul. (It is told that Mundukul is awoken by the monsoonal overflow of freshwater into the brackish water that builds up during the dry season. Sensing this mix of water, Mundukul rises on its tail and spits lightning into the sky). Her main signs represent wind, rain and lightning.

From working in traditional ochre colours, Nonggirnga Marawili now adds synthetic polymer to her creations, as well as doing silkscreen prints and etchings on paper. Her artworks have a liveliness, a sense of moving, a continuation of landscape. Marawili's paintings relate to the essence of Dreaming narratives but she has found expressive ways to depart from its sacredness while remaining faithful to the core values of the Yolngu belief system. Although she paints on traditional bark and larrakitj (hollow funeral poles) with ochres, she has also added her signature magenta colour from disused ink cartridges and has widened her surfaces to painting on aluminium, thus giving a contemporary feel to her designs.

8.7 CREATING AND MAKING

Processes and skills

Create your own symbols for nature, concentrating on flat shapes and patterns in a lino print. **PLATE 8.7.2** is an example by a student.

Print over different torn areas of coloured paper to widen your skills of lino printing.

Add detail with linear ink drawings on a variety of papers to create visual interest.



PLATE 8.7.2 Student artwork by Luca Hill, Year 9

 **Weblink** National Gallery of Victoria: Nonggirnga Marawili

8.7 Exercise

Learning pathways

■ **LEVEL 1**

1, 2, 3, 4

■ **LEVEL 2**

5, 6

■ **LEVEL 3**

7

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- Receive immediate feedback
- Access sample responses
- Track results and progress



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8.7 EXPLORING AND RESPONDING

1. What new colour did Nonggirnga Marawili introduce to the Yirrkala art from north-east Arnhem Land?
2. What does the diamond shape represent in Nonggirnga Marawili's paintings?
3. Consider Nonggirnga Marawili's art. Decide whether the following statements are true or false.

Statement	True or false
a. Nonggirnga Marawili comes from an area of cyclonic, crocodile-infested waters with huge tides and ripping currents.	
b. Nonggirnga Marawili has revitalised the Yirrkala art of north-eastern Arnhem Land.	
c. Nonggirnga Marawili keeps strictly to the patterns and colours of her ancestors' paintings.	
d. Nonggirnga Marawili paints traditional bark and larrakitj (hollow funeral poles).	

4. How does Nonggirnga Marawili use colour and pattern in her painting style?
5. How has Nonggirnga Marawili adapted the art practices of Yirrkala art to create an individual, living continuation of her culture?
6. Analyse Nonggirnga Marawili's artwork **PLATE 8.7.1 Baratjala**, considering the composition, colour, shape, line and pattern.
7. In First Nations Australian art, patterns relate to the natural world and act as title deeds to ancestral lands. What makes Nonggirnga Marawili's art a continuation of her culture and symbols, and shows connection to the land, sea, waterways and sky?

Sample responses are available in your digital formats.

8.8 Mavis NGALLAMETTA

Mavis NGALLAMETTA (1944–2019, First Nations Australian)	
FORM	Painting
CONTEXT	First Nations Australian art, Wik and Kugu Elder, Aurukun
PRACTICE	Landscape painting on canvas
CONVENTIONS VIEWPOINT PERSPECTIVE	Mavis Ngallametta's paintings are a unique blend of First Nations Australian patterning and connection to Country, with western representation of landscape and use of materials.



PLATE 8.8.1 Mavis Ngallametta

Ikalath #6 2012

ochres and charcoal with acrylic binder on linen

276 × 195 cm

Courtesy of the artist and Martin Browne Contemporary

Mavis Ngallametta was an Elder of the women painters and weavers at the Wik Art Centre in Aurukun. Her own Elders taught her the traditional methods of weaving and basketry using cabbage palm and **pandanus**. She did not begin creating paintings until 2008. We can see this background and her traditional skills in her recent large acrylic paintings. Although colour dominates her work, it is the way it is built up in fine interwoven layers and meandering patterns that intrigues the viewer.

Mavis Ngallametta's paintings were her response to where she lived, the coastal country of Ikalath, near Aurukun in far north-western Cape York. Her paintings are her expression of the landscape of red and white ochre cliffs and the water with its shimmering colour and reflections. Her artworks have an emphasis on the surface. In part due to their large scale, we view them more as abstract works than landscape paintings, although in **PLATE 8.8.1 Ikalath #6** there are obviously areas of land and water and, on closer inspection, we can see birds and flowers.

Mavis Ngallametta's paintings are not a literal translation of what she saw but more her innate connection with the place and the sum of her experiences, such as going by boat to Ikalath to collect nets along the beach. It is an area of red and white cliffs and in her work, the white represents the sand and red is the sunset. She continued to use some ochre to paint with, preparing it in the traditional way, but added acrylic colours as well. In this technique, the ochre is collected from the saltpan then laid out to dry, sifted to remove lumps and mixed with water. It is then cooked over a fire to turn it from yellow to red. The yellow is collected from a little river near a swamp. While the artist's colours were very much a part of her art-making process, they were also closely tied to particular places.

pandanus a palm-like tree

on Resources

 **Weblink** Mavis Ngallametta

8.8 Exercise

Learning pathways

■ LEVEL 1

1, 2

■ LEVEL 2

3, 4, 5

■ LEVEL 3

6

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- Receive immediate feedback
- Access sample responses
- Track results and progress



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8.8 EXPLORING AND RESPONDING

1. Describe Mavis Ngallametta's painting **PLATE 8.8.1 Ikalath #6**. Focus on the colours she uses and the way she applies them to create patterning.
2. Consider **PLATE 8.8.1 Ikalath #6**.
 - a. How is colour used symbolically?
 - b. Explain what each colour represents.
3.
 - a. In what ways is Mavis Ngallametta's art a continuation of her culture?
 - b. What is her viewpoint when creating art?
4. Explain how Mavis Ngallametta sourced (found) and applied her painting materials.
5. How are Mavis Ngallametta's landscapes a sum of her experiences, rather than just a quick glimpse of what she saw (like the Impressionists, such as Monet)?
6. Mavis Ngallametta has painted bushfires and swamps, in a style that combines animated patterns with areas of detailed realism (particularly the white flowers in her painting *Low Down Swamp*), combining natural ochres and acrylics. Investigate *Low Down Swamp* and her artwork *My Country — Kendall River 2017*, mentioning which aspects of her art-making relate to western landscape conventions (depth, tone, realism) and which aspects link back to the traditional art of her First Nations Australian culture.

Sample responses are available in your digital formats.

8.9 Peta CLANCY

Peta CLANCY (b. 1970, Bangerang)	
FORM	Photography
CONTEXT	Peta Clancy is a contemporary Bangerang artist from south-eastern Australia.
PRACTICE	Manipulated (altered) photographs to suggest a time past influencing the future
CONVENTIONS VIEWPOINT PERSPECTIVE	Peta Clancy's photographic works explore hidden histories of colonisation and events that threatened the survival of her ancestors. By photographing particular landscape sites, she explores the layering of past and present.

Peta Clancy's imagery is created through a painstaking process of taking photographs, printing them, slicing them in two, then bringing them back to the site, positioning them on a custom built frame and rephotographing them to create a feeling that there are different perspectives on viewing the same landscape. Peta Clancy is putting forward that what a white person may just see as a beautiful vista, a First Nations Australian may interpret as a mythic, spiritual or historic site. Clancy is challenging our response to past, denied histories of these places. By the reflections of the trees, the soft focus, a certain blurring and shift in colours between the two halves, we wonder if this represents past and present or different reactions to the landscape.

Peta Clancy collaborated with the Dja Dja Wurrung community during a 12-month residency at the Koorie Heritage Trust to create her series *Undercurrent* (2018–19). These photographs have a mystic, serene feel with their discordant colours and blurred focus.

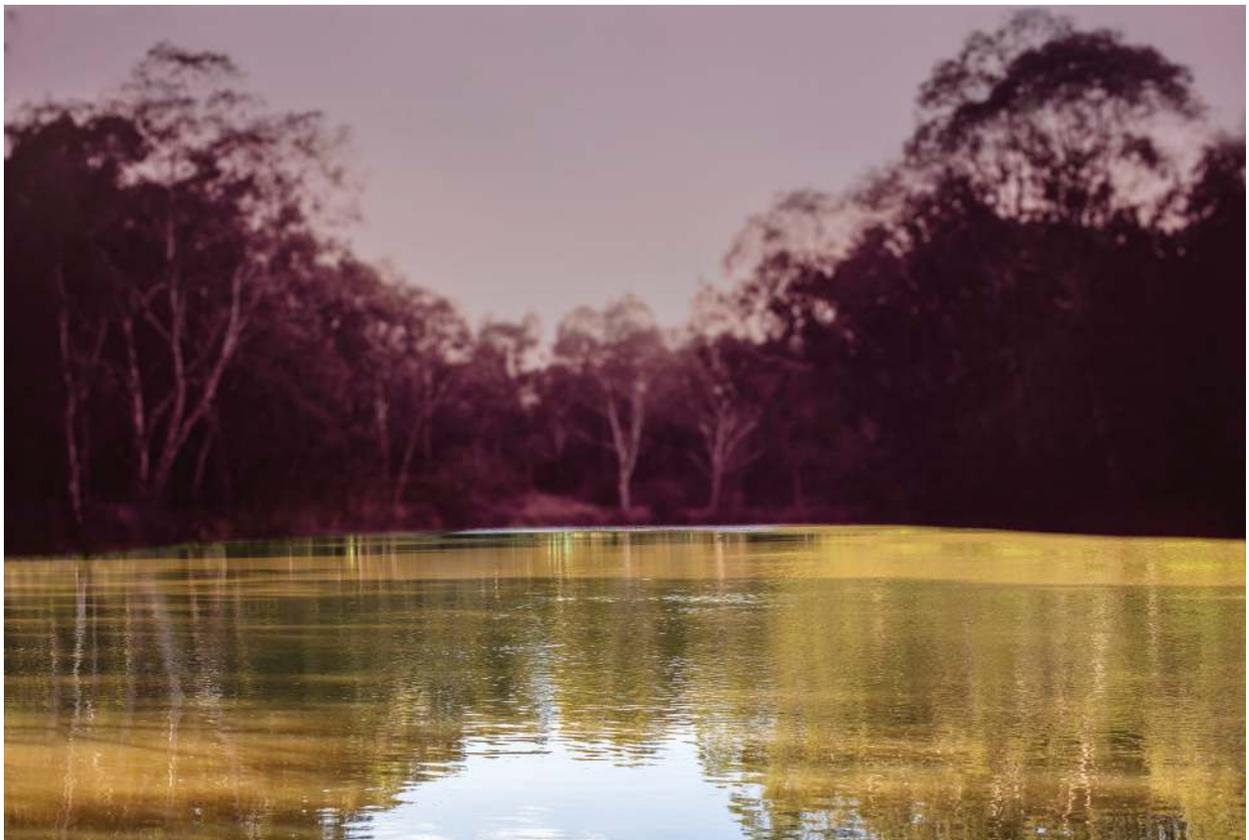


PLATE 8.9.1 Peta Clancy
Confluence 1 2022
pigment inkjet print edition of 5 + 1 AP
100 × 150 cm/66 × 100 cm
Dominic Mersche Gallery, Sydney

Yet Peta Clancy’s subject matter is not just the beauty of the rivers; she is bringing our attention to redirected waterways in Dja Dja Wurrung Country. This water is where past massacres of First Nations Australians have occurred but are now submerged. The divided image entices us to think of what may lie hidden below.

Another of Peta Clancy’s photographic series, also titled *Undercurrent* (2020), focuses on Victorian waterways along Dandenong Creek, articulating sites of significance within the Country of Baluk willam of the Woi wurrung and the Nguruk willam of the Boon wurrung. Commissioned by Monash Gallery of Art, the gallery’s Curator Anouska Phizacklea describes them as ‘at once overwhelming and contemplative — prompting us to reconsider what has been eroded, and what has been lost, as a result of invasion.’

8.9 CREATING AND MAKING

Take a series of photographs of dams, creeks, rivers or lagoons near to you. Manipulate the images in Photoshop to suggest mood or man’s intervention. You may consider your series as an exploration of mood, a social comment on the harm caused by man or a historical documentation. Display your works as a series to create a narrative.

8.9 Exercise

Learning pathways

LEVEL 1

1, 2, 3

LEVEL 2

4, 5, 6

LEVEL 3

7

These questions are even better in jacPLUS!

- Receive immediate feedback
- Access sample responses
- Track results and progress



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8.9 EXPLORING AND RESPONDING

1. Consider Peta Clancy’s art. Decide whether the following statements are true or false.

Statement	True or false
a. Peta Clancy’s subject matter is just the beauty of the rivers.	
b. Peta Clancy is challenging our response to past, denied histories of these places.	
c. They are true photographs of what Peta Clancy sees.	
d. Peta Clancy is a Bangerang artist from south-eastern Australia.	

2. In a sentence, describe the mood of the photograph **PLATE 8.9.1** *Confluence 1*.
3. Consider **PLATE 8.9.1** *Confluence 1*.
 - a. Why has Peta Clancy divided the photograph in half?
 - b. In a sentence, explain how it adds to the meaning.
4. What photographic devices, including post production, does Peta Clancy use to suggest the layering of past and present in the landscape?
5. How does Peta Clancy refocus our perspectives on First Nations Australian sites of significance?
6. Australia was occupied and colonised by the British under the now-overturned doctrine of *terra nullius* (meaning ‘land belonging to no-one’). This was experienced by First Nations Australians as an invasion that denied their occupation of, and connection to, Country. How is Peta Clancy asking us to reflect on the violence that occurred during invasion in a powerful yet subtle way?
7. Compare Peta Clancy’s depiction of Australian rivers with Arthur Streeton’s *Still glides the stream, and shall for ever glide*, 1890.

Sample responses are available in your digital formats.

8.10 Yang YONGLIANG

Yang YONGLIANG (b. 1980, Chinese)

FORM Digital works, video

CONTEXT Contemporary Chinese artist, exhibits internationally.

PRACTICE Computer used as an art tool

**CONVENTIONS
VIEWPOINT
PERSPECTIVE** Yang Yongliang works within the traditions of Chinese landscapes in format, imagery and mood yet transforms them into contemporary social comments.

Yang Yongliang creates manipulated landscapes that reference traditional Chinese art yet are blended with new technology, including digital photography, virtual reality and multi-channel video. He was trained in the traditional way of depicting mountains and rivers through calligraphic brushwork and his work is informed by Chinese philosophy, evoking a feeling of tranquillity and spiritual harmony.

However, Yongliang now employs contemporary technology to create his landscapes. The result is meticulously detailed artworks that transport us into a beauty that is beyond reality, yet strangely believable.

Yang Yongliang is interested in reclaiming the imaginative tradition of art from the Tang and Song dynasties, reconstructing them so they belong to the contemporary world. Images of contemporary city life such as skyscrapers, advertising billboards and power lines have been superimposed over landscape features of mountains and waterfalls.



PLATE 8.10.1 Yang Yongliang
Horse 2021
giclée print on fine art paper or as
a lightbox
130 × 90 cm

The atmospheric haze is from pollution rather than a sublime mist. By incorporating traditional Chinese landscape features, Yang comments on the present socioeconomic situation in China. His work also functions on a global level, challenging us to consider the ecological and social implications of human advancement.

Yang Yongliang's worlds are not real but, through using the computer as his art tool, he collages fragments of landscape with urban structures. He has in the past tended to use a **monochromatic** greyscale, which adds to his unique perspective. Lately he has added a subtle touch of colour as in *Horse* (2021).

In a brooding landscape with high mountain peaks, a lone white horse almost disappears in the mist on top of the cliff looking down on the waterfall. Yet a closer inspection reveals that the cliffs are constructed of a layering of skyscrapers, while powerlines and cranes disturb the skyline. Yang is making us aware of the demolition and construction process that is progress, but also results in lost history and damage to the environment. In a type of photo-collage, Yang has inserted images of contemporary China's soaring urban development to highlight the country's booming capitalist economy, while also paying respect to the long art tradition of China.

In other works such as *Eternal Landscape* (2017), he employs virtual reality to allow the viewer to navigate through his landscapes.

Yang Yongliang's works have a tranquil quality, a plea for inner peace while he blends tradition with technology. It is also a warning of the damage to the natural environment caused by smog and pollution.

monochromatic containing or using only one colour

on Resources

 **Weblink** Yang Yongliang

8.10 Exercise

Learning pathways

■ LEVEL 1

1, 2

■ LEVEL 2

3, 4, 5

■ LEVEL 3

6

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- Receive immediate feedback
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- Track results and progress



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8.10 EXPLORING AND RESPONDING

1. **MC** Choose the best description of Yang Yongliang's art.
 - A. Yang Yongliang paints beautiful, realistic landscapes with animals.
 - B. Yang Yongliang photographs around where he lives.
 - C. Yang Yongliang creates digital collages of nature and human-made urban objects.
 - D. Yang Yongliang rejects the use of technology in his art-making.
2. Write one sentence to describe the mood and subject matter of **PLATE 8.10.1** *Horse*.
3. How is Yang Yongliang's art a reflection of his cultural identity?
4. How does Yang Yongliang's art challenge us to consider the ecological and social implications of human advancement?
5. How does Yang Yongliang's choice of media add to the meaning of his work?
6. Yang Yongliang blends the past with the present, as does Nonggirnga Marawili (subtopic 8.7), yet their cultures and meanings differ. Outline the main differences in their meaning or the purpose of their art.

Sample responses are available in your digital formats.

8.11 Review

8.11 CREATING AND MAKING

1. Create a drawing of a tree in a circle.
2. Create a series of at least three artworks based on photographs you take of a tree in your school grounds or at home.

STEP 1 Photograph interesting trees. Look carefully at the shapes of the branches. Take some close-up photographs of the bark of the trunk, some of the whole tree and some from the ground under it looking up.

STEP 2 Create artworks based on your photographs using different techniques and media such as:

- Photoshop manipulation
- ink or paint (acrylic or watercolour)
- using a graphic design approach (e.g. focusing on the line patterns of bark or leaving the branches white but infilling the areas between them in black)
- sculpture (e.g. using twisted wire for the branches with leaves of newspaper, or corrugated cardboard for the trunk with black leaves).

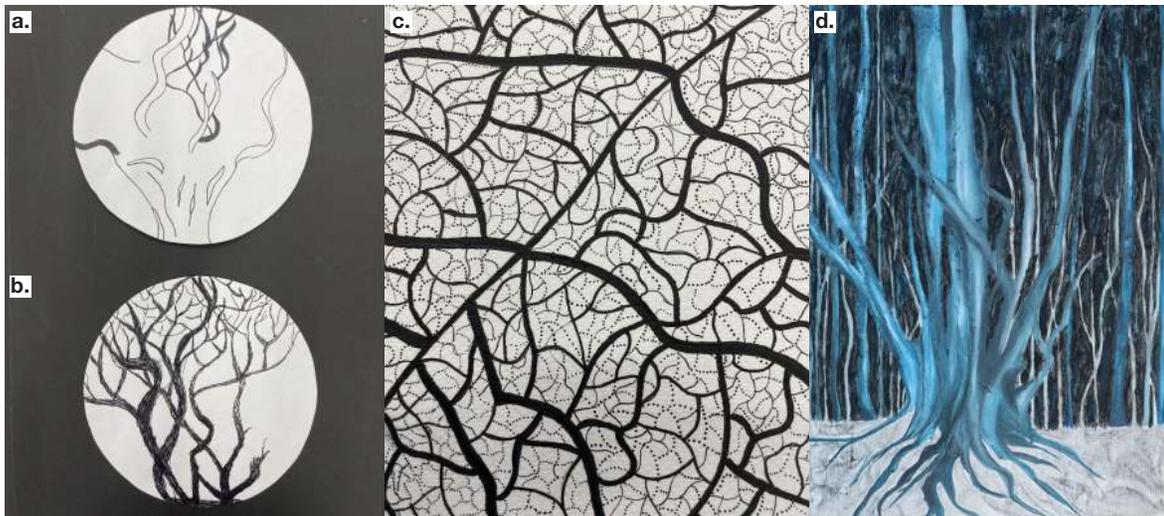


PLATE 8.11.1 Student artwork examples by: **a.** Addison Hughes; **b.** Gabriella Griffin; **c.** Sophia Mullan; **d.** Francesca Betts

8.11 Exercise

1. Four First Nations Australian artists have been discussed in this topic:
 - Dhambit Mununggurr
 - Nonggirnga Marawili
 - Mavis Ngallametta
 - Peta Clancy
 - a.** Use a table or mind map to analyse one artwork per artist. Add notes about their techniques and the messages their artworks communicate.
 - b.** Consider your analysis from part **a** and write a paragraph explaining how diverse and distinct their cultural expressions are.
2. Write an essay to explain the different approach of two artists whose subject matter is the sea or rivers.

Sample responses are available in your digital formats.

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UNIT

4 Structures

LEARNING SEQUENCE

9 HUMAN-MADE STRUCTURES

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UNIT OVERVIEW

Our desire for building permanent shelters holds great importance for humans. A place for a family to gather, the home takes on a meaning beyond merely being shelter. As humans are creative beings, the spaces created and the ways they are decorated reflect the individuals who inhabit them. From looking at a home we can decipher social class, culture and values. Humans have also built structures to house their gods and for communal gatherings, whether it be for work, commerce or entertainment. In this unit we look at artists who paint scenes of such structures, those who reconstruct and re-interpret home structures as installations and two major architects who design them.

TOPIC

9 Human-made structures

9.1 Overview

City and suburban street scenes, houses and their contents, and architectural structures and how they are imagined, designed, created, altered and responded to are the concerns of this topic. Take a journey through the art of human-made structures, from the familiar and mundane to the fanciful, extraordinary and conceptual.

Using found objects, traditional media or technology to involve an audience in new ways, contemporary artists can experiment and innovate. While widening your own creative skills and appreciation of modern and contemporary art, you will also gain an understanding of global art trends.

Looking carefully around you, even at the entrance to where you live or your school buildings, can lead to creative experiments if you focus on different art elements, such as line or colour, and are sensitive to the way you organise and arrange them. Be aware of designed features of structures and reinterpret these to communicate your own personal voice. This is a chance for you to unleash your imagination.



PLATE 9.1.1 Do Ho Suh
Hub series
Installation view 2022
Museum of Contemporary Art, Sydney

9.2 Maurice de VLAMINCK

Maurice de VLAMINCK (1876–1958, French)

FORM	Painting
CONTEXT	European Modernism; Fauvism
PRACTICE	Everyday French suburban street scenes interpreted through bold, vibrant colour
CONVENTIONS VIEWPOINT PERSPECTIVE	Maurice de Vlaminck used traditional oil paint on canvas to create landscapes with buildings, breaking the conventions of realism through his use of colour and expressive brushstrokes.

There is a close relationship between the artist and the artwork in Maurice de Vlaminck's paintings, as he painted in an emotional frenzy in response to his world. The audience is drawn in by the brilliant, bold colours and sense of vitality.

In **PLATE 9.2.1** *Restaurant de la Machine at Bougival* we see an emotional approach to buildings in a street. The colours are bright, intense and unnatural. Reds, oranges, blues and greens contrast with each other. There is a feeling of energy, unified by the blue outlines. All detail has gone and the shapes are loosely defined.



PLATE 9.2.1 Maurice de Vlaminck
Restaurant de la Machine at Bougival c. 1905
oil on canvas
60 × 81.5 cm
© Peter Horree/Alamy
© Maurice de Vlaminck/ADAGP. Licensed by Viscopy, 2013.

Maurice de Vlaminck's technique is painterly, with bold, powerful, obvious brushstrokes. Note that there is no attempt at depth, the red and blue in the foreground being repeated in the roof in what should be the background but is in fact on the same visual plane.

In 1905, Maurice de Vlaminck and others displayed their work at the Salon d'Automne exhibition, during which a critic labelled the artists 'fauves' (meaning 'wild beasts' in French). The Post-Impressionists had begun to break the old traditions of realistic painting, and Vlaminck took it further.

Maurice de Vlaminck is normally called a Fauve artist because of his interest in strong, pure colour, but he was also greatly influenced by the emotional brushstrokes and intensity of colour in van Gogh's art. Vlaminck's style consisted of violent, spontaneous colour, with slashes of red, blue and green contrasting dramatically with strong, dark colours.

The Modernists were not interested in trying to give the illusion of real space and depth in a painting. Modernists, particularly the Fauves, were more concerned with the surface of the painting and elements such as the emotional impact of colour, and strong, decorative line.

Fauve follower of a modern art movement that concentrated on bold colour, loose, painterly brushwork and decorative line; artists in this movement included Matisse, Dufy and Derain

on Resources

 **Weblink** Maurice de Vlaminck

9.2 Exercise

LEVEL 1

1, 2

LEVEL 2

3, 4, 5, 6

LEVEL 3

7

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9.2 EXPLORING AND RESPONDING

1. In a couple of sentences, describe **PLATE 9.2.1 Restaurant de la Machine at Bougival**.
2. Fill in the missing words to complete the following passage.

In **PLATE 9.2.1 Restaurant de la Machine at Bougival** we see an _____ approach to buildings in a street. The colours are bright, _____ and _____. Reds, oranges, blues and greens _____ with each other. There is a feeling of _____, unified by the _____ outlines.

3. How has Maurice de Vlaminck broken the conventions (rules) of realistic landscape painting? (Compare with the work of Claude Lorrain to see the differences.)
4. a. What can you see in Maurice de Vlaminck's painting **PLATE 9.2.1 Restaurant de la Machine at Bougival** that suggests a wild or fierce approach or feeling?
b. What feelings do you experience when you look at it?
5. Describe how the colour has been applied in Maurice de Vlaminck's paintings.
6. If you walked down this street, would you recognise it as the street in **PLATE 9.2.1 Restaurant de la Machine at Bougival**? What would indicate to you that it was Restaurant de la Machine?
7. Research a street scene or room interior by three Modernist artists from the list below, and share your explanation of how each artist moves away from realism.
 - Claude Monet's *Rouen Cathedral*
 - Vincent van Gogh's *Night Café*
 - David Hockney's *A Bigger Splash* or *Sur La Terrasse*
 - Raoul Dufy's *Window Opening on Nice* or *Dusk at La Baie des Anges, Nice*
 - Vassily Kandinsky's early paintings such as *Murnau*
 - Giorgio de Chirico's *Mystery and Melancholy of a Street* 1914 or *The Red Tower* 1913
 - René Magritte's *Galconda* 1953

Sample responses are available in your digital formats.

9.3 André DERRAIN

André DERRAIN (1880–1954, French)	
FORM	Painting
CONTEXT	European Modernism, Fauvism
PRACTICE	Paintings of urban structures and the surrounding landscape with a radical use of colour
CONVENTIONS VIEWPOINT PERSPECTIVE	André Derain is termed a Fauve artist due to his use of colour and pattern rather than the conventional realistic colours and gentle blending of tone. Although the boats and buildings in PLATE 9.3.1 <i>Charing Cross Bridge</i> have some sense of perspective, the red sky jumps forward and there is no sense of depth in the water.

In **PLATE 9.3.1** *Charing Cross Bridge*, the vibrancy of the colour is what strikes us first; the clashing vermilion red and cobalt blue. The **mundane** subject of a bridge, buildings and boats has been given an energy. André Derain has used an emotionally high-keyed colour scheme, unifying the intensity by the use of violet outlines. The space has been compressed and flattened yet we still recognise it as a river or harbour scene.

The complexity of the patterning suggests a gradual reworking and reshaping rather than a quick response to what Derain saw. André Derain has emphasised the movement in the water through his overlay of brushstrokes but given our eyes a place to rest with the block of red colour used in the simplified shape of the bank.

mundane ordinary, everyday or boring

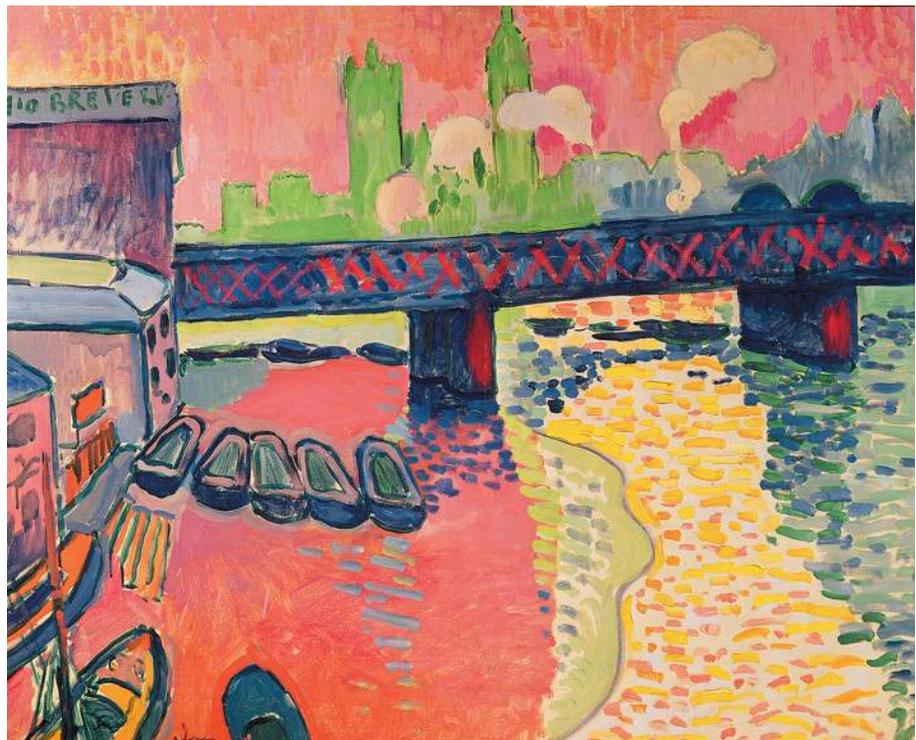


PLATE 9.3.1 André Derain
Charing Cross Bridge 1906
oil on canvas
81 × 100 cm
National Gallery of Art,
Washington DC, USA

on Resources

 **Weblink** André Derain

9.3 CREATING AND MAKING

Processes and skills

Develop your observational skills, colour awareness and painting skills.

PROCESS

STEP 1 Draw an area of your school, neighbouring street or city. Include buildings, roads, footpaths, bridges and any other human-made structure. Look for any patterns or different areas of texture. You can use pencil, biro or Artline pen.

STEP 2 Enlarge this onto an A3 sheet of cartridge paper. As you want to achieve an interesting surface, inspired by Vlaminck and Derain, do not worry if all your lines are not perfectly straight or if this work is not exactly a blow-up of your research drawing. Look also at the work of Grace Cossington Smith (subtopic 12.4).

STEP 3 Paint all your outlines first in only one bright colour (choose either red, purple or blue paint). Wet your brush first and dip the brush only halfway up the bristles to create finer, more controlled outlines.

STEP 4 Now fill in the areas in unnatural bright colours (avoid brown and grey) while experimenting in creating different tonal areas (light to dark), paint texture and patterns.

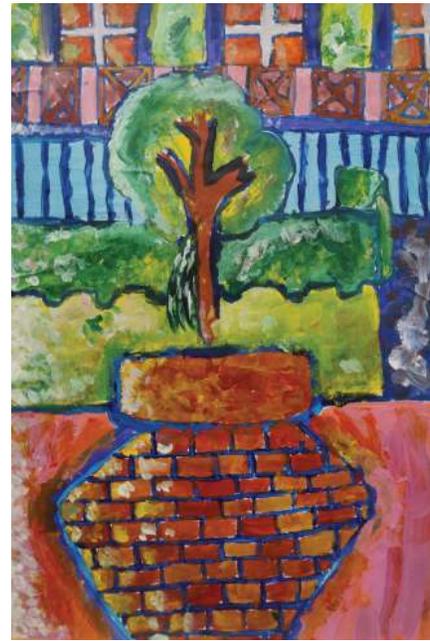


PLATE 9.3.2 Student artwork by Evie Graham, Year 7

9.3 Exercise

LEVEL 1

1, 2

LEVEL 2

3, 4, 5

LEVEL 3

6

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9.3 EXPLORING AND RESPONDING

1. Fill in the missing words to complete the following passage.

The space has been _____ and _____ yet we still _____ it as a river or harbour scene. The complexity of the _____ suggests a gradual reworking and reshaping rather than a _____ response to what Derain saw. André Derain has emphasised the _____ in the water through his overlay of _____ but given our eyes a place to rest with the block of _____ colour used in the simplified shape of the bank.

2. Write a sentence in your own words to describe the painting approach of André Derain.
3. Consider **PLATE 9.3.1** *Charing Cross Bridge*. Which area of the painting do you like most? Analyse it in terms of colour and technique.
4. Like the Impressionists, Fauve artists still thought they should record what they saw, but their approach was individual, an attempt to capture a passing moment of contemporary life (in the early 1900s). Explain this statement with reference to **PLATE 9.3.1** *Charing Cross Bridge* by André Derain. You might like to do an internet search for other paintings by him first.
5. Compare Raoul Dufy's approach to painting boats and water (subtopic 8.3) with **PLATE 9.3.1** *Charing Cross Bridge* by André Derain.
6. Pretend you are an observer at the Salon d'Automne's first showing of the paintings by the Fauve artists in 1905. Remember you would never have seen abstract art, television or computer-generated images. Write an account discussing your reaction to the exhibition. You may include comments you might have heard by eavesdropping on the conversations of others at the salon.

Sample responses are available in your digital formats.

9.4 Jasper KNIGHT

Jasper KNIGHT (b. 1978, Australian)	
FORM	Painting
CONTEXT	Australian contemporary
PRACTICE	Mixed media — paint, pegboard, Perspex, text to represent urban structures
CONVENTIONS VIEWPOINT PERSPECTIVE	Jasper Knight blends conventions of various Modernist styles to create a contemporary, personal representation of particular places where human-made structures predominate.

Jasper Knight's paintings are distinctive for their bold, mainly primary, colours and graphic approach with the inclusion of letters and numbers. However, the dribbles of gloss enamel paint, expressive lines and experimentation with the surface (painting on plywood, old boxes, old plastic tiles and areas of Perspex) give another layer of meaning and relate his work to that of past artists; for example, **Pop** artists Lichtenstein and Rauschenberg, the **Abstract Expressionists** and the collage work of the **Cubists** and **Dada** artist Kurt Schwitters.

There is a tension in Knight's work between the luscious painted surface and his abstracted, almost symbolic representation of human-made objects such as trucks, boats, bridges and steps.

Pop Art an art movement that emerged in the 1950s that drew inspiration from popular and commercial culture

Abstract Expressionists abstract artists of the 1950s and later, who did not use traditional styles and techniques, but based their work on forms that were not figurative or formal

Cubist relating to Cubism, an art movement (c. 1907–25) that used the arrangements of lines and geometrical shapes to show solidity and volume of objects on a flat surface

Dada a movement lasting from about 1916 to 1922 that aimed to shock, and to destroy art with ridicule, surprises and novel ideas.



PLATE 9.4.1 Jasper Knight

Central Station 2008

enamel, masonite, plywood, Perspex and copper on board
225 × 150 cm

© Jasper Knight

Jasper Knight creates dynamic, balanced compositions that suit the urban environment that is his focus. Note there are no people in these paintings, even though the open door on the ferry boat suggests a human presence.



PLATE 9.4.2 Jasper Knight
Palm Beach Wharf I and II 2009
86 cm (height) × 64 cm (width) each
Collagraph edition of 50 with Paul Smith master printer
Palm Beach Wharf I & II are prints based on a major work called *Palm Beach Wharf* 2008.
enamel, masonite, Perspex and plywood on board
3.6 m (width) × 2.2 m (height) dyptich

9.4 CREATING AND MAKING

Printmaking

Create a silk screen print based on the buildings near your home or the architecture of your closest city, using Jasper Knight as inspiration.

Consider including road signs, pedestrian crossings and other symbols.

A starting point might be a Google Earth search of the street where you live. You could also look at the paintings of Jeffrey Smart.



PLATE 9.4.3 Student artwork by Karyn Ling, Year 7

9.4 Exercise

LEVEL 1

1, 2, 3

LEVEL 2

4, 5

LEVEL 3

6

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9.4 EXPLORING AND RESPONDING

1. Decide whether the following statements are true or false.

Statement	True or false
a. Jasper Knight's works have links to Surrealism.	
b. Jasper Knight paints with enamel paint on different surfaces such as Perspex and Masonite.	
c. Jasper Knight is interested in tonal blending of colour.	
d. Jasper Knight uses flat, bright colours, which he allows to dribble.	

2. Comment on whether each of the following art elements and principles are evident in Jasper Knight's paintings.
- line
 - shape
 - scale (refer to the artwork sizes)
 - tone
 - colour
 - texture
 - pattern
 - balance
3. Identify the subject matter in Jasper Knight's paintings in **PLATE 9.4.1** *Central Station* and **PLATE 9.4.2** *Palm Beach Wharf I and II*. Evaluate why you think he chose to paint these works.
4. a. How do you think an audience in the time of Raphael and Leonardo da Vinci would react to Jasper Knight's work?
b. Why would a current audience react differently?
5. Write your own interpretation and analysis of one of Jasper Knight's works. You may like to investigate other works by this artist by doing an internet search.
6. Jasper Knight has entered the Archibald Prize for portraiture for several years. Investigate his entries and state the similarities in his approach to painting portraits and the artworks shown in **PLATE 9.4.1** *Central Station* and **PLATE 9.4.2** *Palm Beach Wharf I and II*.

Sample responses are available in your digital formats.

9.5 Song DONG

Song DONG (b. 1966, Chinese)	
FORM	Installation
CONTEXT	Contemporary Chinese, exhibits internationally
PRACTICE	Uses found object installations to make cultural comments
CONVENTIONS VIEWPOINT PERSPECTIVE	Song Dong uses a non-conventional display of installations made from deconstructing structures from a personal viewpoint to challenge our perspectives on the home and cultural identity.

In his **installation** **PLATE 9.5.1** *Waste not* at the Museum of Modern Art, New York City, Song Dong exhibited the entire contents of his mother's home: every item she had been collecting or hoarding over five decades. The collection consisted of some 10 000 everyday objects.

In the times of the Chinese **Cultural Revolution**, the saying 'waste not' was a prerequisite for survival. The assembled items ranged from metal pots and basins to blankets, toothpaste tubes, bottle caps and legless dolls. The viewer had to negotiate their way through and around these. The installation not only documented family life in China at the time but also a personal history of the artist's early life. This work explores how objects can tell stories and shape lives.

installation artwork displayed or arranged within a space; usually involves the floor, not just hanging on a wall

Cultural Revolution a movement in China, in 1966–68, intended to preserve ideological and revolutionary enthusiasm, especially among the young, for Mao Zedong's communist revolution



PLATE 9.5.1 Song Dong
Waste not 2009
Part of the *Project 90* exhibition
installation
MoMA, New York City

In another of Dong's installations, *para-pavilion*, interiors have been assembled in a labyrinth format in the exhibition space so that the viewer pauses and considers the lives that used these household items. It is a series of rooms inside an interior space, the inter-relationship emphasised by the reflections glimpsed in the wardrobe mirrors.

We appreciate the patterns of negative and positive spaces, the balance between worn, textured, peeling paint, the shine of mirrors and patterned fabric screens. As the audience passes through the spaces, we contemplate the lives of the past users of these pieces. There is a sense of intimacy, as well as cultural history.

on Resources

 **Weblinks** Song Dong
Waste not

9.5 CREATING AND MAKING

Processes and skills — sculpture

Create a small sculpture of a section of a room interior as a model in clay — for example, a table and chair in a corner of a room with objects on the table, to suggest what objects are precious to you. To begin the process, you may like to take photographs or do quick sketches.

9.5 Exercise

■ LEVEL 1

1, 2

■ LEVEL 2

3, 4, 5

■ LEVEL 3

6

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9.5 EXPLORING AND RESPONDING

1. Explain what an art installation is.
2. **a.** How accurately can objects represent a person's life and culture?
b. What household objects can you think of that would represent your life within Australian culture? What story would they tell?
3. **a.** Why does Song Dong exhibit his mother's possessions as an artwork in **PLATE 9.5.1** *Waste not*?
b. How has he suggested an idea or meaning through this installation?
4. 'The use of found objects as an installation can be more engaging or confronting than a photograph or painting.' Argue for or against this statement, with reference to the work of Song Dong.
5. How does Song Dong's artwork reflect the social issues of living through the Cultural Revolution in China?
6. Research the work of Australian collaborative artists Claire Healy and Sean Cordeiro. Write an essay comparing their work with that of Song Dong, noting similarities and differences. It may help to use a double bubble map (see section INT.5.5 in the Introduction topic) to organise your ideas first.

Sample responses are available in your digital formats.

9.6 Do Ho SUH

DO HO SUH (b. 1962, South Korean)	
FORM	Installations, sculpture
CONTEXT	Contemporary South Korean
PRACTICE	Notions of home, spaces we inhabit and how culture is reflected in architecture, through replicas in rubbings and transparent sewn structures
CONVENTIONS VIEWPOINT PERSPECTIVE	Do Ho Suh explores memories, nostalgia, isolation and translocation using the conventions of sculptural space, involving the viewer through realism, scale and transparency of materials.

Do Ho Suh's main concerns in his art-making involve an exploration of concepts around home and identity. His individual works are roughly biographical, as they reflect his childhood and schooling in South Korea, the family home in which he grew up and his relocation to cities including New York, Berlin and London.

Do Ho Suh grew up in a creative environment connected to Korean cultural heritage; his father was an artist, and his mother a historian. When he was young, his parents commissioned the building of a traditional fourteenth-century Korean house (a *hanok*), a bold statement as Korea at the time was undergoing progress, with high-rise buildings being the preference. As he grew up this house became a symbol of belonging, of home and links to culture and community, which influenced his art-making practice. His practice is also informed by his study of traditional Korean painting at Seoul University.



PLATE 9.6.1 Do Ho Suh

Rubbing/Loving Project: Seoul Home 2013–22

An immense installation 5 × 9 × 8 m, re-creating his childhood home
rubbings on Mulberry paper using gentle repeated rubbings with graphite and his fingertips
Museum of Contemporary Art Sydney

In 2013 Do Ho Suh returned from London, to this hanok house. He then began a project of re-creating this home but instead of the solid carpentry and tiles he made paper rubbings of the different textural areas, using sticks of graphite.

Suh speaks of this process and the links to the grief he felt when his father passed in 2020: 'The sap from the wood of the house started to seep out so [the paper] looks like it is crying or bleeding' he reflected. 'You see all the beautiful and eerie marks, as if the house is speaking through the paper.' (Albert, Jane 2022, 'For Do Ho Suh, there's no place like home', *The Australian*, October 22.)

Do Ho Suh studied in New York, lived in Berlin and now lives in London. These experiences inform his interest in how culture is reflected in architecture and his concern for how things are not permanent and thus the importance of memory, which he has explored in his rubbings and transparent fabric works.

Do Ho Suh also creates full-scale transparent architectural sculptures and installations. He is interested in transitional (changing, moving) spaces that represent our life journey, linked to concepts of home, displacement (being moved or changed) and memory (for example, his *Hub* series), generally in pastel or vivid colours which echo actual buildings.

They appear as temporary spaces, denying the permanency of the normal solid stone, brick or wood of architectural structures. Some include such mundane items as bookcases, light switches, and door handles and locks. They invite the viewer to walk through, triggering their own experiences of isolation, migration, identity, loneliness or connection to memory and culture.



PLATE 9.6.2 Do Ho Suh
Hub series
Installation view 2022
Museum of Contemporary Art, Sydney



PLATE 9.6.3 Do Ho Suh
Toilet, Apartment A, 348 West 22nd Street, New York, NY 10011, USA 2013
polyester fabric, stainless steel wire and glass
display case with LED lighting
83.3 × 54.1 × 71.4 cm
112 × 84.1 × 96.5 cm (vitrine)
LM18047

Some works are designed to be viewed from above or below or from multiple viewpoints. Movement and scale are important aspects of Suh's work. He invites the viewer to use their body to experience space. These structures are created through 3D modelling and mapping technology combined with traditional Korean sewing techniques.

Do Ho Suh also exhibits *Specimens* from households; for example, an isolated red, transparent staircase, hung above floor level and leading upwards to the ceiling. Other mundane items such as a stove, sink or toilet (we are reminded of Claes Oldenburg's Pop art sculpture *Soft Toilet*) are stitched together in pale blue polyester fabric and exhibited separately in illuminated display cases, elevating them to precious items. These displaced items are weightless and ghost-like, as if only a memory of a past life lived elsewhere.

Critic's statement

'Do Ho is an extraordinary artist, quite visionary for these times, He takes things that are quite personal and intimate but have a universal meaning, from his childhood growing up in Korea, relocating to the US, then Europe, questions around home and what that means.'

Source: Curator Rachel Kent (quoted in Albert, Jane 2022, 'For Do Ho Suh, there's no place like home', *The Australian*, October 22.)

9.6 CREATING AND MAKING

Practices and skills

1. Like Do Ho Suh, think of the spaces that lead you somewhere such as corridors, doorways and staircases. These spaces could be seen as a metaphor for your journey through life.

Do Ho Suh explores these spaces in video by slowly moving up from one room image to another as if the viewer is in a lift.

Create your own video version of this. Then create a painting that captures one of these spaces that leads you through or into your home. (See student example in **PLATE 9.6.4**.)

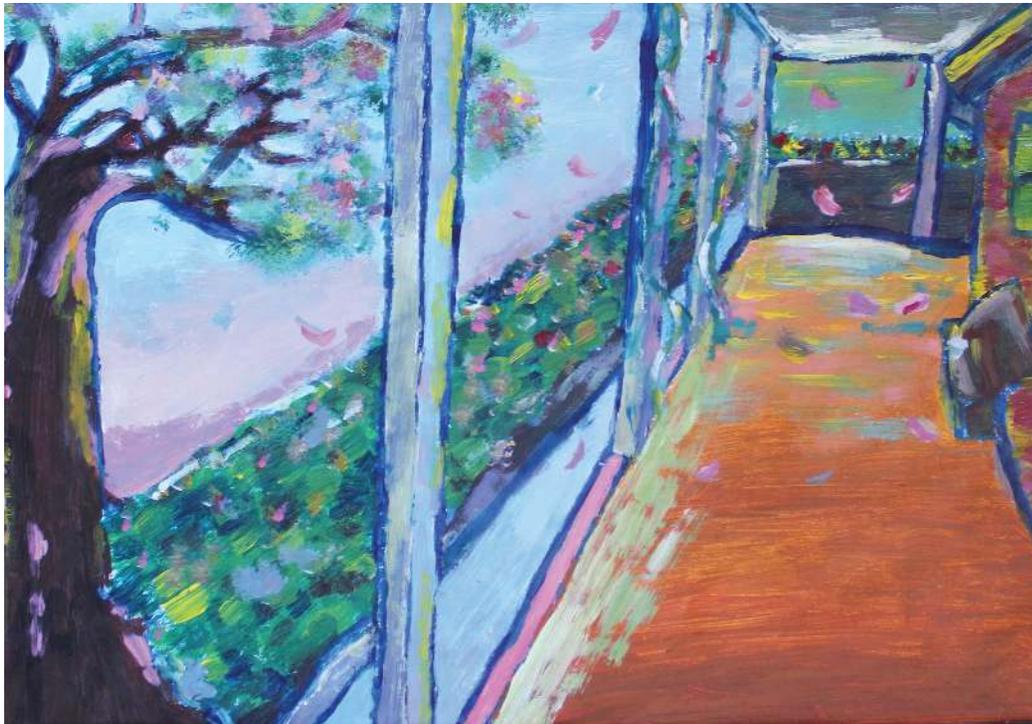


PLATE 9.6.4 Student artwork: A verandah entrance way as a welcoming space leading inside a home, by Grace Guo, Year 7

2. Select three rooms in your home to photograph. Then complete either part a or part b below.
 - a. Accompany these photographs with three artworks (paint or silk screen print), concentrating on the spaces when empty. Emphasise colour, light and textures to suggest either loneliness or belonging.
Consider what you found surprising in planning and creating this work and where it could lead you; for example, by including family in the images to show how they use the spaces, or even participating in activities such as celebrating your cultural identity.
 - b. Create a video as you walk through your home, zooming in on your favourite areas.
Develop your editing skills by adding sound effects such as windows opening, noise from a TV or a door banging to add a more intimate feel to your video.
Experiment with colour and speed changes and attempt to create a particular mood.
Evaluate your work by sharing it with others to determine their reactions.

9.6 Exercise

■ LEVEL 1
1, 2

■ LEVEL 2
3, 4, 5

■ LEVEL 3
6

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9.6 EXPLORING AND RESPONDING

1. Decide whether the following statements are true or false.

Statement	True or false
a. Do Ho Suh is interested in spaces like staircases that lead you into other areas.	
b. Do Ho Suh is concerned with homes and identity.	
c. Do Ho Suh's works are smaller than life size.	

2. Explain how Do Ho Suh uses colour.
3. Both Do Ho Suh and Song Dong (subtopic 9.5) explore the notions of homes as symbols of memories, family and culture. Write two sentences explaining how their approaches and meaning differ.
4. Salvatore Zofrea (subtopic 3.3) responds to issues of migration, the desire to hold onto culture and family. Do Ho Suh references similar issues in his art-making. What similarities can you see in what they are communicating?
5. Write one sentence explaining why you think Do Ho Suh uses scale and space to explore his ideas.
6. Explain how both Do Ho Suh and Claes Oldenburg (you will need to look up his artwork *Soft Toilet*) transform everyday objects into art.

Sample responses are available in your digital formats.

9.7 Toyo ITO

Toyo ITO (b. 1941, Korean)	
FORM	Architecture
CONTEXT	Contemporary architect
PRACTICE	International architectural practice — consideration of purpose and location
CONVENTIONS VIEWPOINT PERSPECTIVE	Toyo Ito is a contemporary architect concerned with finding innovative, authentic and individual solutions to the main purpose of architecture as shelter.

The **facade** of this Tokyo store in **PLATE 9.7.1**, designed by architect Toyo Ito, reflects the branching pattern of the deciduous Zelkova trees that line the street. This effect is achieved by an outer ‘skin’ of criss-crossed concrete braces and glass. Clear glass is used on the north front façade to allow maximum light, while opaque glass (not transparent, yet still admitting some daylight) is used on the south facade which faces private houses. There is a feeling of lightness and rhythm to this building, a human-made interpretation of nature. The external rhythm of the concrete braces is extended into the interior, articulating the interior space. In keeping with the building’s purpose as a display and commercial building for the fashion house Tod’s, which specialises in fine leather goods, natural materials of wood and leather have been used as accents inside.

facade front wall of a building



PLATE 9.7.1 Tod's Omotesando store, Tokyo

Toyo Ito is a creative architect who endeavours to respond in innovative ways to the new challenges of dynamic big-city life and its environs. His aim is to create spaces for contemporary needs — a response to the movement, sound and images of the city.

Ito generally uses perforated or punched materials (particularly metals) or sculptural concrete forms for his facades to achieve a sense of weightlessness.

It is impossible to understand this complex building, with its **curvilinear** membranes, in just one photograph. It has more than one front, inviting people to approach and enter its labyrinth of fluid spaces. Located in a park within a dense urban high-rise development, the structure extends into and merges with the park. Ito describes it as a ‘horizontal and vertical continuous network’.

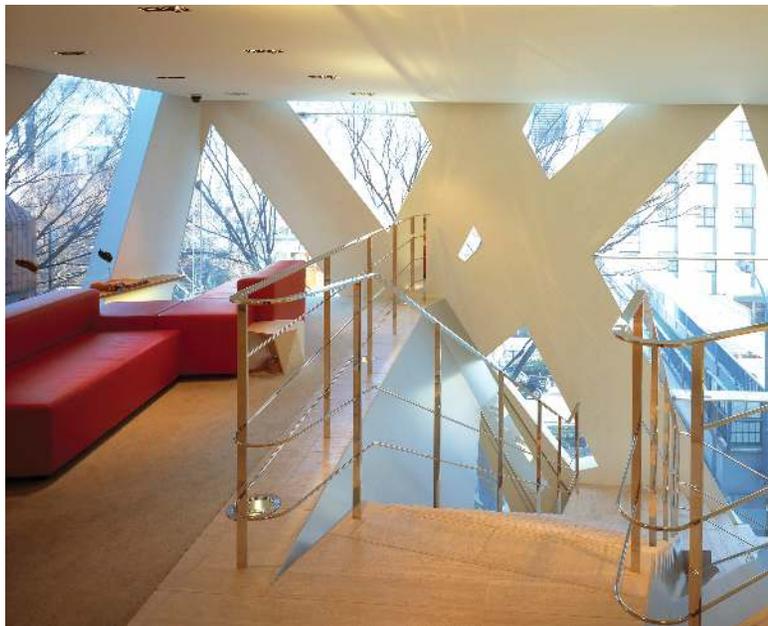


PLATE 9.7.2 Interior of Tod's Omotesando store, Tokyo

curvilinear curving lines

on Resources

 **Weblink** Toyo Ito

9.7 Exercise

■ LEVEL 1

1, 2

■ LEVEL 2

3

■ LEVEL 3

4

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9.7 EXPLORING AND RESPONDING

1. Fill in the missing words to complete the following passage.

Toyo Ito is a _____ architect who endeavours to _____ in _____ ways to the new challenges of _____ big-city life and its _____. His aim is to create spaces for _____ needs — a response to the _____ sound and images of the city.

He generally uses _____ or _____ materials (particularly metals) or sculptural _____ forms for his facades to achieve a sense of _____.

2. In your own words, explain what the building in **PLATE 9.7.1** looks like.
3. Explain how Toyo Ito tries to balance the human-made and the natural in his architectural designs.
4. Conduct internet research to investigate two other architectural projects by Toyo Ito to further explain his unique approach to architecture. Write a brief description outlining how they are similar, and how they are different.

Sample responses are available in your digital formats.

9.8 Frank O. GEHRY

Frank O. GEHRY (b. 1929, Canadian)	
FORM	Architecture
CONTEXT	Contemporary Canadian architect
PRACTICE	Unique structures usually involving complex curves — international practice
CONVENTIONS VIEWPOINT PERSPECTIVE	Frank O. Gehry breaks conventions of the traditional concepts of walls and roofs of buildings. His designs are fluid, dynamic and involve innovative shapes and use of materials.

In the Walt Disney Concert Hall shown in **PLATE 9.8.1**, Frank O. Gehry has utilised stainless steel cladding in segments to form playful **concave** and **convex** curves, while the concert hall interior is mainly of wood.

The building has a dynamic feel with overlapping curves of different dimensions, the surfaces reflecting each other as well as the other elements of the building and the sky. It is a free-form expressive building that is impressive and unique in design.

It not only makes a statement about the available technology of the present, but hints at the future with its unconventional design.

concave curved like the inside of a circle
convex curved like the outside of a circle



PLATE 9.8.1 Walt Disney Concert Hall, Los Angeles, California, USA, 1999–2003

Frank O. Gehry's building shown in **PLATE 9.8.2** *Dancing House* is unique, with its double curved end, one of glass, the other punctuated with irregular rows of windows which continue along the longer side of the building facing the river. There is a flowing movement and sense of fantasy.

From the angle shown in **PLATE 9.8.2**, we can see how the curving forms relate to the **Baroque** building beside it, yet stand out as a distinctive, dynamic form. Although raising a building on stilts (supports) or *piloti* has been used since early Modernism, these stilts fan out, adding to its fanciful entrance and allowing a view through to the river.

The *Dancing House* in Prague has been given the nickname 'Fred and Ginger' (after the famous dancers Fred Astaire and Ginger Rogers) as its curving lines suggest a pair of dancers.

Baroque a seventeenth-century European art movement which used emotional effects, dramatic light and shade, and turbulent composition

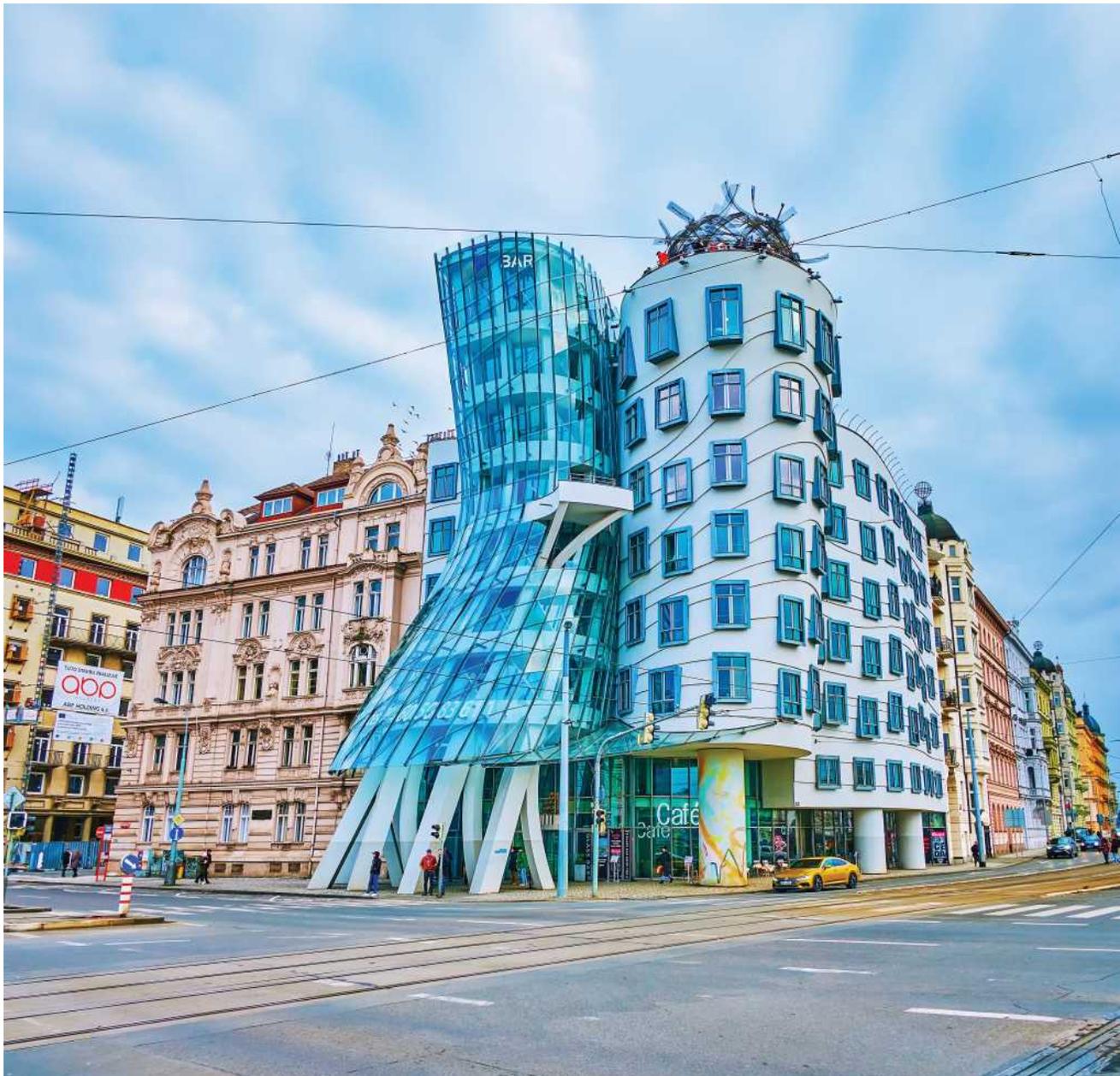


PLATE 9.8.2 *Dancing House* Prague, Czech Republic, 1992–99

For the *Dancing House* project, Gehry worked in collaboration with the Croatian-Czech architect Vlado Milunic. It stands along the riverfront; its two parts, one static (lacking in movement), one dynamic (suggesting energy and movement), symbolise the transition of Czechoslovakia from a **communist** regime to a parliamentary **democracy**. It has become an icon in Prague.

The curving shape is supported by 99 concrete panels, each a different shape and dimension; the second section runs parallel to the river and has mouldings that follow a wavy motion. On the top of the building is a large twisted metal structure. Use the **Dancing House** weblink in your Resources panel to view a video of this building.

Frank O. Gehry is a highly creative and innovative architect who works with complex shapes from his imagination and intuition. His buildings are daring, with a sense of energy and fun. He is able to achieve unusual, often gravity-defying, sculptural buildings using a 3D computer program (CATIA), which was originally developed for the aircraft industry. He uses the computer software as an instrument to translate his ideas into reality. Working first with drawings then with models, he designs spectacular forms, fragmenting shapes, folding curves, split levels, breaking away from the traditional building shape of the rectangle.

Frank O. Gehry is known for transforming ‘poor’ materials, making plywood and corrugated iron, and more recently, concrete and titanium sheet metal into visually exciting structures.

One of his most well-known works is the Guggenheim Museum in Bilbao, Spain, shown in **PLATE 9.8.3**, a building that was largely responsible for turning around the town’s economy. Similarly his Hotel de Riscal in the medieval village of Elciego, northern Spain, seems set to attract crowds. Like the Guggenheim in Bilbao, the hotel is clad in whirling shaped titanium panels catching the sunlight and surrounding colours, giving a futuristic, exotic feel.

Frank O. Gehry continues to inspire younger architects to be adventurous in creating new ways to enclose space.

communist relating to communism, a political and economic ideology that aims for a classless society, in which property and the means of production are owned communally

democracy a form of government in which the people have the authority to deliberate and decide legislation (‘direct democracy’) or to choose governing officials to do so

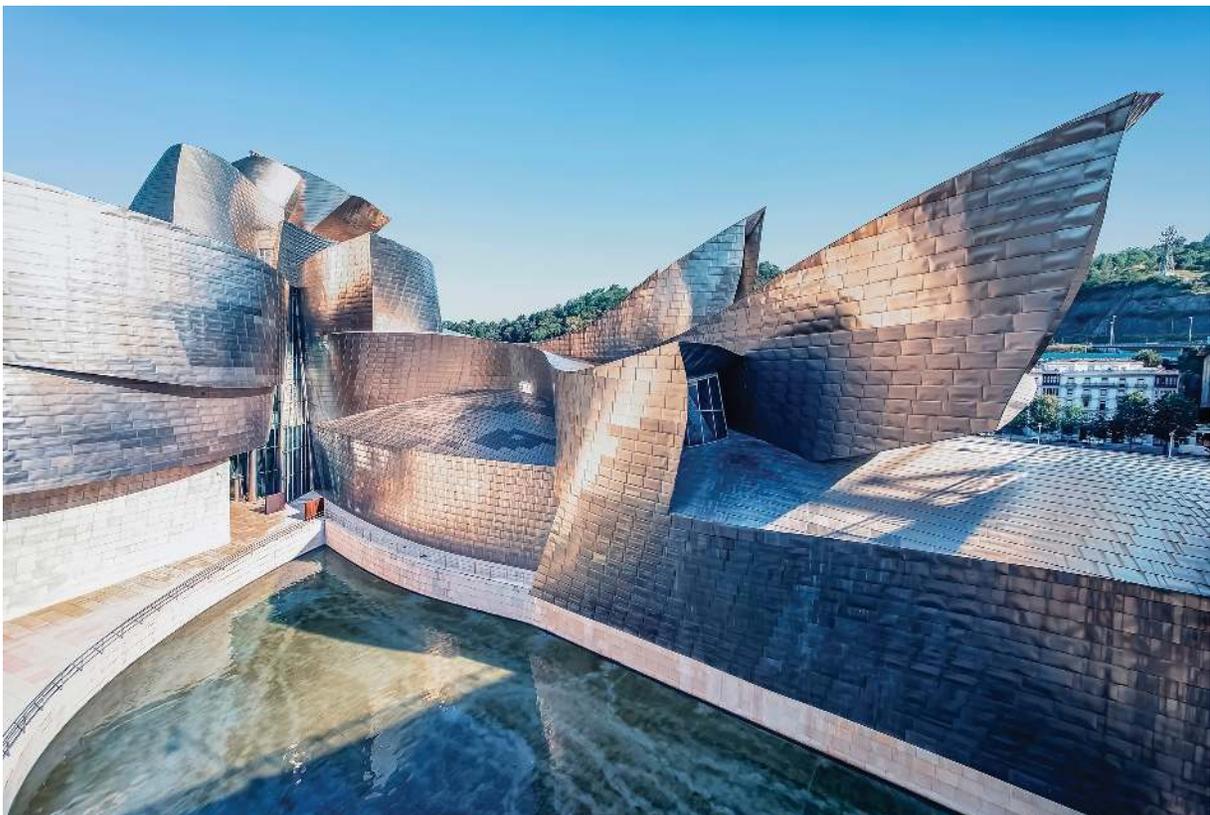


PLATE 9.8.3 Guggenheim Museum, Bilbao, Spain

 **Weblinks** Frank O. Gehry
Dancing House

9.8 CREATING AND MAKING

Processes and skills

1. Use a section of the curving shapes of one of Frank O. Gehry's buildings as a starting point for a relief artwork using cut and folded paper. This could become a collagraph or be developed as a linoprint. You could also interpret his shapes as a cardboard or metal sculpture.
2. Consider Frank O. Gehry's fanciful shapes as inspiration for a play set or dance costume.
3. Brainstorm some of the structures or buildings you see in your city or suburb. Consider bus shelters, railway stations, bridges, wharfs, escalators and fences. Research images on the internet and take your own photographs to communicate this theme.

You may want to photocopy some of your images in various sizes in black and white. Cut out sections and organise into an interesting composition. Fill in missing sections as a pencil drawing.

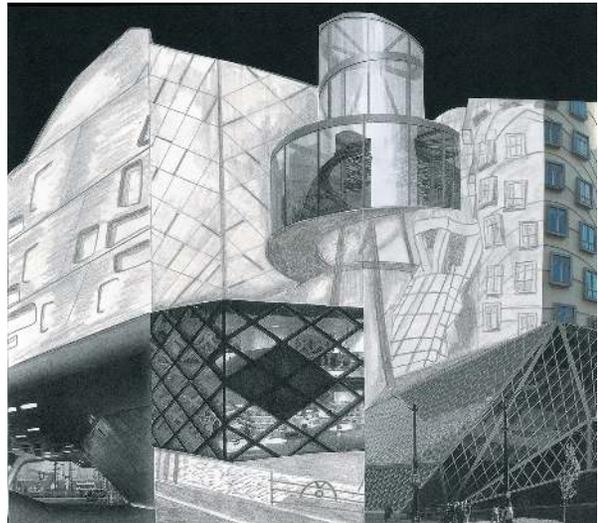


PLATE 9.8.4 Student artwork: collage and drawing by Charlotte Weale, Year 8

9.8 Exercise

■ LEVEL 1

1, 2

■ LEVEL 2

3, 4

■ LEVEL 3

5

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9.8 EXPLORING AND RESPONDING

1. Describe the different shapes and surfaces of Frank O. Gehry's *Dancing House* (**PLATE 9.8.2**).
2. It has been said that **PLATE 9.8.1** Walt Disney Concert Hall looks like a ship or a rocky outcrop or even an island. Can you see any similarities to any of these or perhaps something else? Write down your thoughts.
3. Consider **PLATE 9.8.3** Guggenheim Museum, Bilbao by Frank O. Gehry. What similarities in material and design do you see to the examples shown in **PLATE 9.8.1** Walt Disney Concert Hall and **PLATE 9.8.2** *Dancing House*?
4. Frank O. Gehry often begins his creative ideas with freehand drawing. In this way his shapes can be free-flowing, rhythmic and overlapping. It is only when he has a feeling for his creation that he considers how it will be built and the fine-tuning of the spaces and construction details are completed using computer software. How do his working methods result in exciting structures?
5. 'Frank O. Gehry's buildings have become tourist destinations and thus have had a positive impact on the economies of certain cities.'
 - a. Explain how architects can have a positive impact on society and the economy of a city, referring to examples. Consider not only Gehry's buildings but also those created for the Olympics and other distinctive buildings around Australia.
 - b. What is the most popular built tourist attraction in your state?

Sample responses are available in your digital formats.

9.9 Review

9.9 CREATING AND MAKING

1. Create a pencil drawing of a corner of your bedroom. Don't forget to add shading and any pattern or textures.
2.
 - a. The human-made spaces that a person visits can reveal a lot about them. Take photographs of spaces you visit regularly, such as a gym, church, corner store or department store.
 - b. Choose the most interesting of your photographs to develop into a painting. You may like to choose an artist from this topic and copy their style, or create a couple of different styles and compare your pieces at the end.

9.9 Exercise

1. Reflect upon the new skills you have explored in this topic. What aspects have you had most success with and what could you concentrate on to resolve your works in the future?
2. Select the artist from this topic whose works most appeal to you.
 - a. Describe their art style in your own words.
 - b. Describe how their artwork(s) make you feel (the mood).
 - c. Explain how you think they achieved that mood. What techniques have they used?
3. Choose two artists from the following list. Compare and contrast how each artist represents the urban environment. Refer to their process of creating art, as well as their use of materials and techniques.
 - Claude Monet (*Rouen Cathedral series*)
 - Vincent van Gogh (*Night Café*)
 - Maurice de Vlaminck
 - André Derain
 - Jasper Knight
 - Do Ho Suh

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Sample responses are available in your digital formats.

UNIT

5

Objects

LEARNING SEQUENCE

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UNIT OVERVIEW

Artists have a way of using simple, often boring, objects to convey complex meanings, personal stories and historical contexts.

The artists selected here range from those working within traditional conventions of oil painting to contemporary artists, responding to the conventions of still-life painting but interpreting the subject through new media and techniques, and reflecting the concerns of today's society. We also look at how everyday, mundane objects can be glorified into art in the form of sculpture and installations. Scale and choice of media are important considerations.

Contemporary artists have sought to give the viewer more immersive experiences, encouraging them to walk through and directly interact with art. New technologies have also played a part in widening the possible forms of art.



Jeff Koons

Balloon Dog (Magenta) executed in 1994–2000

mirror-polished stainless steel with transparent color coating

307 × 363 × 114 cm

one of five unique versions (Blue, Magenta, Orange, Red, Yellow), Château de Versailles, France, 2008

photo: CC BY-NC-ND 2.0 by Marc Wathieu

TOPIC

10 Still life

10.1 Overview

An arrangement of inanimate objects in an artwork is generally referred to as a still life. By investigating the objects recorded by artists, we can learn about history and culture, as well as the concerns of society at the time. We usually believe what we see, particularly when looking at everyday, mundane objects like cups and apples. However, artists throughout history have used these objects to experiment with painting technique, viewpoint or mood. Through their work, artists direct our attention or alter our perceptions (expectations of what we see). This may result in surprises or an imaginative world, as is the case with the paintings of the Surrealists. In modern society, where we have yet another form of reality, the virtual world, our perceptions are constantly challenged.



PLATE 10.1.1 Margaret Preston
Implement Blue 1927
oil on canvas on hardboard
42.5 × 43 cm
Art Gallery of New South Wales
Gift of the artist 1960
Photo: AGNSW
© Margaret Rose Preston Estate / Licensed by Viscopy, 2013.

10.2 Margaret OLLEY

Margaret OLLEY (1923–2012, Australian)

FORM Painting

CONTEXT Australian Modernist

PRACTICE Oil paintings on canvas of objects in her home

**CONVENTIONS
VIEWPOINT
PERSPECTIVE** Margaret Olley worked within the conventions of still-life painting, arranging objects on a table with a light source from the side, similar to the style of Post-Impressionist Paul Cezanne. Her viewpoint is personal, concentrating on the luscious colour and solidity of her objects, particularly fruit and jugs of flowers.

Margaret Olley's **still lifes** are naturalistic and rich in colour. They express her joy in living things and pride in her possessions. Her brushstrokes are heavily laden with paint, free and expressive. There is a feeling of vitality and lushness in her paintings, created in part by the richness of her colours and the thick, glossy paint.

still life a picture representing inanimate (lifeless) objects, such as fruit or flowers



PLATE 10.2.1 Margaret Olley

Pomegranates 1966

oil on board

75 × 100 cm

Private collection: courtesy Estate of Margaret Olley

In **PLATE 10.2.1 Pomegranates**, form has been carefully created by Olley's use of a definite light source and colour, her objects being given a sense of weight. Folds and creases in the tablecloth give a lively, casual effect. Some of the fruit and vegetables seem to be tumbling from their containers, rolling off the table, thereby reinforcing the eye's movement from one object to another in the painting.

Although Margaret Olley had her studio in part of her home, her whole terrace house with all its accumulated objects was her inspiration and the subject matter of her art.

on Resources

 **Weblink** Margaret Olley

10.2 Exercise

Learning pathways

■ LEVEL 1

1, 2

■ LEVEL 2

3, 4

■ LEVEL 3

5, 6, 7

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10.2 EXPLORING AND RESPONDING

1. Decide whether the following statements are true or false.

Statement	True or false
a. Margaret Olley used mainly acrylic paints.	
b. Margaret Olley painted from photographs.	
c. Margaret Olley used luscious, glossy colours.	
d. Margaret Olley is still alive and painting today.	

2. List the objects you see in **PLATE 10.2.1 Pomegranates** and describe their surface texture.
3. How does the surface of the background add to the effect of **PLATE 10.2.1 Pomegranates**?
4. Look at the way the objects are almost falling off the table and the tablecloth is not smoothly arranged in **PLATE 10.2.1 Pomegranates**. What effect does this give?
5. Search online for Paul Cezanne's *Apples and Oranges* and Vincent van Gogh's *Sunflowers*. How is Margaret Olley's approach similar and how does it differ from the work of these two artists?
6. Look at Australian contemporary artist Lucy Culliton's series on food to see how it continues to be a subject artists like to use to explore their painting methods. How is Lucy Culliton's work more contemporary in approach?
7. Write a short essay in response to the following question: How is Margaret Olley's approach to the still life different from that of Margaret Preston or Cressida Campbell? (You may need to conduct an internet search for these artists' work.) Consider painting technique, light source, viewpoint, background and mood.

Sample responses are available in your digital formats.

10.3 Margaret PRESTON

Margaret PRESTON (1875–1963, Australian)

FORM	Painting/woodcut
CONTEXT	Australian Modernism
PRACTICE	Unique Australian paintings and woodcut art
CONVENTIONS VIEWPOINT PERSPECTIVE	Margaret Preston worked within the conventions of still-life oil painting and woodblock print but from a unique Modernist viewpoint. The artist aimed to give a new perspective on art, to create an Australian identity, in particular through her choice of imagery of Australian wildflowers.

Margaret Preston wished to create artworks that showed her awareness of the wider world of modern art, yet reflected an Australian identity. There is a sense of order in the line-up of objects and controlled lighting in *Implement Blue* (see **PLATE 10.1.1** in subtopic 10.1). Reflections and shadows are treated as shapes rather than blended areas to create solidity (three-dimensionality). The stark white and black colour scheme and simplified shapes are similar to **Art Deco** styling but her approach is individual and innovative, particularly her high viewpoint and the way her **composition** is orchestrated in a corner.

In **PLATE 10.3.1** *Protea*, Margaret Preston seems to have analysed the flowers and carefully considered the composition. She has simplified the shapes yet created a decorative, playful feel through the use and variety of line. The woodblock method ensures that the shapes are severe. The areas to be printed are left raised while others are carved away.

Art Deco an elegant, lavish and bold decorative style of the 1920s seen mainly in furniture design, jewellery and graphics

composition the placement of figures and objects; the organisation of an artwork

PLATE 10.3.1 Margaret Preston
Protea 1925

woodcut, printed in black ink,
hand-coloured with gouache on
thin ivory laid tissue

24.8 × 24.6 cm

Art Gallery of New South Wales

Purchased 1976

Photo: AGNSW

© Margaret Rose Preston Estate /
Licensed by Viscopy, 2013.



Margaret Preston has adapted the woodblock technique (similar to lino printing) by adding hand-painted flat colours in **gouache** to the final print. Preston has taken as her main subject the domestic world of flowers; in particular, the decorative qualities of Australian flora. Her main intention was an individual, forward-thinking approach of simplified shapes rather than a realistic representation.

Margaret Preston's art shows her commitment to the Australian environment, through her still lifes of native flowers, harbour views and rural landscapes. Her attention to colour and almost geometric shapes were influenced by Modernism (the work of the Post-Impressionists) as well as Picasso and Matisse.

Artist's statement

'I design with the utmost care, the exact position of every tiny detail in leaf and flower, bowl or pot ... when I have the exact position engraved on my mind, I set the model up, pot and flowers, leaves and background, and begin work.'

Margaret Preston was trying to create distinctly Australian art — a national style. She wished this style to be up-to-date with modern overseas trends in advertising, design and art. In fact, she went to France to study modern art between 1904 and 1907. Preston also studied in Japan to learn Japanese methods of woodblock printing.

gouache opaque water-based paint, similar to poster paint

on Resources

 **Weblink** Margaret Preston

10.3 Exercise

Learning pathways

■ LEVEL 1

1, 2

■ LEVEL 2

3, 4

■ LEVEL 3

5

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10.3 EXPLORING AND RESPONDING

1. Analyse the painting **PLATE 10.1.1** *Implement Blue*, considering viewpoint, simplification of shadows and shape, and line work.
2. Look at **PLATE 10.3.1** *Protea* by Margaret Preston. Describe Margaret Preston's art-making technique. (Think about shapes, lines, patterns, composition.)
3. How has Margaret Preston communicated an Australian national identity through her work?
4. Refer to subtopic 15.8 about Tony Albert, specifically **PLATE 15.8.3** *Conversations with Margaret Preston: Christmas Bells*.
 - a. How is Tony Albert trying to make us question history?
 - b. What are your thoughts on Margaret Preston copying the style of First Nations Australian art and incorporating it into her own artworks?
5. Conduct internet research to investigate photographer Olive Cotton and her work *Tea cup ballet*.
 - a. Identify similarities in approach to Margaret Preston's *Implement Blue*.
 - b. How can they both be considered innovative Australian artists?

Sample responses are available in your digital formats.

10.4 René MAGRITTE

René MAGRITTE (1898–1967, Belgian)

FORM	Painting
CONTEXT	European Modernism — Surrealism art style
PRACTICE	Surrealism, depicting an unreal world, playing eye and mind tricks
CONVENTIONS VIEWPOINT PERSPECTIVE	René Magritte worked within the conventions of realistic oil painting, creating illusions from his imagination.

René Magritte's art involves illusion and relates to perception. Illusion can be defined as something that deceives or gives a false impression, while perception involves the relationship between the way we think about things and the way we see them. His art is a unique combination of the strange and the ordinary.

René Magritte questions the barriers between thought, seeing and the words we use to label these processes. This is best seen in his work titled *The Treachery of Images* (1928/29). The French words under this painting of a smoking pipe translate as 'this is not a pipe'. Indeed it isn't, since it is a *painting* of a pipe.



PLATE 10.4.1 René Magritte
The Domain of Arnheim 1938

oil on canvas
73 × 100 cm

Ex-Edward James Foundation, Sussex, UK / The Bridgeman Art Library

© René Magritte / ADAGP Magritte, Miro, Chagall. Licensed by Viscopy, 2013.

Magritte's interest in perception is also evident in his painting titled *Hegel's Holiday* (1958) which depicts a glass of water sitting on top of an umbrella. We appreciate that one object contains water, while another repels it, but Magritte shows his wit by choosing to put these objects together in this way.

In **PLATE 10.4.1** *The Domain of Arnheim*, Magritte has combined the art traditions of landscape painting, room interiors and the still life, painting each with beautiful realistic renderings of texture and solidity, yet he has added his own creative imagination by having a bird almost concealed in the snow-covered mountains, as if it is looking towards its eggs on the windowsill. Tension and humour have been added to the scene.

René Magritte's work is sometimes referred to as **magic realism**, an offshoot of Surrealism. This is due to his creation of fantasies of the commonplace rather than the dream world of the subconscious. He often presents us with an ironic twist to our normal ways of seeing and understanding.

Although his recurring images are mundane items such as apples, a comb, a derby hat, an umbrella or a bird cage, his combinations are extraordinary as his works defy scientific and visual logic.

magic realism a technique where elements of magic are included in an otherwise realistic or mundane environment or setting



PLATE 10.4.2 René Magritte
Personal values 1952
oil on canvas
80.01 × 100.01 cm
Private collection
Photo © Christie's Images / The Bridgeman Art Library
© René Magritte / ADAGP Magritte, Miro, Chagall. Licensed by Viscopy, 2013.

on Resources

 **Weblink** René Magritte

10.4 CREATING AND MAKING

Processes and skills – digital photography

1. Photograph three objects as a still life. Scan them into Photoshop (or similar application), use your imagination and manipulate the background and the textures of the objects themselves or change scale to create the concept of illusion. Add humour, using Magritte as inspiration.
2. Create realistic life-sized drawings of objects. Crumple a drawing, drape it over (or place it beside) the object you have drawn, then photograph it to question our understanding and acceptance of what is real and what is a representation of reality.

When choosing your object, look at past artworks to find the objects artists often paint; for example, van Gogh – chair, Cezanne – apples, Picasso – guitar, Magritte – apples.



PLATE 10.4.3 Student artwork: *Monkey looking into bedroom*, Photoshop image by Meghan Ridge, Year 8

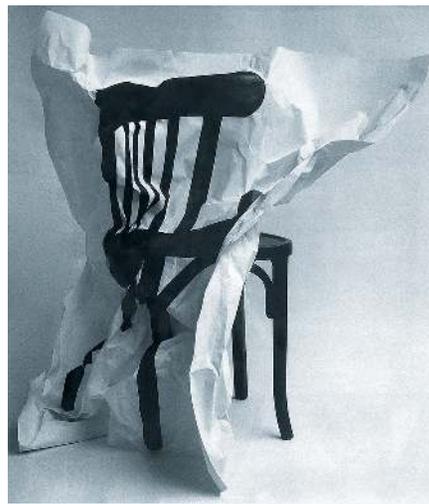


PLATE 10.4.4 Altered reality of an everyday object

10.4 Exercise

Learning pathways

LEVEL 1

1, 2

LEVEL 2

3, 4, 5

LEVEL 3

6

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10.4 EXPLORING AND RESPONDING

1. Describe **PLATE 10.4.2** *Personal values* in your own words.
2. Write your own interpretation of one of René Magritte's paintings. (You may search online to find one not featured in this subtopic.)
3. How does René Magritte baffle his viewers?
4. What evidence do you see of René Magritte's humour and creativity? (You may refer to some of his other paintings.)
5. Is René Magritte's art less surprising to us now than to his audiences at the time it was created? (Think of technological changes and your own life experiences.)
6. Conduct online research to investigate the Surrealist artist Salvadore Dali. How is René Magritte's work similar to and different from that of Dali? Write a page (about 200 words) about your conclusions, mentioning artworks by each artist.

Sample responses are available in your digital formats.

10.5 Robyn STACEY

Robyn STACEY (b. 1952, Australian)	
FORM	Photography
CONTEXT	Contemporary Australian
PRACTICE	Photography, objects selected and arranged to bring history to life
CONVENTIONS VIEWPOINT PERSPECTIVE	Robyn Stacey works within the conventions of seventeenth-century still-life painting, using the contemporary medium of large-scale photography to add meaning.

The clarity of **PLATE 10.5.1** *Walnuts* takes it beyond a mere photograph of a few nuts on a table; it makes us wonder about its significance and possible meaning. The large size of the photograph and the attention to the textures of the shells and the revealed nuts themselves create a sense of beauty and intrigue.

The stark black background, with the walnuts set low in the photograph, gives it an **austere** mood and humble objects have been given a sense of importance. The table on which the nuts have been arranged demonstrates the beauty of wooden furniture within the historic Elizabeth Bay House in Sydney.

The artwork tells a story of how precious these objects of luxury were to the early settlers in Australia, symbols of a previous lifestyle in England that they cherished and tried to copy. These objects of colonial life are a dominant theme in Stacey's works.

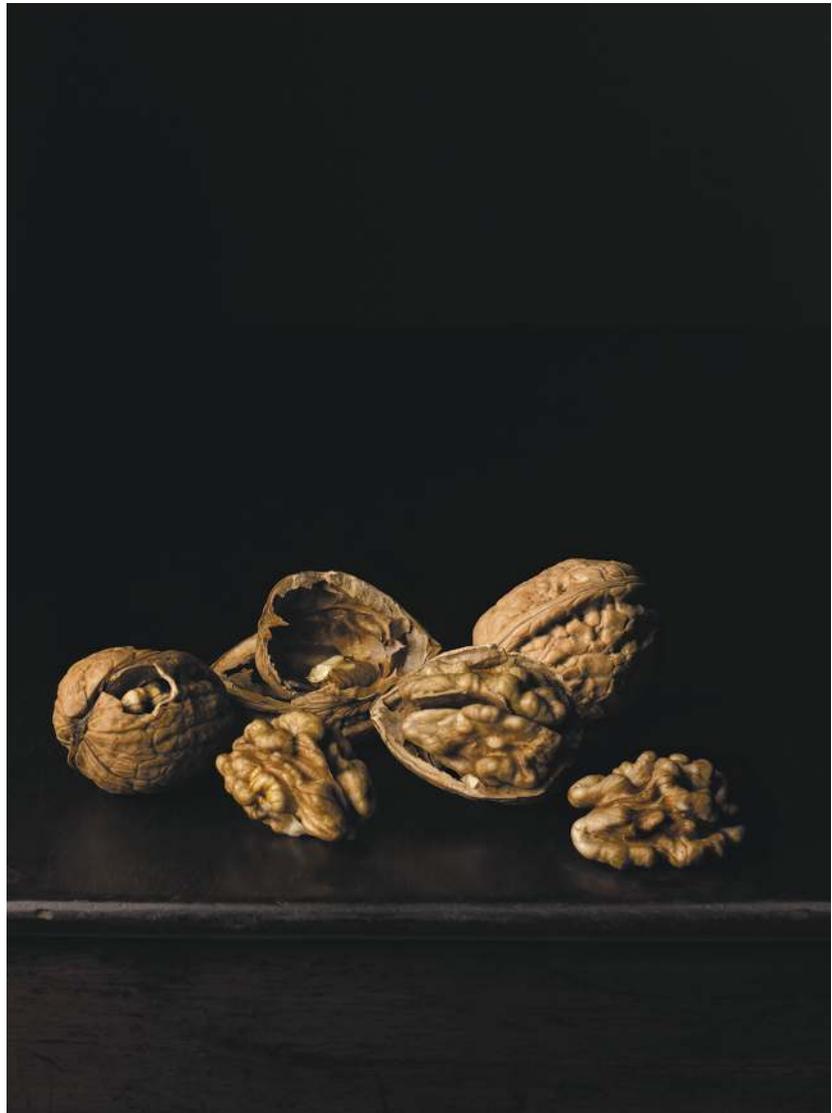


PLATE 10.5.1 Robyn Stacey
Walnuts 2009
from *Empire Line*
Type C print
90 × 67.5 cm
edition of 5 + 2 AP
Image courtesy of the artist
and Stills Gallery, Sydney

austere stern, severe or grim



PLATE 10.5.2 Robyn Stacey
Table of Industry 2009
from *Empire Line*
Type C print
120 × 181 cm
edition of 5 + 2 AP
Image courtesy of the artist and Stills Gallery, Sydney

PLATE 10.5.2 *Table of Industry* is a still-life photograph compiled of symbolic objects from our colonial past. This work by Robyn Stacey attempts to suggest the might of the British Empire: information stored in books and recorded in watercolours. Objects include catalogues of the great Exhibitions in Europe, an early directory with information on ironmongers and builders, and a map dated 1854. The white plaster moulding is characteristic of the decorations on Victorian houses.

This work is also a reference to the fact that purchases for domestic goods were made through catalogues. These arrived already out-of-date, as was much of the information represented here in the books and maps, due to the isolated geographic location of Australia.

The objects in this series of luscious, visually exciting photographs are from collections in Vacluse and Elizabeth Bay Historic Houses. These houses are now Historic Trust museums yet were once inhabited by families: the Macleay Family at Elizabeth Bay House and the Wentworth family at Vacluse House. These photographs suggest memories of real people, as well as referring to such issues as the isolation in mid nineteenth-century colonial New South Wales. They also remind us of the tradition of seventeenth-century still-life painting in Spain and Holland. These seventeenth-century paintings are referred to as *vanitas*, from the Latin word for 'vanity'. A *vanitas* painting contained objects symbolic of the inevitability of death and the vanity associated with considering earthly achievements and pleasures as honourable. They remind us of our mortality and short life and suggest we repent. Some of the objects and their symbolic meanings include purses and jewellery (representing power and wealth), skulls, clocks, burning candles and flowers (death), books and maps (arts and sciences), and goblets and pipes (earthly pleasures).

Much historical research has gone into Robyn Stacey’s choice of significant objects and their placement. Other works in this series include floral arrangements with vegetables and fruit, offset with a beautifully detailed knife or platter and when the viewer looks carefully, an insect or two can be seen within the work. They suggest the possibilities of this new world, its abundance and promises of a genteel life.

10.5 CREATING AND MAKING

Processes and skills

1. Consider one object that has changed over time due to technological developments. Do a drawing of each object (old and new) side by side.

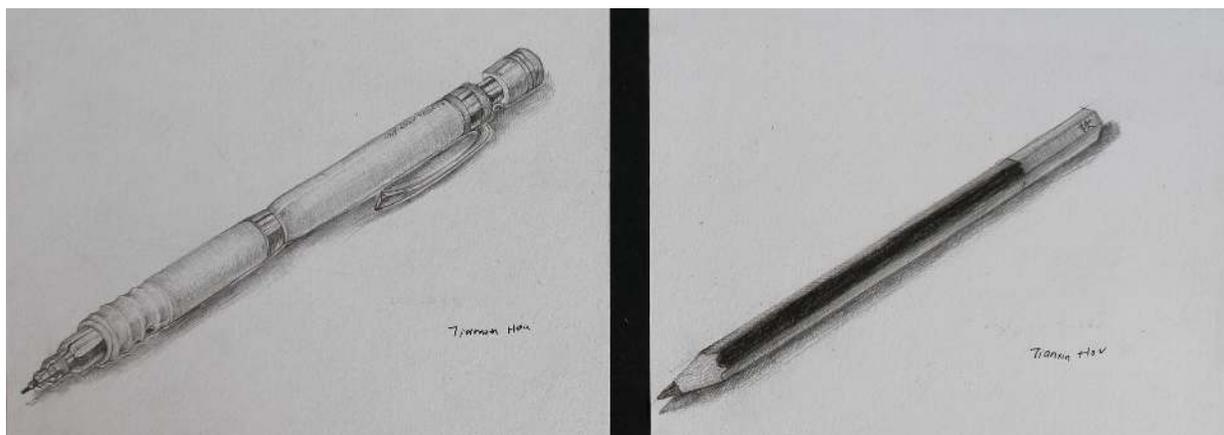


PLATE 10.5.3 Student artwork: drawing by Tiaxin Hou, Year 9

2. Choose one human-made object such as a shoe, umbrella, sports bag or paper shopping bag, and draw it nine times in small squares using a different technique or medium each time; for example, biro, white ink on black paper, digital, watercolour, gouache, collage or linocut. Arrange in a grid in an interesting composition.

Mount your work together on one sheet of display paper/board, considering the choice of colour, and whether you wish to join the edges together or leave a space between each work, as well as the arrangement.

Write a self-reflection to evaluate your process and work upon completion.

3. Robyn Stacey constructs still-life displays of items that tell a story of colonial life.

Construct your own still life using items that tell a story of modern life. Carefully arrange your items to achieve a pleasing look.

Consider your background. Do you want it dark and moody like **PLATE 10.5.1** *Walnuts*? Or are you aiming for a lighter mood?

When satisfied with your still life, photograph it.



PLATE 10.5.4 Student artwork: *Shopping Bag Grid*, mixed media by Rebecca Moore, Year 9

Group installation

4. Create a group installation by collecting found objects and changing the context (how and where they are displayed).

Consider change in purpose; for example, umbrellas that do not offer shade or shelter, umbrella material taken off and sewn together, plastic bags plaited and joined together to form the shape of a human-made object.

Resources

 **Weblink** Robyn Stacey

10.5 Exercise

Learning pathways

■ LEVEL 1

1

■ LEVEL 2

2, 3

■ LEVEL 3

4

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10.5 EXPLORING AND RESPONDING

1. Write your own description of one of Robyn Stacey's photographs. You might like to include some of the following words:

*lush precise detailed antique shimmer
lavish arrangement focus*

2. Conduct online research using the search term 'Pieter Claesz still life'. Pieter Claesz was a seventeenth-century painter.
 - a. List the symbols you see in one of his paintings (for example, *Still life with fish* 1647) and their possible meanings.
 - b. What similarities do you see between his painting and Robyn Stacey's photographs?
3. What similarities and differences can you see in the photographs by Marian Drew (subtopic 7.5) and the *Empire Line* series by Robyn Stacey?
4. Research the work of two of the following artists: Paul Cezanne, Margaret Olley, Margaret Preston, Robyn Stacey, Andreas Gursky.

In your workbook, complete the comparison chart below.

	Artist 1	Artist 2
Still-life objects shown		
Background		
Media and technique		
Use of tonal contrast/lighting effects		
Main colours		
Viewpoint		

Sample responses are available in your digital formats.

10.6 Andreas GURSKY

Andreas GURSKY (b. 1955, German)	
FORM	Photography
CONTEXT	Contemporary German, exhibits internationally
PRACTICE	Large-scale manipulated photographs
CONVENTIONS VIEWPOINT PERSPECTIVE	Andreas Gursky gives us a new perspective on the built environment, using contemporary methods of digital manipulation to play with the conventions of the truth of a photograph.

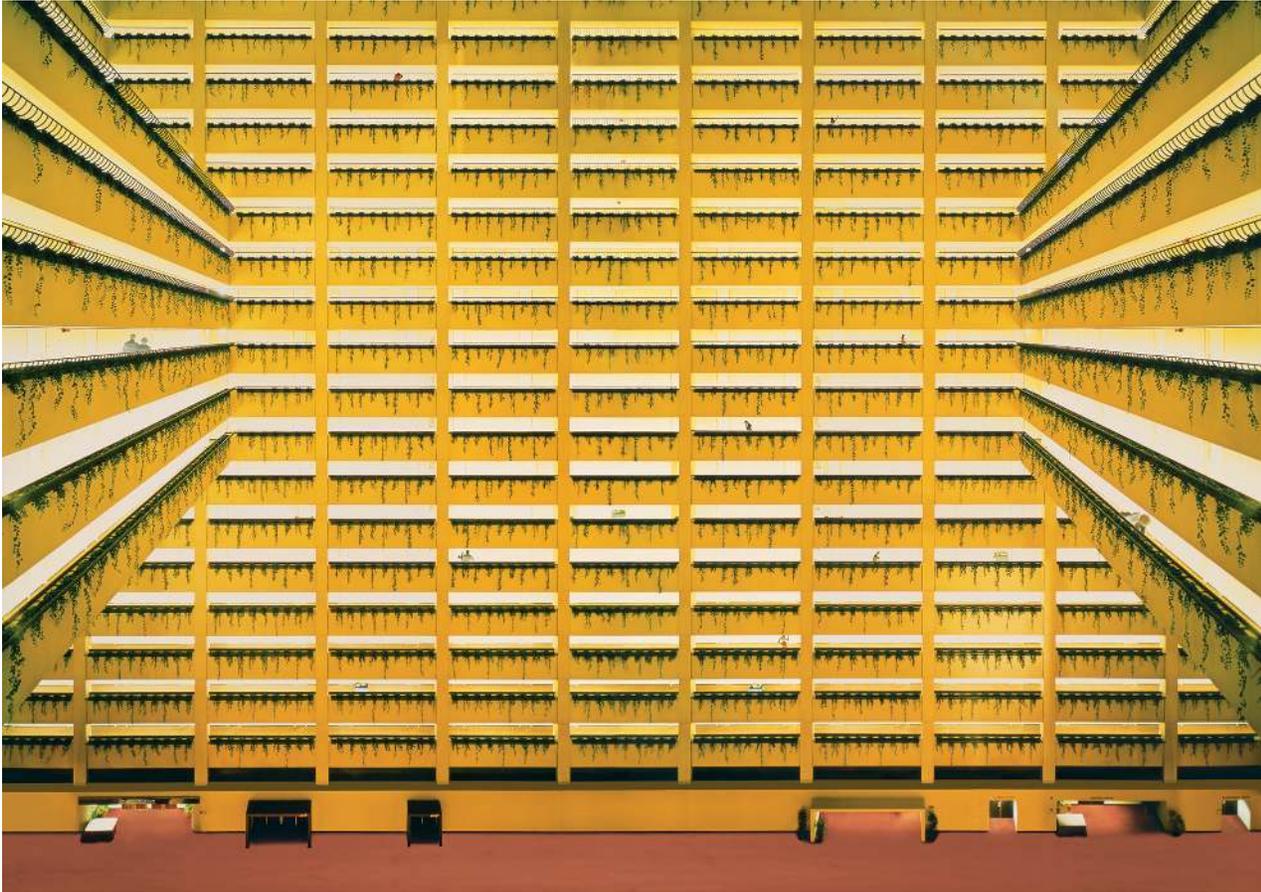


PLATE 10.6.1 Andreas Gursky
Times Square, New York 1997
c-print
185 × 250.5 cm
John Kaldor, on long-term loan to MCA
Copyright © courtesy: Andreas Gursky / Sprueth Magers Berlin London / Bild-Kunst / Licensed by Viscopy, 2013.

In his photographs, Andreas Gursky offers perspectives on the nature of contemporary life, of our world as it is today and the ways in which we live in it. The near-lack of individuals creates an unsettling feeling. His works are hypnotically detailed and monumentally scaled.

There is an emphasis on repetition and the mass-produced object, representing global capitalism and mass culture. Andreas Gursky looks from afar at the systems that hold objects together, at the spaces. Gursky's subjects reveal the underlying patterns of a fast-paced, high-tech contemporary world.

There is a sense of order in the most seemingly random of his photographs and a lushness of colour. The vast scale of Andreas Gursky's works (some are three metres high) reminds us of the notion of grandeur (splendour and impressiveness). His photographs are richly coloured, often being enhanced by digital effects. Gursky's photographs transform human-made structures, interiors and situations into captivating new ways of looking at the human-made environment.

PLATE 10.6.1 *Times Square, New York* is more in the scale of a large painting rather than what we expect from a photograph. The viewer is assaulted by the bands of colour, looking at it more as a geometric pattern, with the illusion of space created by the perspective lines. A visual structure dominates, creating a formal **schematic** representation. The reality of it being a detail of the vast atrium of the Marriott Marquis Hotel, built in New York's Times Square in 1985, is secondary to its visual impact. It is, at the same time, real and unreal. This artwork is actually a seamless image derived from photographs but recomposed and otherwise manipulated in Andreas Gursky's computer. The computer is a fitting tool to create this representation of the artificial world of contemporary life.



PLATE 10.6.2 Andreas Gursky

99c 1999

chromogenic colour print

207 × 337 cm

Copyright © courtesy: Andreas Gursky / Sprueth Magers Berlin London / Bild-Kunst / Licensed by Viscopy, 2013.

PLATE 10.6.2 *99c* shows a record of an everyday event that is normally part of the routine of our lives, often approached with boredom: supermarket shopping. Yet Andreas Gursky's photograph has life and energy, with its heightened colours, hyper-real focus and wide-angle view. The gallery audience is attracted to the rich patterning of colour. The vast rows of stacked objects are appreciated for the textural effects they create, rather than the representation of food items. The viewer becomes aware of the ordered, controlled nature of our contemporary lives and the power of consumerism. The artist has combined the gaudy (bright, showy and typically crass) quality of advertising and packaging with the keen skills of observation that we expect from documentary photography. The distinctiveness of his art is its vividness and wit.

schematic using a plan or diagram

10.6 CREATING AND MAKING

Processes and skills — photography/painting

1. Observe and take photographs of the way objects are displayed in shop windows, market stalls and supermarkets as a way to comment on consumerism: for example, a display of meat in a butcher's window to rows of salami or a hamburger, flowers in a garden to a display in a florist shop. This could be a stop motion animation or video.
Develop one of your photographs into a painting, looking at such things as arrangement, repetition, labelling, colour and pattern.
Look at the work of Andreas Gursky and the Super-Realists such as Richard Estes (*The Candy Store* and *People's Flowers*) for inspiration.
2. Create a video or stop motion animation showing a solid, normally hard permanent object disintegrating or dissolving. For research, use the **Sam Taylor Wood** weblink in your Resources panel to see a video that demonstrates this.

10.6 Exercise

Learning pathways

LEVEL 1

1, 2

LEVEL 2

3, 4, 5

LEVEL 3

6

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- Receive immediate feedback
- Access sample responses
- Track results and progress



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10.6 EXPLORING AND RESPONDING

1. Fill in the missing words to complete the following passage.
In his _____, Andreas Gursky offers perspectives on the nature of _____ life, of our world as it is today and the ways in which we live in it. There is an _____ feeling created by the absence of _____. His works are hypnotically _____ and _____ scaled. There is an emphasis on _____, on the mass-produced _____, representing global _____ and mass _____.
2. Some of Andreas Gursky's photographs could be described as abstracts. Refer to **PLATE 10.6.1** *Times Square, New York* and explain why you think this might be.
(Hint: Think of the art elements — line, direction, shape, size, texture and colour.)
3. Andreas Gursky chooses his subjects from the fast-paced world of consumerism and commerce, yet there is stillness about his works. Why and how do you think he has done this?
4. 'Our world is not real in the same way that once it was, for example, in 1950.'
a. Do you agree or disagree with this statement? Explain your response.
b. How does Andreas Gursky suggest that we are living in an artificial social environment? (Consider the fact that his photographs have been digitally manipulated.)
5. Andreas Gursky uses a large scale and creates a sense of infinity (endlessness) in his works. What effect does this have on the mood and meaning of his photographs?
6. Write a comparison between Andreas Gursky's 99c photograph (**PLATE 10.6.2**) and Andy Warhol's Coca-Cola and Campbell's soup can paintings (see subtopic 4.2).

Sample responses are available in your digital formats.

10.7 Review

10.7 CREATING AND MAKING

1. Arrange and draw your own still-life artwork.

STEP 1 Arrange four packaged food items of different sizes (such as a cereal box, jar of jam, carton of juice, box of tea bags). The biggest item should not be right in the middle. Place one item in front of the others.

STEP 2 Draw the items, ensuring that they reach two sides of your page.

STEP 3 Add in lettering, detail and colour using watercolour pencils.

STEP 4 Carefully blend the larger areas with a damp brush.

2. Create a canvas painting of objects on the desk or dressing table in your bedroom. It will make a more interesting composition if it is rather messy, with some objects knocked over. Choose your own colour scheme — it does not have to be realistic. You could even paint it in shades of just one colour.

10.7 Exercise

1. Give a definition of a still-life artwork.
2. Explain what is meant by the composition of an artwork.
3. Select one artwork from this topic that appeals to you.
 - a. Describe the artwork in your own words.
 - b. Explain what you like about it and how it makes you feel (the mood it creates).
 - c. Describe any techniques you think the artist used to create that mood.

Sample responses are available in your digital formats.

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TOPIC
11

Sculptures and installations

11.1 Overview

Sculptures and installations involve using human-made objects as a reflection of our daily life and varied cultures. Artists often use objects as symbols when responding to the contemporary world: its values, celebrations and concerns.

Artists such as Alex Seton carve objects in the traditional manner of marble statues, while others create installations using non-traditional materials or respond to future interactions with technology. Objects taken out of their **utilitarian** purpose can take on another meaning, raising issues about the past, present and future.

Sculptures were traditionally carved in wood or marble or cast in metal. During Modernism, artists began to assemble their works (objects or shapes were glued together). A sculpture can be in the round (a freestanding object you can walk around) or relief (raised from a flat surface), and scale (size) is an important consideration.

An installation is an arrangement of objects within a space that are part of a single artwork. Parts may be suspended from the ceiling, attached to walls or placed on the floor. The audience is normally free to walk through the installation or interact with it.



PLATE 11.1.1 Alexander Seton
The Sure Footed Ladder 2020
Wombeyan Marble, stainless steel
235 × 58 × 60 cm

utilitarian designed to be useful or practical rather than attractive

11.2 Jeff KOONS

Jeff KOONS (b. 1955, American)

FORM	Sculpture
CONTEXT	Contemporary American
PRACTICE	Mainly paintings and sculptures of mundane, everyday items
CONVENTIONS VIEWPOINT PERSPECTIVE	Jeff Koons breaks conventions in various ways yet is also concerned with aesthetics and art history, giving us new, generally celebratory perspectives on life.



PLATE 11.2.1 Jeff Koons

Puppy 1992

stainless steel, soil, geotextile fabric, internal irrigation system and live flowering plants

1234.4 × 1234.4 × 650.2 cm

© Jeff Koons

This photo is of the 1995–96 Sydney installation of *Puppy*.

Jeff Koons attracts a wide audience by his use of everyday objects as subjects. His artworks often challenge the values in our art world, relating to the nature of artworks and the artist's role. His works often involve **appropriation** (borrowing) from popular culture. He takes cheap consumer items such as toys, china decorations and balloon animals, and makes them into high art through a change in materials and scale. Koons plays with the notion of the precious art object and the commodification of art in society (something to be bought and sold). He employs specialists to make his artworks. (See *Balloon Dog (Magenta)* at the beginning of this unit.)

PLATE 11.2.1 *Puppy*, a four-storey-high flowering sculpture of a West Highland White terrier, was installed by Jeff Koons in December 1995 on the forecourt of the Museum of Contemporary Art, Sydney, and remained there as part of the Sydney Festival in January 1996. The giant stainless-steel frame, an engineering feat achieved through computer-aided design, supported 60 tonnes of soil and more than 50 000 flowering plants, including petunias, marigolds, impatiens and chrysanthemums. These are non-traditional art materials and were not put together by the artist. Koons has broken away from the idea of the precious object. He has taken the concept of an everyday cute object, enlarged it, made it out of non-permanent materials and transformed it into an artwork. The sheer size overwhelms the audience.

Jeff Koons's first *Puppy* was installed in front of a castle in Arolsen, Germany, in 1992. It has also been exhibited outside the Guggenheim Museum, Bilbao, Spain since 1997.

appropriation the taking of images from past artworks and putting them in a new context to alter their meaning



PLATE 11.2.2 Jeff Koons

Lips 2000

oil on canvas

304.8 × 426.7 cm

© Jeff Koons

PLATE 11.2.2 *Lips* by Jeff Koons is one of a series of seven large-scale paintings focusing on food, fashion and fun. Imagery such as the large lips and wind-swept hair, the luscious strawberries seen here and, in others in the series, roller-coaster rides and deli-sandwiches, are set against sublime landscapes. Working mainly from computer-scanned reproductions taken from the media, Jeff Koons has elevated mass-produced and advertising images to the status of art. There is a feeling of optimism and confidence in the work.

New York-based Jeff Koons is one of the most innovative and provocative figures of **contemporary** art. Koons makes art from items that have not been previously considered art. He has coated some of his sculptures with gold plate, chrome or stainless steel to turn **kitsch** objects into precious, high-art objects. He is commenting on the 'fake luxury' of the American consumer culture of the 1980s. Koons's works are symbols of the deterioration of modern culture, our Post-Modern society of the 1980s to 2000s. He comments not just on popular imagery and mass production, as did the Pop artists of the 1950s and 1960s, but also the throwaway nature of it. Jeff Koons's work also questions the whole concept of what art is.

contemporary of our times, recent
kitsch showy, common, almost bad taste

Jeff Koons's art has often received international media coverage and great public attention, as well as sparking controversy. The appropriation of images from past art or popular culture is a central strategy of Post-Modernism. By doing this, artists are commenting on our society, which is overloaded with images. Post-Modern artists think an image has a different meaning according to how and where it is viewed (its context). An artwork will have a different meaning depending on whether it is in an art gallery, in an advertisement for chocolate, or in a health insurance commercial on television.

In his work, Jeff Koons questions the nature and influence of popular culture and its relationship to such issues as class, race, sex and identity.

Balloon Dog (Magenta) (see image at the beginning of unit 5) can be purchased in a range of colours. Its highly polished surface reflects the surroundings as well as the viewer, involving the person directly with the sculpture. A similar work by Koons is **PLATE 11.2.3** *Rabbit*, an object related to childhood toys and birthday parties yet with the size greatly magnified and its material properties altered, in a way similar to Pop artist Claes Oldenburg.



PLATE 11.2.3 Jeff Koons
Rabbit 1986
stainless steel
104.14 × 48.26 × 30.48 cm
© Jeff Koons

on Resources

 **Weblink** Jeff Koons

11.2 CREATING AND MAKING

Processes and skills

1. Take a photocopy of an artwork from the past, or scan it into a graphics program, and turn it into an advertisement for a product today. Research what the function and meaning of the artwork may have been in its historical context and consider how they will be altered by your appropriation.
2. Design a piece of sculpture that you think would be a humorous criticism of our society. In your design, show your ideas, research and consideration of parody (mocking imitation) or appropriation. Consider scale and materials to be used.
3. Using only a stencil knife, toothpicks and glue, create an exciting sculpture from a Styrofoam cup. Draw your sculpture in charcoal then transform the sculpture you have made by creating it in a different medium (e.g. clay) or changing its scale and medium (e.g. make it in cardboard or wire mesh).
Imagine your sculpture on a large scale in a park and describe how an audience could interact with it.

11.2 Exercise

Learning pathways

■ LEVEL 1

1, 2

■ LEVEL 2

3, 4, 5

■ LEVEL 3

6, 7

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11.2 EXPLORING AND RESPONDING

1. Decide whether the following statements are true or false.

Statement	True or false
a. Jeff Koons is a Pop artist who worked at the same time as Andy Warhol.	
b. Jeff Koons creates all his artworks himself.	
c. Jeff Koons's work relates to popular contemporary culture.	
d. Jeff Koons's works are always life-size or smaller.	

2. Jeff Koons has a joyful approach to making art. Explain how the subjects of his artworks suggest happiness and celebration to the audience.
3. Explain how Jeff Koons may be criticised for being too commercial in his approach to art.
4. Humour is often an important consideration in Post-Modern art. Can you see any instances of humour in Jeff Koons's work? Does he use satire or parody?
5. Given that Jeff Koons has said he wants to make art from what has previously not been considered art, suggest three words to describe Koons's subject matter.
6. **PLATE 11.2.1** *Puppy* is not a one-off masterpiece. The sculpture has been built before and will be reconstructed and exhibited again.
 - a. How have our understanding and acceptance of art changed from the period when the *Mona Lisa* was painted to now?
 - b. How is this change a product of our present society?
7. Identify how Jeff Koons breaks the conventions of art in his sculpture **PLATE 11.2.1** *Puppy*.

Sample responses are available in your digital formats.

11.3 Alexander SETON

Alexander SETON (b. 1977, Australian)	
FORM	Sculpture
CONTEXT	Contemporary Australian
PRACTICE	Precisely detailed life-sized marble sculptures, mainly of objects
CONVENTIONS VIEWPOINT PERSPECTIVE	Alexander Seton works within the conventions of realistic marble carving, in the tradition of Michelangelo and Bernini, but his subject matter and meaning is contemporary, giving us a new perspective on everyday items.

Alexander Seton delights in carving marble to suggest other materials. While his works are carved out of marble (a hard stone), they appear soft and flexible like cloth. Marble has a long history in art, from Greek statues through to artists such as Michelangelo, Bernini and Canova, who produced skilfully carved works that are lasting monuments of civilisation. Marble is still used for its sense of permanence and value in contemporary monuments and in buildings of elegance or importance, such as foyers of office blocks and hotels. Alexander Seton's artworks challenge this tradition. Using the same medium and employing the same refined carving skills, his work reflects the impermanency of everyday contemporary life. What is normally flexible retains the illusion of **plasticity**, but is presented as a contradiction; the object now a permanent and monumental sculpture.

As seen in Seton's **PLATE 11.3.1 Skill, strength, courage, health, wisdom, speed**, his works include stacks of T-shirts as you would expect to see in a jeans store, flags hanging loosely from their poles or folded as seen on a serviceman's coffin, blow up toys, life-jackets and a 'hoodie'. Seton immortalises what is normally considered to be **ephemeral**, be it a fashion statement or a mundane object, easily discarded. He makes us question what we value.

plasticity the ability to be moulded or receive form
ephemeral not lasting long, fleeting



PLATE 11.3.1 Alexander Seton

Skill, strength, courage, health, wisdom, speed 2009

Bianca marble, resin inlay and stainless steel dimensions variable

Image courtesy the artist and Sullivan+Strumpf

The Sure Footed Ladder (see **PLATE 11.1.1**) is from a series devoted to childhood memories of a special place — a marble quarry near Wombeyan Caves. Alexander Seton’s family had a home there and the ladder refers to one his father made. This is a special place to Seton as it was here that he first became interested in carving and was given a hammer and chisel when he was eight years old.

on Resources

 **Weblinks** Alexander Seton (1)
Alexander Seton (2)

11.3 CREATING AND MAKING

Processes and skills

Choose an everyday, mundane item such as a toothbrush, handbag, shoe or phone.

Create a sculpture of the item in a different media to take away its purpose and therefore change its meaning. You could use clay, wire or papier-mâché, or even sew it with a soft filling.

Consider changing the scale (making it much larger or much smaller than life size) for added effect.

You may like to look at the work of Claes Oldenburg as well as Alexander Seton for ideas.

11.3 Exercise

Learning pathways

■ LEVEL 1

1, 2

■ LEVEL 2

3, 4, 6

■ LEVEL 3

5, 7

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11.3 EXPLORING AND RESPONDING

1. Name two commonplace objects that Alexander Seton has transformed into art.
2. What is Alexander Seton’s favorite art material? What sculptural method does he use?
3. Examine how important Alexander Seton’s choice of medium and technique is to the meaning of his art.
4. What makes a viewer interested in Alexander Seton’s work? How do you think they would react?
5. It has been said that Alexander Seton has immortalised the ladder and given it a new identity in **PLATE 11.1.1** *The Sure Footed Ladder*. How do you interpret this statement?
6. Renaissance artist Michelangelo carved large marble sculptures of people in the fifteenth century. Explain why you think artists might still work with marble today.
7. To Alexander Seton, Wombeyan Caves is a special place that has influenced his art. Identify two more artists from other topics in this resource whose artworks relate to where they lived as a child. (You might like to consider the First Nations Australian artists.)

Sample responses are available in your digital formats.

11.4 Karla DICKENS

Karla DICKENS (b. 1967, Warang, Sydney — southern Riverine region. A proud Wiradjuri woman.)

FORM	Sculpture, collages and installations, poetry, photography, film
CONTEXT	Multidisciplinary artist who assembles found objects to create a highly personal and political interrogation of Australian culture and history
PRACTICE	Contemporary, First Nations Australian from Wiradjuri Country, southern Riverina area
CONVENTIONS VIEWPOINT PERSPECTIVE	Karla Dickens uses sculptural conventions of assemblage of found objects to explore ideas and create new perspectives on First Nations Australian history.

Karla Dickens's art is both a process of self-discovery and a challenge to the viewer to review and re-engage with stories and histories. Her works ask us to look for hidden ugly truths, to be active in discovering what has been concealed or neglected.

After graduating from the National Art School in 2000, Dickens began as a painter but she soon combined second-hand materials such as fabrics, beads, books and rusted hardware, and more recently her iconic boxer gloves, which resonate with past racial connotations. She has repurposed such objects as firehoses, cricket bats, hard hats and garbage bins to provoke a reaction from the viewer as she confronts issues others will not, like systemic sexual violence against First Nations Australian women.

Karla Dickens works in photography, video installations and found object sculptures and collages, including items of memorabilia that she has collected. She accompanies many of her artworks with poetry to provide her audience with additional insights to the meaning of the intergenerational (relating to several generations) cross-cultural stories she explores and the significance of the found objects.

Karla Dickens uses her art to address issues of discrimination and abuse. Her 2022 commission piece sits above the sandstone entrance way of the Art Gallery of NSW. It is an eight-metre-long glass frieze depicting six hooded figures, which Dickens says is for the invisible people, those 'told to stay out of sight, be quiet and behave'.



PLATE 11.4.1 Karla Dickens

Pound-for-pound #6 2019

aluminium, waxed linen thread, steel, vintage sickle, acrylic beads, silver boomerang

171.0 × 41.0 × 41.0 cm

Art Gallery Of NSW, purchased with funds provided by Wendy Whiteley and the Aboriginal Art Collection Benefactors 2020

© Karla Dickens/Copyright Agency

Critic's statement

'Karla's commission readdresses forgotten histories and interrogates continuing legacies of colonialism.'

Source: *Sun-Herald Sunday*, November 27, 2022 p.9 News, story by Linda Morris

PLATE 11.4.1 *Pound-for-pound #6* is an unexpected assemblage of a cast boxer's glove with feminine beads and old farm items that were used by both male and female First Nations Australian workers, also referring to the taking of First Nations Australian lands. This repurposing of objects provokes us to reflect on Australian culture and its history.

Karla Dickens has researched and written about First Nations Australians' participation in circus life and tent boxing. Dickens states that she has known quite a lot of Elders who talk fondly and with pride of their days boxing, although ironically many hid their true identity, taking on Polynesian, Hawaiian, Spanish or Italian nationalities as their own.

But to look deeper we need to consider the title of this work. Does it refer to the money (pounds) they got for fighting or does it refer to the physical pounding they received in the ring? She says that being a First Nations Australian, you can't really look at today without looking at the past.

Karla Dickens sources her found objects by going treasure hunting at garage sales with her daughter each Saturday morning. She says she loves the unexpectedness of it, the random chance of what she may find. Each item holds memories and associations for the viewers of her works.



PLATE 11.4.2 Karla Dickens

***Caged Cage* 2019**

vintage bird cages, aluminium, taxidermied budgie, papier-maché, wood, synthetic fabric, acrylic paint

171 × 62 × 62 cm

Art Gallery of NSW.

©Karla Dickens/Copyright Agency

Artist's statement

'I'm not a politician; I'm an artist, a storyteller. With my art I talk about my personal experiences. I don't set out to make political statements. I am political simply because I am who I am — a single mother, a lesbian, a First Australian.'

Karla Dickens, quoted in Sullivan and Strumpf catalogue of her 2022 exhibition 'Cover Up'

As a First Nations Australian woman, Karla Dickens has used art as a safe place to work through personal issues as well as highlighting the abuse, both past and present, of First Nations Australian women. Exploring her own identity in her art has involved responding to the stories of her ancestors; for example, her great-grandmother Mary Anderson who was taken away, used as a domestic worker without pay, grossly mistreated and raped. *Workhorse* (2015), *Warrior Woman* (2018), *Bound* (2016) and *Sleeping Beauty* (2016) are works relating to these issues.

11.4 CREATING AND MAKING

Skills and processes

1. Just as Karla Dickens has created artworks exploring the cross-cultural experiences that have shaped her identity, do a little delving into your family history to create a collage, which could include fabrics, imagery and found objects, to express your own cultural background.
2. Collect old, worn or broken items of sporting equipment and manipulate or repurpose them to make a comment on a social issue.

11.4 Exercise

Learning pathways

■ LEVEL 1

1, 2

■ LEVEL 2

3, 4

■ LEVEL 3

5, 6, 7

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11.4 EXPLORING AND RESPONDING

1. List three of the found objects Karla Dickens has used in her artworks.
2. Fill in the missing words to complete the following passages.
 - a. Dickens's works ask us to look for _____ ugly truths, to be active in discovering what has been _____ or neglected.
 - b. Exploring her own _____ in her art has involved responding to the stories of her _____; for example, her great-grandmother Mary Anderson who was taken away.
3. How does Karla Dickens find the objects she combines in sculptures and collages?
4. What questions would you ask Karla Dickens to understand **PLATE 11.4.2 Caged Cage** in more depth?
5. The artwork **PLATE 11.4.2 Caged Cage** poses many unsettling questions while breaking (as well as relating to) past sculptural conventions such as being displayed on a plinth (pedestal). Why did Karla Dickens use this animal print? Is it because it is an endangered species? It is not an Australian animal, but it does roam free, unlike the girl in the bird cage. Write your own analysis of *Caged Cage*.
6. Conduct internet research to investigate Karla Dickens's series *Breaking Records*. How is her work a powerful statement on sustainability and protecting our natural resources?
7. Conduct internet research to see the works of Lorraine Connelly-Northey who also repurposes old metal items in her art-making. Investigate how Lorraine Connelly-Northey and Karla Dickens use found objects to relate to their cultures.

Sample responses are available in your digital formats.

11.5 Ernesto NETO

Ernesto NETO (b. 1964, Brazilian)	
FORM	Installation
CONTEXT	Contemporary Brazilian artist who exhibits internationally
PRACTICE	Immersive installations appealing to the viewer's senses, particularly smell
CONVENTIONS VIEWPOINT PERSPECTIVE	Ernesto Neto works outside of conventions, creating experiential works.

PLATE 11.5.1 *Anthropodino* is a multi-sensory sprawling environment that links the vast space from the ceiling to the floor. Translucent material stretched across in a tent-like curving form makes us feel we are in some fantasy or virtual world, perhaps inside a monster's intestines.

Ernesto Neto has used the stretchiness of nylon to play games with gravity and tension. At intervals this ceiling veil reaches towards us with hanging, drooping shapes. Among this are various chambers offering the audience different sensory experiences. One area has a soft, squishy floor. Another chamber has a giant, embracing, purple pillow which does not seem to want to release you once you sink into it. There is also a ball pit — reminiscent of the always-fascinating IKEA areas to entertain children while their parents shop, except this one suspends you above the ground.



PLATE 11.5.1 Ernesto Neto
Anthropodino at the Park Avenue Armory, New York 2009

Ernesto Neto is an installation artist, creating interactive, immersive environments using translucent, stretchable fabric, not unlike pantyhose. Neto provides experiences for the viewer that go beyond the visual. Audiences are enticed to walk around and through the maze of soft, amoeba-like forms, which either stretch or sink, to touch, smell and generally be receptive to the sensual experience. His abstract, curving, **biomorphic** forms are made from transparent gauze weighted so that they hang suspended from the ceiling. The normal confines of architectural structures are transformed. The new world created of soft, pliant (flexible, easily bent) surfaces, taut contours and rounded appendages appears infinite, dreamy and incredibly restful.



PLATE 11.5.2 Ernesto Neto
The body that carries me 2014
Guggenheim Museum, Bilbao, Spain, 2014

This in itself provides an intriguing experience for the viewer as they negotiate the spaces between, but Ernesto Neto also often adds aromatic spices such as pepper, cloves, cumin and ginger to add to the sensory experience. In his 2006 work for the Pantheon in Paris, titled *Leviathan Thot*, he designed a giant chandelier-like structure of tulle and wood. Tassels hanging from this structure, resembling the petals of a flower, provided the ‘perfume’ as they contained black pepper, cloves, ginger, turmeric and sand (for weight). The form is meant to be entered, walked through and touched as well as smelled.

Ernesto Neto is very aware of the importance of the viewer’s active participation in his work and thus creates truly immersive environments. His works cross boundaries, as evidenced by the fact that he occasionally creates backdrops for the performing arts, for musicians and dancers.

Ernesto Neto begins each work with a bird’s eye view drawing, similar to an architect’s plan. He then makes elevation drawings and considers the lighting in the exhibition space and the materials he will use. Because they are **site-specific** constructions, he does not begin until he is in the designated exhibition space. Although he begins with a concept and some drawings, he believes in flexibility, allowing the space itself to be the inspiration.

biomorphic having design elements based on patterns or shapes drawn from nature
site-specific designed for a particular place or space, the meaning often linked to its history

The fabric is cut and sewn at his studio, actually drawing on the laid-out fabric. The sewing process can take up to 20 seamstresses working over the three floors of his studio. Neto believes that decisions, changes and adaptations during the making process result in creative art.

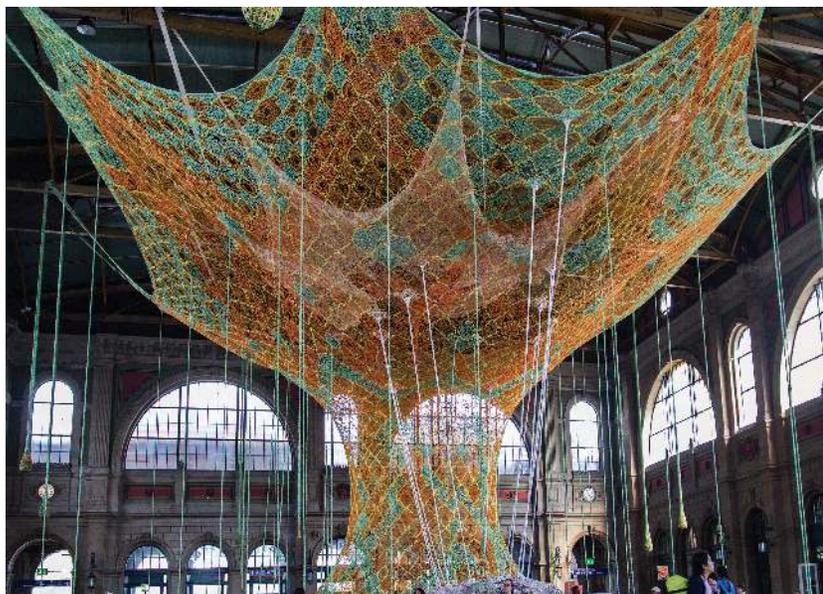


PLATE 11.5.3 Ernesto Neto
Gaia Mother Tree 2018
Zurich Main Railway Station, Zurich,
2018

Artist's statement

'The sculpture is not just meant to represent a body, or as nearly as possible,' Neto says. 'But it's also a structure, a place for reflection, where people come together and each one gives his own interpretation. There is no single reading.' He climbs into the finished heart, grasps a hanging drumstick, and bangs the drum, brought from his native Brazil. A rich, sonorous boom throbs out, and the whole quivering body comes to life.

Source: From 'Serious Fun' by Roger Atwood. *Artnews*, 26 April 2012, in reference to Neto's solo show at the Hayward Gallery, London.

on Resources

 **Weblink** Ernesto Neto

11.5 Exercise

Learning pathways

■ LEVEL 1

1, 2, 3

■ LEVEL 2

4, 5

■ LEVEL 3

6, 7

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- Receive immediate feedback
- Access sample responses
- Track results and progress



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11.5 EXPLORING AND RESPONDING

1. Which senses are involved when you visit an Ernesto Neto artwork?
2. Analyse Ernesto Neto's work in sculptural terms of mass, space, light and movement.
3. Why are Ernesto Neto's works classed as installations?
4. Explain what aspects of Ernesto Neto's work provide the audience with a sense of security and serenity (peace).
5. Why do you think Ernesto Neto's art has been referred to as 'a playground for adults'?
6. Conduct online research for reviews of Ernesto Neto's work. What can you learn from these about his art practice?
7. What is the essential difference between Ernesto Neto's installations and those by Philip Beesley (subtopic 11.6)?

Sample responses are available in your digital formats.

11.6 Philip BEESLEY

Philip BEESLEY (b. 1956, British/Canadian)

FORM	Installation
CONTEXT	Contemporary artist who works internationally
PRACTICE	Installations created with technology to involve the viewer in a fantasy environment made from human-made objects
CONVENTIONS VIEWPOINT PERSPECTIVE	Philip Beesley breaks conventions of what an artwork is and how it is created, giving us an insight into how we may react to objects in the future.

Philip Beesley creates beautiful large-scale **interactive** environments that are suggestive of living organisms such as the transparent tentacles of a jellyfish, magnified snowflakes, a breathing organism or a Venus flytrap. In fact, they are made from plastic and are highly scientific in nature, as they respond not only through movement but also with the emission of light from the fragile glass spines at the approach of a human. Patterns of vibration and a rustling sound erupt as individual clusters are stimulated by a viewer's presence.



PLATE 11.6.1 Philip Beesley
Hylozoic Series: Sibyl 2012
Biennale of Sydney

As we navigate these delicate forms, which are suspended from metal trusswork above, we feel that we have entered another galaxy or a place in the future. The intricacy and lightness of the forms is in contrast to the cavernous dark, stone vault-like structure in which it was exhibited in the 18th Biennale at Cockatoo Island, Sydney.

interactive requires participation from the viewer to the point that they alter or become part of the artwork

These magical worlds unite Philip Beesley’s experience in architecture, engineering and science with the skill and craftsmanship of a sculptor. His work hints at future ways of communicating as we are drawn in by empathy and a longing to touch and be part of this intricate, graceful, seemingly living system of forms that reacts to our presence with gentle encouragement, leaning closer and glowing with light, apparently excited by our existence.

PLATE 11.6.1 *Hylozoic Series: Sibyl* consists of tens of thousands of lightweight digitally fabricated components fitted with microprocessors and proximity (nearness) sensors that react to human presence. Any movement of air disturbs the magnetic field thus causing a reaction. Philip Beesley is suggesting a uniting of the natural with the artificial world.

on Resources

-  **Weblinks** Philip Beesley
Sargasso: Luminato Festival
Sargasso Cloud, Responsive Environment 2009

11.6 Exercise

Learning pathways

■ LEVEL 1

1, 2, 3

■ LEVEL 2

4, 5, 6

■ LEVEL 3

7

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11.6 EXPLORING AND RESPONDING

1. Decide whether the following statements are true or false.

Statement	True or false
a. Some parts of Philip Beesley’s installations move as the viewer approaches.	
b. Philip Beesley’s installations are interactive to the senses of sight, hearing and touch.	
c. Philip Beesley’s <i>Hylozoic</i> series is a photograph of fantasy lights.	
d. Most parts of Philip Beesley’s installations are made from glass and plastic components with lights and touch sensors.	

2. State two ways in which Philip Beesley’s work is interactive; that is, requiring participation from the viewer.
3. Describe the artwork **PLATE 11.6.1** *Hylozoic Series: Sibyl* in your own words. Think about how the work makes you feel as you write your description.
4. Assess how advances in technology have provided artists, such as Philip Beesley, with new ways to communicate and create new art forms.
5. Analyse Philip Beesley’s art in terms of the art elements and principles used by painters and sculptors. Consider things like line, colour, texture, space and shape. How has he gone beyond these?
6. Why do you think the audience approaches Philip Beesley’s work with curiosity and a reluctance to leave it? (At the Biennale, queues for *Hylozoic Series: Sibyl* were long, as each group of viewers was given an allocated time to view it.)
7. teamLab (subtopic 6.9) and Philip Beesley create interactive installations through the use of technology, yet the experience for the viewer is vastly different. Why?

Sample responses are available in your digital formats.

11.7 Review

11.7 CREATING AND MAKING

1. Create a sculpture out of everyday objects.

STEP 1 Place kitchen utensils together to create a robotic type of figure. You may consider a cheese grater, garlic press, vegetable peeler, pepper grinder, bottle opener, colander and so on.

STEP 2 Place a pair of sunglasses (or something similar) on your figure to give it a comical effect to complete the transformation of these objects. Think of how Jeff Koons made a puppy out of flowers and Alex Seton added feet to a ladder.

STEP 3 Give your artwork a title.

STEP 4 Photograph your sculpture and/or invite other students to view it and provide feedback.

2. Imagine you have been given an exhibition space to create an installation in.

What would you fill the room with?

- Would you hang objects from the ceiling (like Ernesto Neto) or across the walls and along the floor?
- Would your objects or shapes be living (teamLab hung veils of live flowers as an installation)?
- Would your creations be abstract but curving like Ernesto Neto's or be straight, crossing lines like Chiharu Shiota's?
- Would they be futuristic like the works of Philip Beesley?

Draw your ideas. You may like to create a model of it in a box.

11.7 Exercise

1. Think about how your appreciation and understanding of art deepens as you analyse artists' methods and place works within their historical and cultural contexts. Working from well-known structures and mundane objects offers its own creative challenges and encourages you to experiment with media in order to be innovative.
 - a. In what ways do artists refer to past artworks or conventions within the still-life tradition to add to the meaning of their artworks?
 - b. Choose an artwork from this topic that appeals to you and explain why you like it.
2. Alexander Seton, Karla Dickens and Jeff Koons have used everyday objects as their subjects for sculptures. Identify their different approaches to convey meaning. Refer to particular artworks in your answer.

Sample responses are available in your digital formats.

These questions are even better in jacPLUS!

- Receive immediate feedback
- Access sample responses
- Track results and progress



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LEARNING SEQUENCE

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UNIT OVERVIEW

Colour and light are excellent ways to explore surface, spaces, patterns, rhythm and forms. Organisation and arrangement become major concerns. Through a concentration on colour, the visual senses are heightened allowing for an imaginative use of traditional media, recycled materials and interactive art forms. Links from colour and light to emotional states, philosophies and spiritual symbolism can also be investigated.

Through technological change, artists now have to consider using real time and movement, in particular through the art medium of video and projected images. Audiences can now be involved in real-time experiences viewing artworks. Art has shifted from the illusion of reality, a painting of a view that we could imagine through a window, to participating in an artwork or altering our perceptions. We can think of split-second time — a frozen moment; waiting when time seems to slow down; fragmented time, as in memories; or even losing our concept of time when we enter virtual reality. Video art demands the time of the viewer.

Artists have always experimented with available technologies, from the development of oil paint, to photographic silk screen printing, to present-day video and 4D technologies. Yet, although the media may change, the basic processes in making art remain: conceptualising, experimenting and developing, reflecting, resolving and communicating.

Olafur Eliasson

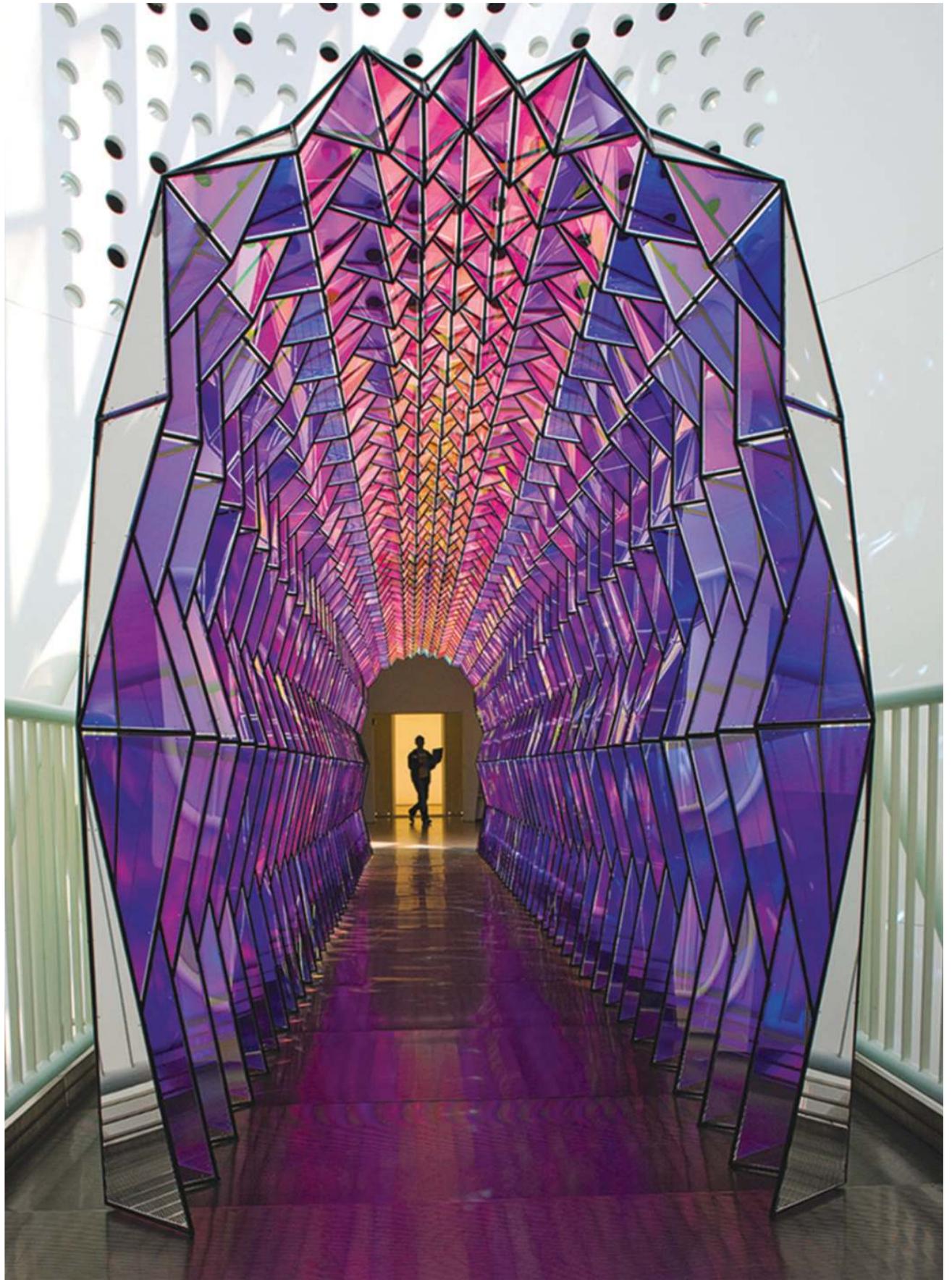
One-way colour tunnel 2007

stainless steel, acrylic colour-effect filters, acrylic mirrors, paint (black), wire
2.56 × 1.8 × 10.5 m

Installation view: San Francisco Museum of Modern Art, 2007

Photo: Ian Reeves/Courtesy of San Francisco Museum of Modern Art

© 2007 Olafur Eliasson



TOPIC

12 Colour

12.1 Overview

We can study the theories of colour, look at the colour wheel to discover colours that clash or have an instant impact (for example, the reactions between red and green, purple and yellow, blue and orange) or investigate the emotional significance and symbolism associated with colour.

Whichever approach we take, colour is perhaps the most important element in art. Sculptors and architects also use colour for emphasis. Photographers now employ digital means to alter or enhance colour to strengthen the concept or emotion they are trying to communicate.

In the absence of colour, for example when working with white on white or shades of black, the surface becomes all important.



PLATE 12.1.1 Mirdidingkingathi
Juwarnda Sally Gabori
Dibirdibi Country – Topway 2006
synthetic polymer paint on linen
151 × 101 cm
Queensland Art Gallery | Gallery of
Modern Art. Purchased 2008. The
Queensland Art Gallery Foundation
Grant
© The Estate of Sally Gabori / Licensed
by Copyright Agency, Australia

on Resources

 **Weblinks** Use the weblinks in the Resources panel to help you find artworks.

12.2 Paul GAUGUIN

Paul GAUGUIN (1848–1903, French)	
FORM	Painting
CONTEXT	Early European Modernism — Post-Impressionism
PRACTICE	Landscapes using heightened tropical colours and Tahitian women
CONVENTIONS VIEWPOINT PERSPECTIVE	Paul Gauguin began to move away from realistic landscape to emphasise colour, resulting in less reality and depth.

Paul Gauguin began painting when he was 35, exhibiting with the Impressionists. Gauguin began increasingly to abandon **representational** art to pursue expressiveness through colour alone.

In 1887 he visited the Caribbean Island of Martinique and discovered the brilliant colouring and sensual delights of the tropics. He longed for a less restrictive, controlled world than the one he inhabited in France and was delighted with the charm of living a natural and unhurried life.

In 1888 Paul Gauguin returned to France and met and painted with Vincent van Gogh in Arles. Each would have an influence on the other and it represented a turning point for them to develop their own styles, moving away from Impressionism. His brushstrokes, however, retain the expressive painting techniques of broken colour developed by the Impressionists.

Paul Gauguin left for Tahiti in 1891, seeking the tropics as an emotional release and inspiration for his art. Although he periodically returned to France, Gauguin continued to be interested in non-European cultures. His art is a synthesis of these wide interests and experiences.

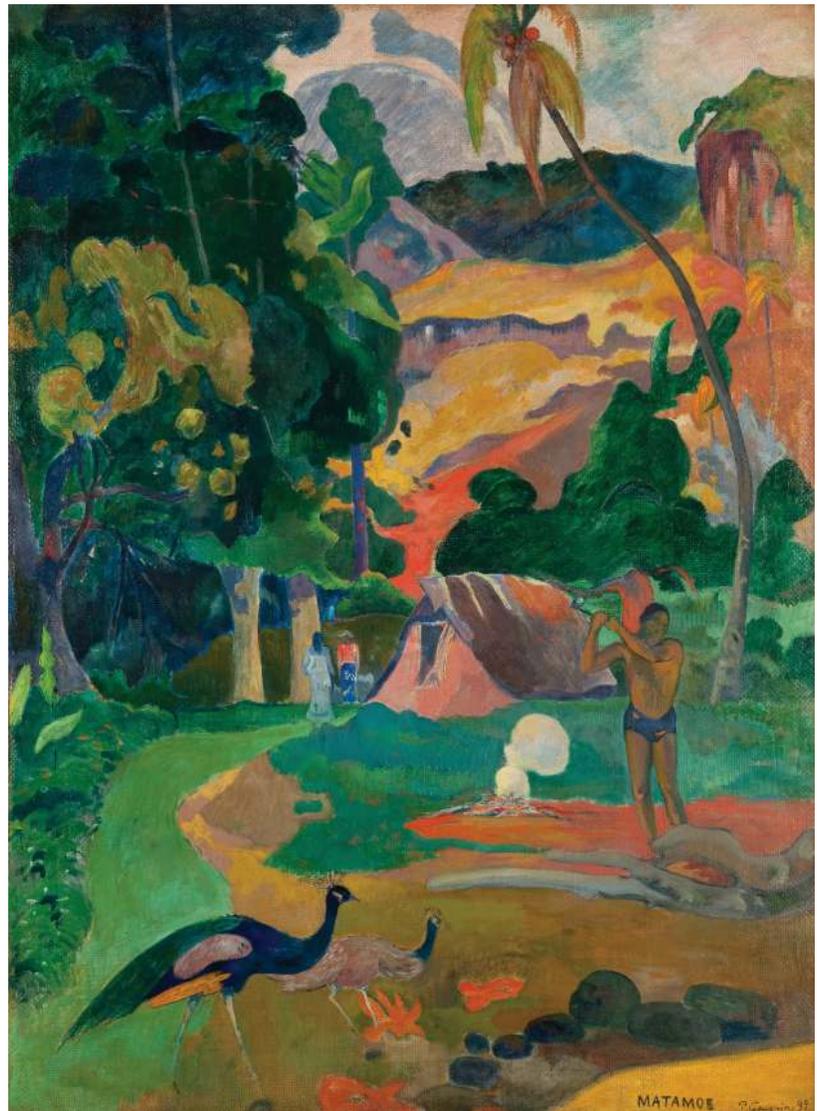


PLATE 12.2.1 Paul Gauguin
Matamoe (Death), Landscape with Peacocks 1892
oil on canvas
115 × 86 cm
Pushkin Museum of Fine Art, Moscow, Russia

representational lifelike, realistic

We can find evidence of direct adaption of compositions from other artworks, such as Japanese prints, which he fused into his unique style. These aspects of his paintings were a great influence on Modern art.

Paul Gauguin was intrigued by the beauty of a tropical landscape. His art was a way of communicating his experiences. Buildings, animals and people become secondary to the lushness of colour as is demonstrated in **PLATE 12.2.1** *Matamoe (Death), Landscape with Peacocks*.

In **PLATE 12.2.2** *Tahitian Landscape*, the path narrows as it curves over the gentle hill and the palm trees overlap, the taller one in front, two ways of suggesting depth in a landscape, yet the bright yellow of the tree on the right and the vibrant lilac of the low bush seem as close to us as the long grass at the bottom. Our eye is not attracted by the detail in the foreground and gently led towards a hazy far distance; instead Paul Gauguin creates a riot of colour and exciting textural, layered paint throughout the whole painting.

A visitor to Tahiti recognises not only the palm trees and other plants in his landscapes but also the beautiful colour combinations of lilacs, tangerine oranges, rich pinks and vivid greens that Paul Gauguin uses — not only in his paintings of Tahiti but also in those created on his return trips to France.



PLATE 12.2.2 Paul Gauguin
Tahitian Landscape 1891

oil on canvas

67.95 × 92.39 cm

Minneapolis Institute of the Arts, MN, USA / The Julius C. Eliel Memorial Fund / The Bridgeman Art Library

At first glance, his colours seem unnatural but the use of coloured outlines and simplification of the shapes creates his own unique style.

By treating shadows on the ground as discrete shapes worthy of a bright colour rather than a patch of darkness and by having areas in the background as bright a colour as the **foreground** (so that they seem to 'jump forward'), he creates decorative flattening of space (a lack of perspective depth) to his paintings. He created a new approach to painting a landscape by concentrating on the expressive possibilities of colour. Paul Gauguin painted his ideal world, a relaxed island culture, using strong visual effects with colour.

Paul Gauguin is termed a **Post-Impressionist**, along with Paul Cezanne and Vincent van Gogh, his work influencing many artists to follow, including Henri Matisse, Maurice de Vlaminck and the other Fauve artists.

foreground area at the front of the painting, closest to the viewer

Post-Impressionist follower of a mainly French art movement of the late nineteenth century, inspired by Impressionism (with its interest in the fleeting effects of light on objects, figures and landscapes). The Post-Impressionists went on to create their own individual styles and were very influential on later Modernist artists. The main representatives were van Gogh, Gauguin, Seurat and Cezanne. Many art historians also include Toulouse-Lautrec.

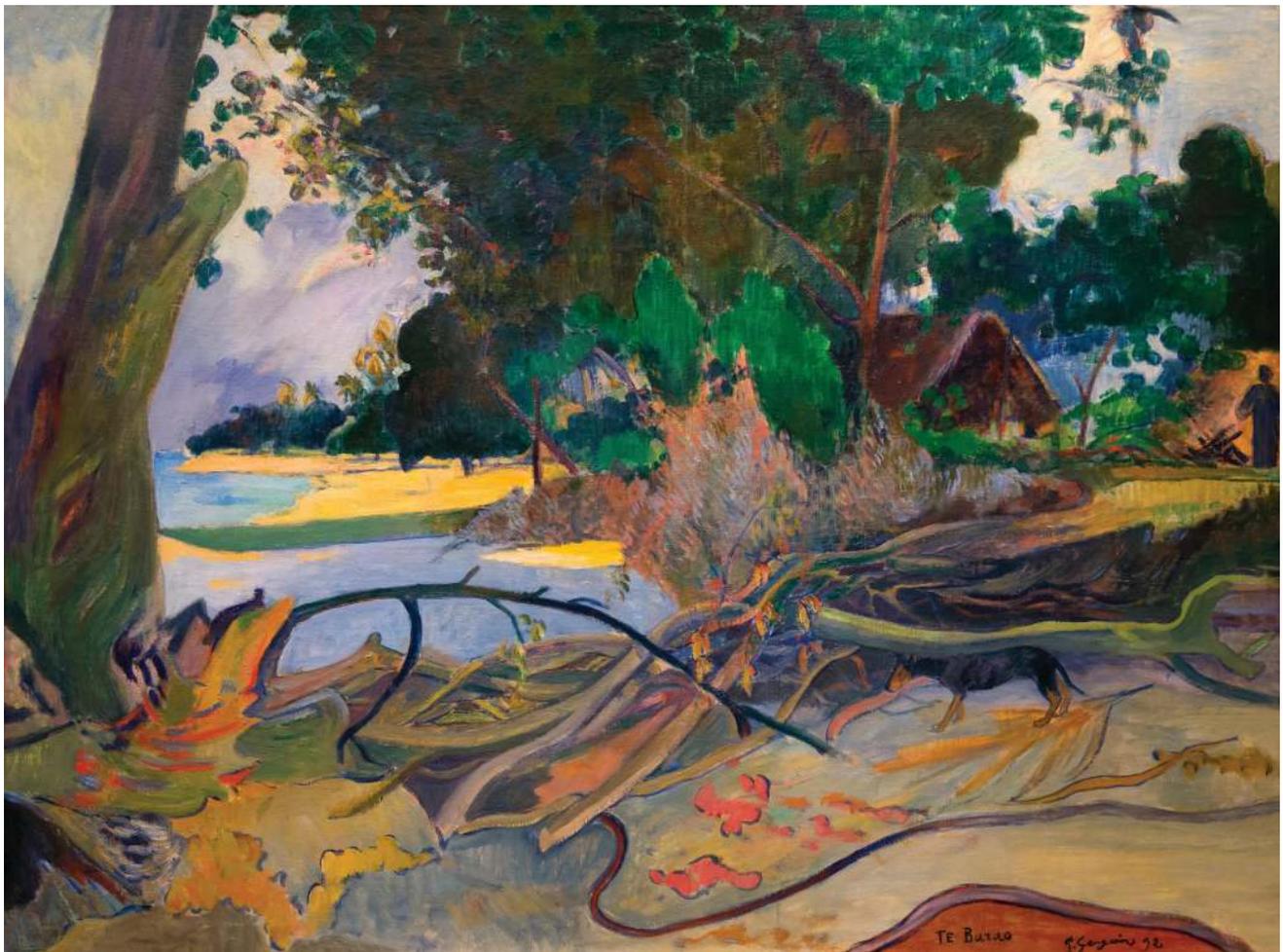


PLATE 12.2.3 Paul Gauguin
Te burao (The Hibiscus Tree) 1892
oil on cotton canvas
68 × 90.7 cm
Joseph Winterbotham Collection

12.2 CREATING AND MAKING

Processes and skills

Study the vibrant, tropical colours and simplification of Paul Gauguin's shapes (you may need to do an internet search of other works by Paul Gauguin).

Create a three-colour lino print reduction print based on nature and inspired by Gauguin's artworks.

Try gluing down shapes of coloured paper before you print on top to add visual interest and widen your colour scheme. See student example in **PLATE 12.2.4**.



PLATE 12.2.4 Student artwork: lino print by Ariella Davis, Year 9

12.2 Exercise

Learning pathways

LEVEL 1

1, 2, 4

LEVEL 2

3, 5, 6

LEVEL 3

7, 8

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- Receive immediate feedback
- Access sample responses
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12.2 EXPLORING AND RESPONDING

1. In what style did Paul Gauguin first paint?
2. Reflect upon Paul Gauguin's artworks and imagine yourself sitting in one of these landscapes. In one sentence, write how you would feel.
3. Describe Paul Gauguin's unique interpretation of the landscape with reference to colour, line, texture, space, manipulation and application of paint.
4. Name two Post-Impressionists other than Paul Gauguin. Why do they have this label?
5. What is the foreground in a painting?
6. Normally colours get less bright the further away they are and the edges of shapes seem to blur. How does Paul Gauguin change this to make his works seem closer to abstract work?
7. Write three sentences explaining the areas of colour Paul Gauguin uses. Write using descriptive words to explain the colours precisely; for example, 'The closest hills are a rich russet brown with patches of burnt orange and pastel apricot'.
8.
 - a. Do you think Paul Gauguin's art would have been easily understood and appreciated by Parisians at the time? Consider what experiences a twenty-first century viewer may have had that a French middle-class person in 1891 would not.
 - b. Would this mean that Gauguin's paintings are not radical or shocking to modern-day tastes?
 - c. Why is it therefore important to consider artworks within the context of their culture and history?

Sample responses are available in your digital formats.

12.3 Vincent van GOGH

Vincent VAN GOGH (1853–1890, Dutch)	
FORM	Painting
CONTEXT	Early European Modernism, Post-Impressionism
PRACTICE	Oil painting with directional thick brushstrokes, personal expression
CONVENTIONS VIEWPOINT PERSPECTIVE	Vincent van Gogh broke from strict realism through the viewpoint of his emotional responses.

Vincent van Gogh created very personal representations of his immediate world. His paintings were a means of expressing his intense emotions through the use of colour and brushstrokes. Van Gogh's art is one of intensity and energy.

PLATE 12.3.1 The *Red Vineyard at Arles* was created during the time van Gogh spent painting in the fields in Arles, France, with Paul Gauguin. Both took their easels outside and spontaneously recorded their responses to the landscape.



PLATE 12.3.1 Vincent van Gogh
The Red Vineyard at Arles 1888
oil on canvas
75 × 93 cm
Pushkin Museum, Moscow, Russia

Vincent van Gogh painted the workers in the fields. In their diminishing size, there is a hint of depth in the painting but the brilliant orange towards the horizon and the clashing bright blue of their clothes against the **vermilion** grass creates a flatness. We can also see the influence of Gauguin's heightened palette of colours and high horizon.

The sense of vitality is reinforced by the richness of the yellow sky and thickly worked surface, which are distinctly Vincent van Gogh. The texture of the reflections in the water and the varied directions of the brushstrokes in the tall grass add to the expressive quality. The paint has been applied thickly in layers. There is an agitation rather than the peaceful, lazy atmosphere of a Paul Gauguin (see subtopic 12.2), and a sense of spontaneity, as though van Gogh was painting quickly with a feeling of joy and awe at the wonderful textures and patterns of light and colour he saw.

There are hints in **PLATE 12.3.1** *The Red Vineyard at Arles* of Vincent van Gogh's later inner torment and emotional instability, which finally led to his suicide. In 1889 he voluntarily entered the mental asylum at Saint-Remy. The emotional state of Vincent van Gogh can be easily traced through the colours in his paintings. In happier moods, van Gogh's landscapes were cheerful paintings in which yellow predominated, with individual, thick, swirling brushstrokes expressing his unique way of seeing and representing the different textures in nature. During his bouts of depression, his paintings were rather morbid with tormented skies and cypress trees blowing in a strong wind. These paintings have a sinister mood: the universe and nature painted as if the balance is disturbed, the stars and moon enlarged, buildings distorted, the skies alive with swirling brushstrokes, dark and foreboding.

During his short life, Vincent van Gogh sold only one of his paintings commercially, and yet he produced some of the most exciting art of his time and influenced generations of artists.

vermilion a brilliant scarlet red

12.3 CREATING AND MAKING

Processes and skills — painting

Create a painting where your emphasis is on colour. Stay away from realistic colours. Be imaginative and try creating new colours by adding white and small amounts of two colours in different ratios. Use different size brushes and work your brushstrokes in different directions to create an expressive painting. Be inspired by the brushwork and colours of Paul Gauguin and Vincent van Gogh.

PROCESS

Draw an area in your school grounds, backyard or local park, keeping in mind the mood you are trying to communicate. Perhaps use the swirling brushstrokes of van Gogh with purples and blues for shadows and orange for pathways and tree trunks. Note how Gauguin uses subtle variations of bright colours even within areas that should be in the distance.

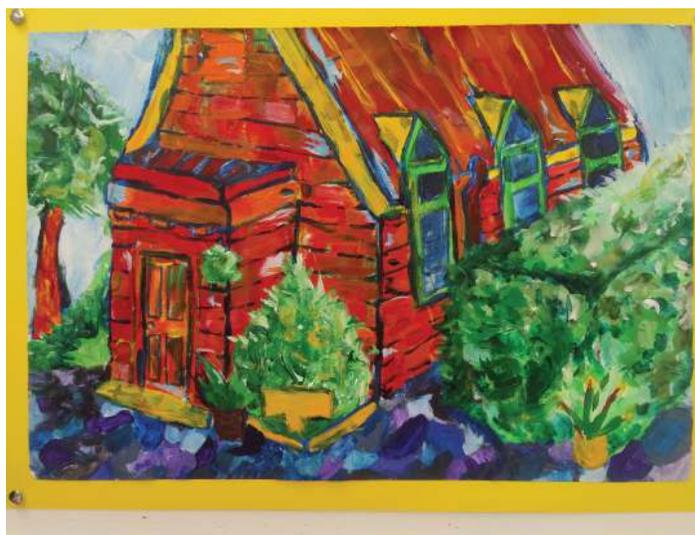


PLATE 12.3.2 Student artwork by Mariska Durbin, Year 7

As you shape your artwork, stop, take a look from a distance and make decisions as to the balance of colour and those areas that may require more obvious brushstrokes. Also check if any outlines or edges of shapes need redefining. This is called resolving your artwork.

Decide on a title for your painting based on the mood you were aiming for.

Write a self-reflection of your learning process. Ask yourself if you created exciting colour combinations, and whether your brushstrokes created textural areas or a blending of light to dark within a colour. List what you did well and what you could improve.

12.3 Exercise

Learning pathways

■ **LEVEL 1**

1, 2, 3

■ **LEVEL 2**

4, 5

■ **LEVEL 3**

6, 7

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- Access sample responses
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12.3 EXPLORING AND RESPONDING

1. Describe **PLATE 12.3.1** *The Red Vineyard at Arles* in your own words.
2. Write a sentence evaluating Vincent van Gogh's use of the following art elements:

colour movement line texture

3. Conduct an internet search for other Vincent van Gogh paintings. You could choose to search for his landscapes. Write your interpretation and analysis of one of these.
4. In **PLATE 12.3.1** *The Red Vineyard at Arles* Vincent van Gogh has changed the sky to yellow and brightened the colour of the fields to orange. How is this similar to Paul Gauguin's (see subtopic 12.2) approach to colour?
5. Research a self-portrait by Vincent van Gogh. Write your analysis of it in terms of mood, his gaze and how you interpret his personality, as well as his use of colour and brushstrokes.
6. Through Vincent van Gogh's paintings and his use of colour, we gain insights into his emotions.



PLATE 12.3.3 Vincent van Gogh
Wheat Field with Cypresses 1889



PLATE 12.3.4 Vincent van Gogh
The Starry Night 1889

Compare **PLATE 12.3.3** *Wheat Field with Cypresses* with **PLATE 12.3.4** *The Starry Night*. Analyse the skies in these two paintings to show van Gogh's varying moods and viewpoint towards what he saw and how he expressed it.

7. Vincent van Gogh's artworks have been adapted into projected images in an exhibition space for the viewer to wander through as a form of entertainment. Viewers who would not normally go to an art gallery enjoyed this exposure to his artworks. Discuss why you think Vincent van Gogh is so well known today, even though he was not a commercial success in his own time.

Sample responses are available in your digital formats.

12.4 Grace COSSINGTON SMITH

Grace COSSINGTON SMITH (1892–1984, Australian)

FORM	Painting
CONTEXT	Modern Australian
PRACTICE	Painting in layers of squares of colour
CONVENTIONS VIEWPOINT PERSPECTIVE	Grace Cossington Smith's works broke from the conventions of realism, moving to a Modernist approach of a personal style concentrating on colour and surface texture.

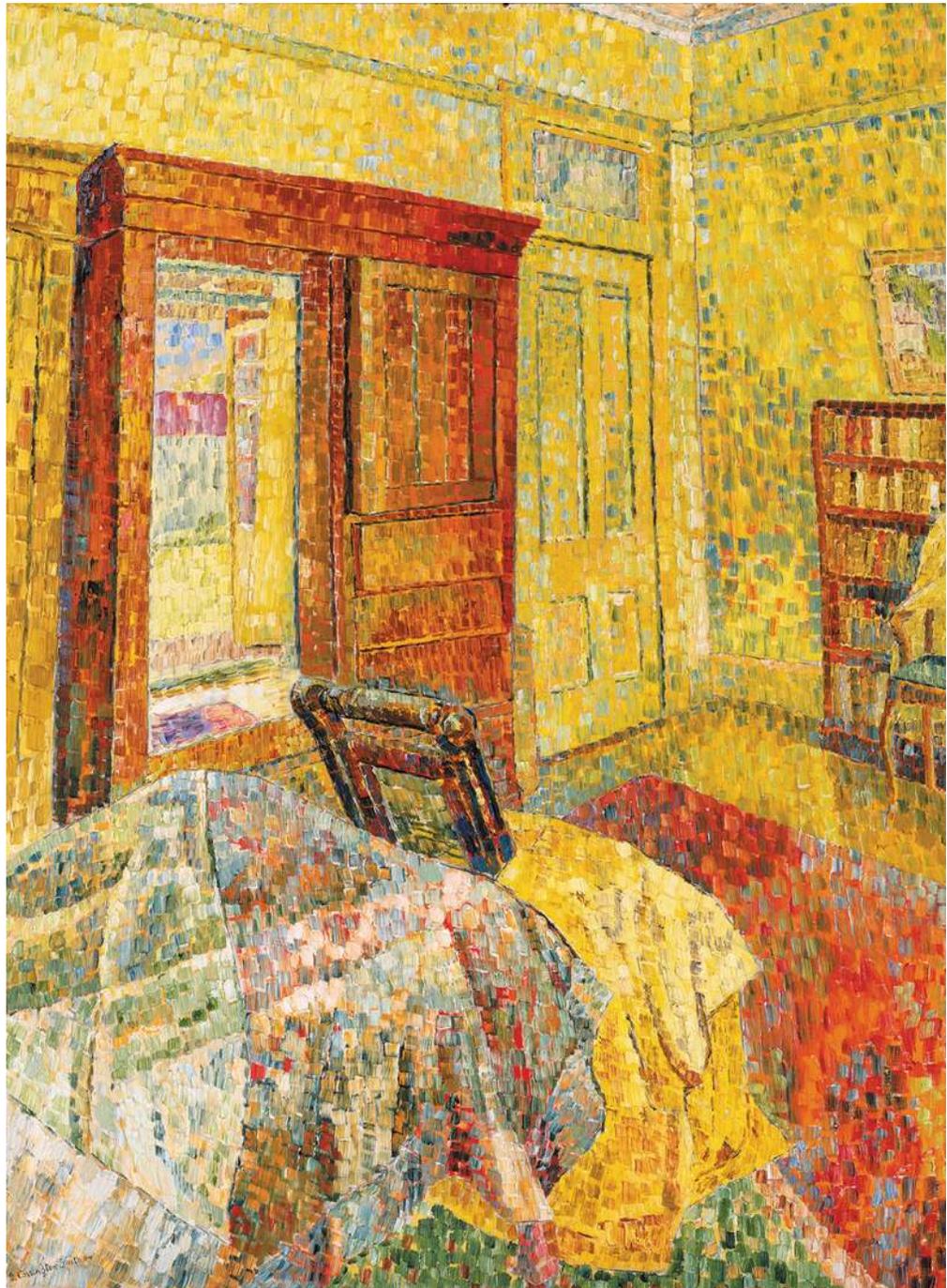


PLATE 12.4.1 Grace Cossington Smith
Interior in yellow
1962, 1964
oil on composition board
121.7 × 90.2 cm
National Gallery of Australia, Canberra
Purchased 1965
Reproduced with permission from the Estate of Grace Cossington Smith

Grace Cossington Smith painted using small square brushstrokes of vibrant colour. Note how she used cool colours such as blue and green to create shadows in **PLATE 12.4.1 Interior in yellow**. One wonders if the walls are really painted yellow or if perhaps they were a pale lemon reinterpreted by the artist as brilliant yellow as she saw sunlight flooding into the room. Colour definitely seems to be the focus of the artwork. It is colour that unites the work and it is fragmented colour as it is applied in overlapping small squares that adds a **scintillating** surface and a sense of pattern.

The subject of **PLATE 12.4.1 Interior in yellow** is merely the artist's bedroom with wardrobe and bookcase, but it is cleverly composed with the mirror in the wardrobe adding extra light, while her placement of the chair leads our eye around the space and the partly open drawer gives it a personal mood. Grace Cossington Smith's interest in doorways is evident, using them as devices to suggest space beyond. Her form-defining brushstrokes and the sharp angles of her shapes give structure to the painting, an order amongst the shimmering light. This is not the only version Grace Cossington Smith painted of this subject, which suggests that it was the colour and light that were the main focus. This particular artwork has two dates as she fell and broke her hip during its creation, returning to finish it two years after she began.

scintillating twinkling, sparkling or flashing

on Resources

 **Weblink** Grace Cossington Smith

12.4 CREATING AND MAKING

Study **PLATE 12.4.1 Interior in yellow**. Draw the main outlines of the composition of the room and list the objects. What is the dominant colour in each area?

To explore Grace Cossington Smith's technique, paint your own simplified version based on her original.

12.4 Exercise

Learning pathways

■ LEVEL 1

1, 2

■ LEVEL 2

3, 4

■ LEVEL 3

5

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12.4 EXPLORING AND RESPONDING

1. Look at a section of **PLATE 12.4.1 Interior in yellow**, such as the rug or the cover on the bed, and try to list all the colours you see. Be as descriptive and creative as possible; for example, rather than saying yellow, try lemon yellow, buttercup yellow, yellow ochre or golden yellow.
2. Describe the mood in **PLATE 12.4.1 Interior in yellow** and identify one technique the artist used to achieve it.
3. 'Grace Cossington Smith was a painter of colour and light.' Interpret this statement with reference to her work.
4. **a.** What do you learn about Grace Cossington Smith's daily life from **PLATE 12.4.1 Interior in yellow**?
b. How does this bedroom differ from your own? What is missing?
c. What does her painting tell you of life in Australia in the 1960s?
5. Grace Cossington Smith was friends with another Australian Modernist artist, Roy de Maistre, who had an interest in colour harmonies in his paintings. Look at his painting *Rhythmic composition in yellow green minor* (1919) and comment on their similarities in approach yet differences in subject matter.

Sample responses are available in your digital formats.

12.5 Aida TOMESCU

Aida TOMESCU (b. 1955, Romanian/Australian)

FORM	Painting
CONTEXT	Contemporary Australian
PRACTICE	Abstract painting using layers of colour and mark making
CONVENTIONS VIEWPOINT PERSPECTIVE	Aida Tomescu brings the modernist tradition of the Abstract Expressionists such as Marc Rothko and Jackson Pollock into the contemporary through her unique approach to the surface and luminous colour.

It is the vibrancy, richness and transparency of the colour that first attracts the viewer to Aida Tomescu's work, then we delve into the many layers of paint and the way the artist has scraped back into the surface. What appears spontaneous and free in application and open in composition, has in fact been carefully worked into and considered. A sense of rhythm develops across the surface.

While Aida Tomescu's paintings communicate a feeling of movement, there is also a silence, a mood of meditation and renewal.

Although Aida Tomescu's works are powerful from a distance, and even overpowering when seen together in an exhibition, they have the best impact when viewed alone and relatively close. In this way, the viewer can lose themselves within the layers and depth of the surface itself and the radiance of the colour.



PLATE 12.5.1 Aida Tomescu
Hofstadt III 2011
mixed media on paper
120 × 82 cm
Image courtesy of the artist



PLATE 12.5.2 Aida Tomescu
Milky Way 2012
mixed media on linen
183 × 153 cm
Image courtesy of the artist

Aida Tomescu works within the language of **abstraction**. Her deep belief is in painting that arrives at a unified image with fullness and clarity, while drawing from multiple sources and motives. Aida Tomescu's masses of colour seem to float in space. The colour of each painting is formed from continuous building up and scraping back of pigment in order to discover the content of each painting and the image and unity of the work.

The paint becomes a presence, dictating the structure of the work. There is an intimacy to her art, particularly those with drawn marks, flowing freely across the canvas like incomprehensible handwriting or jotted notations. We try to decipher it as text to find an added meaning then realise the words, letters and marks develop their own character and identity within the configuration of the work, open to multiple interpretations.

abstraction removing the qualities of something that make it clear what it represents, creating a more abstract depiction

on Resources

 **Weblink** Aida Tomescu

12.5 Exercise

Learning pathways

LEVEL 1

1, 2, 4

LEVEL 2

3, 5, 6

LEVEL 3

7

These questions are even better in jacPLUS!

- Receive immediate feedback
- Access sample responses
- Track results and progress



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12.5 EXPLORING AND RESPONDING

1. Why do you think the term *abstraction* applies to Aida Tomescu's art? Read the definition for the word and have another look at her artworks.
2. Decide whether the following statements are true or false.

Statement	True or false
a. Aida Tomescu works with an unplanned, spontaneous approach.	
b. Aida Tomescu is concerned with the structure of the artwork, and the construction of the surface.	
c. Aida Tomescu paints semi-abstract paintings.	
d. Aida Tomescu uses colour to suggest emotions.	

3. Analyse one of Aida Tomescu's works with reference to surface, line and colour.
4. Describe and interpret the rich surfaces of Aida Tomescu's paintings. Do they remind you of anything?
5. How are Aida Tomescu's works a blend between painting and drawing?
6. Research the work of Mark Rothko, an Abstract Expressionist working in America in the 1950s and 1960s. What similarities to Aida Tomescu's work in the use of colour and mood can you see? How is Tomescu's work different?
7. While Aida Tomescu's paintings have the appearance of abundant pigment, colour and texture, they are always concerned with structure and construction. Hiromi Tango creates an explosion of colour in her work, not for its own sake or to create structure but more to explore emotions. She also uses a different material and approach to Aida Tomescu.

Conduct research on both of these contemporary artists and then compare and contrast their interest in colour and how they manipulate it in their choice of medium.

Sample responses are available in your digital formats.

12.6 Katharina GROSSE

Katharina GROSSE (b. 1961, German)

FORM	Large-scale installation, works on paper
CONTEXT	Contemporary works exhibited globally
PRACTICE	Colour for its own sake to overwhelm the viewer
CONVENTIONS VIEWPOINT PERSPECTIVE	Katharina Grosse uses the convention of colour, how it defines space and creates a reaction from the viewer.



PLATE 12.6.1 Katharina Grosse
The horse trotted another couple of metres, Then it stopped
Sydney Festival 2018, Carriageworks

Katharina Grosse creates large-scale **immersive** and sculptural environments of luminous colour on fabric, board, paper or metal, mainly applying her colour with an industrial spray gun. She begins with a thought of what she wishes to achieve but is flexible, adapting to changes necessary from the material process.

Katharina Grosse has redefined painting, interpreting it as both an architectural and performative medium. Her installations are epic in scale, as seen in her Sydney Carriageworks installation. She works mainly with an unmixed palette of blues, reds and yellows, with the spray overlays adding complexity to the colour scheme. Katharina Grosse wants her audience to interact with her works, to be amazed and maybe suggest a spiritual awareness similar to a Rothko painting.

For the installation in **PLATE 12.6.1** and **PLATE 12.6.2** *The horse trotted another couple of metres, Then it stopped*, painted fabric was suspended and draped on the floor of the old warehouse which is now the Gallery Carriageworks. Painted *in situ* (on the spot), Katharina Grosse's **gestures** were caught on the sweeping folds, creating visually exciting surfaces that camouflaged the geometric normally associated with buildings. Walls and floor spaces melded together, space and distance being altered through colour.

immersive involves or envelops the viewer; deeply absorbing

gestures marks as a result of the artist's hand and body movement

Grosse's *Wunderbild* exhibition in the National Gallery Prague was a response to its site, consisting of smoothly hung fabric of sweeping painted areas, articulated with unpainted areas created with stencils.

Interested in the shifts of scale between 'imagining big' while being small in relationship to one's surroundings, Katharina Grosse explores the dynamic interplay between observing the world and simply being in it. By uniting a fluid perception of landscape with the conventions of painting, Grosse treats both architecture and the natural world as a vehicle for expressive compositions of dreamy abandon, humour and a hint of the future.

Katharina Grosse's projects often include everyday objects, psychedelic vistas and **evocative** titles. By building up layers of colour with an expressive immediacy, she enables her work to become a record of the making process, reflecting the artist's ideas and movements. The artwork **PLATE 12.6.3** *Destroy Me Once, Destroy Me Twice* was designed as a dance floor for a festival. The colourful outdoor painting transformed the hilly landscape.



PLATE 12.6.2 Detail of Katharina Grosse's fabric installation in Carriageworks 2018



PLATE 12.6.3 Katharina Grosse
Destroy Me Once, Destroy Me Twice 2022
acrylic on wood
4800 × 9100 cm
Roskilde Festival, Denmark

evocative suggesting an idea or emotion

Artist's statement

'As a child, I would play a game with myself where before I got up, I had to first erase the shadows on the wall. I invented an invisible paintbrush to paint over the shadows of the windowsill or the lamp or whatever was there. It became like an obsession. For me, looking at the world has always been connected to doing something in it, on it, or with it at the same time. Painting facilitates the synchronicity of acting and thinking in the most amazing way because there's no transmitter between the tools and me. A painting is simply a screen between the producer and the spectator where we can both look at the thought processes residing on the screen from different angles and points in time. It enables me to look at the residue of my thinking.'

Source: Katharina Grosse, Gow Langsford Gallery, Issue #2 (2018). p. 18.

12.6 CREATING AND MAKING

Skills and processes

Develop your sculptural skills by creating three interlocking 3D shapes in cardboard, concentrating on sharp angles. Then use colour to dissolve their harsh shape in a process similar to Katharina Grosse's approach. Reflect on how different colours make you feel. How is your sculpture different from Katharina Grosse's due to using a different scale?

12.6 Exercise

Learning pathways

LEVEL 1

1, 2, 3

LEVEL 2

4, 5, 6, 7

LEVEL 3

8, 9

These questions are even better in jacPLUS!

- Receive immediate feedback
- Access sample responses
- Track results and progress



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12.6 EXPLORING AND RESPONDING

1. Decide whether the following statements are true or false.

Statement	True or false
a. Katharina Grosse uses colour to dissolve shapes.	
b. Katharina Grosse uses neutral and pastel colours.	
c. Katharina Grosse is mainly concerned with line, texture and realism.	
d. Katharina Grosse paints landscape paintings.	

2. Use two of the following words to write a sentence describing Katharina Grosse's art:

bold primary large-scale colourful installation

3. How do you think you would feel if you had the opportunity to see one of Katharina Grosse's works? Write your response in a sentence, giving the title of the work.
4. Explain the term *immersive* in regard to Katharina Grosse's work exhibited in Carriageworks, Sydney.
5. How does Katharina Grosse's work challenge the conventions and process of painting?
6. Katharina Grosse envelopes the audience in sweeping screens or pathways of vibrant colour. How is this a contemporary approach to the relationship between the artwork and the audience?
7. Write your own analysis of one of Katharina Grosse's artworks. Write at least three sentences and refer in particular to her use of scale and colour, and the relationship between her work and the space it is exhibited in.
8. Research the paintings by Marc Rothko (American Abstract Expressionist). What similarities and differences do you see between his work and that of Katharina Grosse?
9. Compare and contrast the installations of Katharina Grosse and James Turrell (subtopic 13.5).

Sample responses are available in your digital formats.

12.7 Mirdidingkingathi Juwarnda Sally GABORI

Mirdidingkingathi Juwarnda Sally GABORI (1924–2015, a Kaiadilt woman from Bentinck Island, Queensland)

FORM	Painting
CONTEXT	First Nations Australian modern abstract art; exhibited globally
PRACTICE	Large-scale abstracts on canvas
CONVENTIONS VIEWPOINT PERSPECTIVE	Mirdidingkingathi Juwarnda Sally Gabori used the conventions of Modern abstract art (we think of Kandinsky) and contemporary art, while continuing her culture and respect for Country. She offered her personal perspective and memories of Bentinck Island as an original custodian.

Mirdidingkingathi Juwarnda Sally Gabori, a Kaiadilt woman, began painting in an abstract style that she developed to represent her Country at age 81, her work now being exhibited internationally. In 2022 she had her first major solo exhibition outside Australia in Cartier Foundation, Paris. Her work involves unexpected vibrant colour, spontaneous textures and mark making in bold compositions. Her abstract visions of land and seascapes are conceptual interpretations of her small island of Bentinck in the Southern Gulf of Carpentaria. Gabori's paintings are reminiscent of the colours and textures of Kaiadilt Country that she experienced until she was 23, the island's histories and her personal memories of her Country.

Sally Gabori lived a traditional life moving between her family's main homeland sites and living according to an unbroken ancestral culture. In 1948, following drought, storms and a near four-metre tidal surge, she and her kin were moved to the Presbyterian Mission on nearby Lardil Country, now known as Mornington Island, where she remained displaced from her Country until the 1980s when the Land Rights movement saw small outstations erected on Bentinck. However, Sally Gabori would spend most of her life away from her Country. During the dry season, many of Gabori's family returned to Bentinck Island but she remained on Mornington Island with her husband.

Sally Gabori's art demonstrates that her Country remained in her heart as she sang its songs with family and maintained Kaiadilt culture.



PLATE 12.7.1 Mirdidingkingathi Juwarnda Sally Gabori

Didirdibi Country 2011

synthetic polymer paint on linen

Winner 2012 Gold Award. Gift of the Moya Gold Trust through the Rockhampton Art Gallery Trust.

Collection: Rockhampton Art Gallery.

© Mirdidingkingathi Juwarnda Sally Gabori. Licensed by Viscopy

In 2005 Sally Gabori was introduced to painting at a community workshop on Mornington Island, home to the Lardil people. Previously she had been a weaver of traditional bags, baskets and nets. She developed her unique style of mixing wet paints on canvas to create tonal shifts, suggesting geological or ecological flux on Bentinck, such as the transition from land to sea. Her sharply edged colour contrasts represent structures on her island such as the ancient rock-walled fish traps, or the cliffs bordering the ocean.

Although the Lardil people have a strong and proud art history, the Kaiadilt community had little exposure to art, or any comparable form of mark-making, prior to 2005. Traditional tools, objects or bodies were scarcely painted, as was the tradition elsewhere among First Nations Australians.

Sally Gabori's first painting, *My Country* 2005, featured significant sites and memories from her birthplace around Mirdidingki Creek, on the south side of Bentinck Island. A further six of Sally Gabori's earliest works show her focus on the places of her family: Thundi, her father's Country, Makarrki, her brother's Country, and Dibirdibi Country, associated with her husband.

Within months Sally Gabori had developed both in confidence and technique and was producing four-and-a-half metre paintings crowded with hundreds of concentric circles, conjuring frenzied schools of fish feeding at her favourite fishing places on Bentinck. Paintings from late 2005 through to 2007 show the rapid development of an expressive gestural style (vigorous application of paint), which would become her trademark through the later years of her career and life.

Sally Gabori's art continues her relationship to Bentinck Island, and her traditional, ecological and cultural associations with the land and sea as an original owner and custodian of this particular region.

As shown in **PLATE 12.7.2** *Dibirdibi Country – Topway*, Sally Gabori concentrates on colour and textures to express her memories and the significance of her Country in her canvases.



PLATE 12.7.2 Mirdidingkingathi Juwarnda Sally Gabori
Dibirdibi Country – Topway 2006
synthetic polymer paint on linen
151 × 101 cm
Queensland Art Gallery | Gallery of Modern Art. Purchased 2008.
The Queensland Art Gallery Foundation Grant
© The Estate of Sally Gabori / Licensed by Copyright Agency, Australia

12.7 CREATING AND MAKING

Skills and processes

1. Consider a place you love without colour (take a black and white photograph or do a charcoal drawing). How does it change the way you feel? Are you more aware of tone and texture if you work from this viewpoint?
2. Create an abstract painting exploring your own memories of particular landforms or places. It may be where you grew up or went on holidays, or a place in your dreams where you feel happy. Develop your skills through concentrating on colour and layering of textures and be aware of different shapes such as hills, mountains, sun, rivers, creeks and sandhills.
3. You may like to experiment with different materials and conventions associated with suggesting depth or combining viewpoints. This could be a digital collage, lino print or a series of photographs. Document your ideas, media experiments and processes.



PLATE 12.7.3 Student artwork by Claudia Crawley, Year 10



PLATE 12.7.4 Student artwork by Sophia Tanner, Year 9

12.7 Exercise

Learning pathways

LEVEL 1

1, 2, 3

LEVEL 2

4, 5, 6

LEVEL 3

7, 8

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- Access sample responses
- Track results and progress



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12.7 EXPLORING AND RESPONDING

1. Consider **PLATE 12.7.1** *Didirdibi Country* and **PLATE 12.7.2** *Dibiridibi Country – Topway*. Describe Sally Gabori's use of colour and shape.
2. Decide whether the following statements are true or false.

Statement	True or false
a. Sally Gabori painted what she saw around her.	
b. Sally Gabori's paintings are semi-abstract.	
c. Sally Gabori came from the Northern Territory.	
d. Sally Gabori used expressive, bold application of colour.	
e. Previously, Sally Gabori had been a weaver of traditional bags, baskets and nets.	

3. Fill in the missing words to complete the following passage.

Sally Gabori's art _____ her relationship to _____ Island, and her traditional, ecological and _____ associations with the land and sea as an _____ owner and _____ of this particular region.

Gabori concentrates on _____ and textures to express her _____ and the _____ of her Country in her canvases.

4. How can Sally Gabori's work be abstract yet refer to her memories and connection to her Country, Kaiadilt Bentinck Island?
5. How is Sally Gabori's art a connection to Bentinck Island, her birthplace, but also a record of her displacement from her culture?
6. Joseph Mallord William Turner (subtopic 8.2) responds to his love and respect for the beauty of sea and sky using very different conventions to those of Sally Gabori. How does each artist communicate their response to land, sea and sky from different social, cultural and historical contexts?
7. Paul Gauguin used heightened (more vivid) colour to celebrate the new flora and landforms he experienced in his adopted home of Tahiti. He is termed a Post-Impressionist as his canvases still employed some of the devices of western perspective such as overlapping of shapes and reduced size in the distance. However, by brightening colours in the background he created more of a flattened picture plane which looks more abstract.
What similarities and differences do you see in the paintings by Sally Gabori and Paul Gauguin (subtopic 12.2)? Consider not only the visual qualities but also the different relationships to place.
8. After reading about Sally Gabori's artistic development, how important do you think Community Art Workshops are to First Nations Australians? (You might like to look at other First Nations artists such as the Ghost Net Collective, see subtopic 16.6).

Sample responses are available in your digital formats.

12.8 Nyapanyapa YUNUPINGU

Nyapanyapa YUNUPINGU (b. circa 1945–2021, a Gumatju Woman from north-east Arnhem Land)

FORM	Painting
CONTEXT	First Nations Australian artist, Yirrkala region north-east Arnhem Land, Gumatju People
PRACTICE	Paintings on bark
CONVENTIONS VIEWPOINT PERSPECTIVE	Nyapanyapa Yunupingu's work is unique in that it does not always adhere to the spirituality of Yolngu designs. Working mainly in the traditional manner of abstract designs on bark, she created her personal narratives through her mark making.

Nyapanyapa Yunupingu worked in the traditional manner, sitting on a mat or the ground using the pigments of the earth: rich ochres, browns and black and white on bark. Her work differs from the highly geometric and tightly composed paintings produced by most artists connected to Yirrkala of her generation and that of her father, artist and cultural leader Munjgurrawuy.

Yunupingu also did not break up her paintings into segments of different parts of a story. This is in part due to her moving away from depicting the traditional spiritual stories, instead focusing on contemporary events and her own life. This is evident in the artist's technique as her crosshatching (rarrk) becomes more layered.

Her early works were mainly about collecting bush food, such as wild apples. However, her works created after 2009, after visits to Sydney, showed a subtle change, gaining in scale and intensity as she moved away from any figurative element.

Yunupingu mainly restricted her colour scheme to consist of a dark background (black or red ochre) with a fine tracery of white ochre lines on top to form an intricately textured surface. These works have a lightness and energy to them.



PLATE 12.8.1 Nyapanyapa Yunupingu
White Painting #2 2009
natural earth pigments on bark
162 × 56 cm
Courtesy of the artist and Roslyn Oxley9 Gallery

Nyapanyapa Yunupingu created a pulsating rhythm from her free-flowing **crosshatched** lines. Simplified trees are sometimes included, and reference a life event when she was gored by a buffalo. When an artist restricts the use of colour, the surface becomes more important.

Nyapanyapa Yunupingu's works are not directly related to an ancient Dreaming story nor did she paint nation group designs. Unlike traditional Yirrkala paintings on bark, she did not create segments of a narrative; rather it is one story or scene that related to her own experiences, in a rectangular frame. When we look at **PLATE 12.8.1** *White Painting #2*, we are reminded of grass swaying in the breeze, a topographical landscape or ocean currents. Equally it could represent the movement and strength of the spirits. She worked spontaneously and in a way that is radical for a north-east Yirrkala artist.

crosshatched shaded with two or more intersecting series of parallel lines

12.8 CREATING AND MAKING

Processes of collaboration and skills of surface manipulation

Work as a group to create a white-on-white mural. Each student should work on a square canvas or MDF board to create an interesting surface using shades of white. Be inspired by Nyapanyapa Yunupingu's textural patterns of lines.

Try taking some close-up photographs of textures and patterns, such as coarse woven materials, shutters or blinds, or a ball of white wool or string as ideas for compositions.

You may carve lines into the surface, glue on strips of cardboard, sandpaper or string, or build up textural areas.



PLATE 12.8.2 Student artworks: white-on-white murals by (clockwise from top left) Lily Owens, Annie Kilbane, Rosie Johns and Jordyn Deans, Year 10

12.8 Exercise

Learning pathways

LEVEL 1

1, 2, 3, 4

LEVEL 2

5, 6

LEVEL 3

7, 8

These questions are even better in jacPLUS!

- Receive immediate feedback
- Access sample responses
- Track results and progress



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12.8 EXPLORING AND RESPONDING

1. Decide whether the following statements are true or false.

Statement	True or false
a. Nyapanyapa Yunupingu used line in layered crosshatching (rarrk).	
b. Nyapanyapa Yunupingu painted in acrylic paint on bark.	
c. Nyapanyapa Yunupingu painted on canvas with earth pigments.	
d. Nyapanyapa Yunupingu painted white ochre lines on bark, after first applying a dark background.	

2. How does Nyapanyapa Yunupingu work in the traditional manner of First Nations Australians? Think in particular of the materials she uses.
3. What aspects of nature are you reminded of when you look at **PLATE 12.8.1** *White Painting #2*?
4. When we limit the use of colour, which of the art elements becomes more important?
5. How does Nyapanyapa Yunupingu apply line and what effect does she create?
6. Conduct online research to investigate a traditional Yirrkala bark painting and compare it with **PLATE 12.8.1** *White Painting #2* to explain how Yunupingu's work is innovative for a Yirrkala artist. A possible artist to research is Wandjuk Marika.
7. Conduct online research to investigate Nyapanyapa Yunupingu's work titled *Djulpan (Seven Sisters)* (2020) on the National Gallery of Australia website. How has her art-making style developed to a more expressive abstract approach?
8. Discuss similarities and differences in the work of this artist and either Mavis Ngallametta (subtopic 8.8) or Dhambit Mununggurr (subtopic 8.6). You could record these in a Venn diagram (see section INT.5.9 in the Introduction topic).

Sample responses are available in your digital formats.

12.9 Review

12.9 CREATING AND MAKING

Create an abstract artwork using colour to represent the different instruments and layers of rhythm in a piece of music of your choice. Look at the work of Aida Tomescu and Katharina Grosse for inspiration.

Think of different types of lines (jagged, softly flowing, flat moving to jumpy) as they move across your paper from left to right. You may want a particular colour as your background.

Suggestion: Use different art media to create your lines; e.g. crayon, ink, watercolour, acrylic paint, edge of cardboard to scrape paint and add repeated lines, collage.



PLATE 12.9.1 Student artwork by Zara Vivienne

12.9 Exercise

1. Select an artist from this topic whose work appeals to you.
 - a. Describe the artwork.
 - b. Discuss the mood the artist has created and how they used colour to achieve it.
2. Choose three artists from this topic and compare and contrast their techniques and styles.
3.
 - a. In a paragraph, discuss the importance of colour in art.
 - b. In the absence of colour, texture becomes important. Explain why this is.

Sample responses are available in your digital formats.

These questions are even better in jacPLUS!

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- Track results and progress



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TOPIC
13 Light, reflection
and video

13.1 Overview

Light is essential to seeing. Artists have long experimented with the effect of a single light source, such as a candle or light gently filtering through a window. The Impressionist painters were intrigued by the effects of sunlight. Light is of course an essential tool of photography and film. Contemporary artists have used light technology (such as neon lights, LED lights and light sensors) and special architectural devices to create innovative experiences in light projection for the audience. Manipulation of time and movement is often linked to working with light. Light is used to give dramatic effect to dance, theatre and performance art.



PLATE 13.1.1 Hannah Quinlivan

Travelling Light 2017

LED lights, aluminium wire, yarn, acrylic and ink on Belgian linen, salt and shadow

Dimensions variable

13.2 Michelangelo CARAVAGGIO

Michelangelo CARAVAGGIO (1573–1610, Italian)

FORM	Painting
CONTEXT	Traditional art — Italian Baroque, seventeenth century
PRACTICE	Dramatic religious stories using strong tonal contrast and frozen moments
CONVENTIONS VIEWPOINT PERSPECTIVE	Michelangelo Caravaggio developed the conventions of emotional realism to tell religious narratives. He chose the most dramatic moment, drawing the viewer into his canvases.

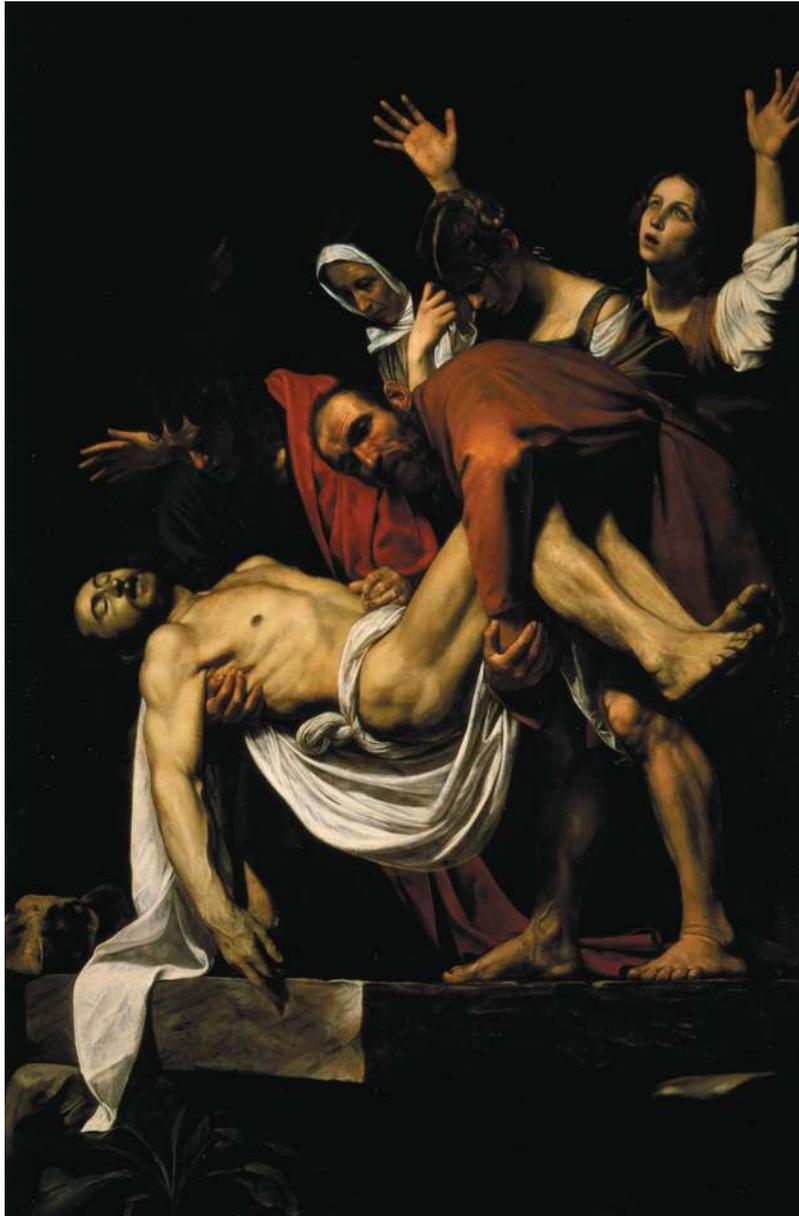


PLATE 13.2.1 Michelangelo Caravaggio
The Entombment of Christ 1602–1603

oil on canvas
300 × 203 cm

Michelangelo Caravaggio belonged to the seventeenth-century **Baroque** period in Italy. It was a time of religious conflict, when the Catholic Church reacted to the Reformation to redefine its doctrines and theology and ultimately win back followers to the church. In order to teach the religious stories and help people understand more about their faith (most were illiterate at the time), artists created dramatic, emotional representations of religion in order to engage the audience.

The most distinctive characteristics of this painting are the dramatic contrasts of light and dark, and strong diagonal direction. It is the moment when two of Jesus' followers, John and Nicodemus, hold the heavy body as it is taken down from the cross to be placed in the tomb. One of the three Marys raises her hands to the skies, calling on God. Caravaggio realistically represents a crucial moment in the story of Jesus.

Michelangelo Caravaggio apparently worked directly from models (usually peasants) rather than from drawings. His exceptional powers of observation are evident in his skilful rendering of anatomy and the different textures of flesh, wood and cloth.

Baroque a seventeenth-century European art movement which used emotional effects, dramatic light and shade, and turbulent composition

on Resources

 **Weblink** Michelangelo Caravaggio

13.2 CREATING AND MAKING

Processes and skills

1. Use lit candles in a dramatic way similar to Caravaggio to suggest spirituality or fear in a short video of 1–2 minutes. (Also research the work of Hossein Valamanesh and Georges de la Tour as inspiration.)
2. Draw and paint in the style of Caravaggio.
STEP 1 Select three everyday objects such as a musical instrument, chair or cup.
STEP 2 Draw the outline in pencil. Think of the way you arrange the objects together on your page. Make two objects touch or slightly overlap.
STEP 3 Think of a strong source of light, like a spotlight or lamp, from the top-left side of your paper.
STEP 4 Paint it using similar colours and in a similar technique to Caravaggio.

13.2 Exercise

Learning pathways

■ LEVEL 1

1, 2, 3

■ LEVEL 2

4, 6, 7

■ LEVEL 3

5, 8, 9

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- Access sample responses
- Track results and progress



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13.2 EXPLORING AND RESPONDING

1. Describe **PLATE 13.2.1** *The Entombment of Christ* in your own words.
2. Study **PLATE 13.2.1** *The Entombment of Christ*.
 - a. Explain the path that your eye takes as you look at the image.
 - b. What has the artist done with the figures in the artwork to achieve a balance and make your eye take this path?

3. Decide whether the following statements are true or false.

Statement	True or false
a. Michelangelo Caravaggio worked mainly for the Catholic Church.	
b. Michelangelo Caravaggio used <i>chiaroscuro</i> as a method.	
c. Michelangelo Caravaggio painted poor people from the streets.	
d. Michelangelo Caravaggio used dramatic tonal contrast and diagonal direction.	

4. How does Michelangelo Caravaggio draw the viewer into the scene in **PLATE 13.2.1** *The Entombment of Christ*?
5. Explain Michelangelo Caravaggio's use of strong tonal contrast (often termed *chiaroscuro*).
6. What does the overlapping of figures create in **PLATE 13.2.1** *The Entombment of Christ*?
7. Write a paragraph discussing your interpretation of the use of light in **PLATE 13.2.1** *The Entombment of Christ*.
8. Investigate the sculptor Bernini, in particular his work **PLATE 13.2.2** *The Ecstasy of Saint Theresa of Avila*, and compare his use of light and characteristics of Baroque art with that of Caravaggio.



PLATE 13.2.2 Gian Lorenzo Bernini
The Ecstasy of Saint Theresa of Avila 1652
 sculptural group, white marble
 life-size
 Cornaro Chapel of the Church of Santa Maria della Vittoria, Rome

9. a. What is Michelangelo Caravaggio's attitude or viewpoint towards representing a religious story?
 b. How is his art linked to his cultural, social and historical experiences (in particular, country and religion)?

Sample responses are available in your digital formats.

13.3 Claude MONET

Claude MONET (1840–1926, French)	
FORM	Painting
CONTEXT	Early Modernism, French Impressionism — late nineteenth to early twentieth century
PRACTICE	Broken pure colour to show effects of sunlight, painted directly outdoors
CONVENTIONS VIEWPOINT PERSPECTIVE	Claude Monet worked within the conventions of landscape painting but concentrated on effects of light.

Claude Monet was an important member of the **Impressionist** movement, which was the beginning of modern art. It developed at a time of social and technological change. The invention of the camera, for example, replaced one of the functions of art, to realistically record. No longer was the exact, detailed likeness of a subject the most important thing to achieve. Artists were now freer in the way they depicted their subjects.

Impressionist follower of a modern art movement concerned with depicting light on a surface



PLATE 13.3.1 Claude Monet
Grainstack (Sunset) 1891
oil on canvas
73.3 × 92.7 cm

The hierarchy of acceptable subjects for art that had been established by the Academy of Art (the main source for artistic training and the exhibition of artworks) was less important as the influence of the Academy lessened and new private galleries to exhibit works appeared.

To the Academy, for example, historical and religious artworks were considered higher art than a still life or landscape. As these conventions were relaxed, artists were able to paint a wider range of subject matter. The invention of paint in portable metal tubes (previously artists had to mix their pigments with oil in the studio) allowed artists more flexibility as to where they could paint. A wider range of colours in paint was also available, as well as new stiffer hog-hair brushes allowing for textural brushstrokes.

To Monet, the flickering effects of the sun seem to be more important than realistic detail. He has painted in a **spontaneous** manner, working outdoors (*en plein air*) to directly observe a particular effect of light before it changes. The glowing, textured sky seems to join the land. Shape is defined by a change in direction of the brushstrokes rather than an outline or sharp edge. Pure unmixed colour has been thickly applied with obvious brushstrokes to create a brilliant sparkling effect.

Claude Monet wished to capture the essence of light with paint and canvas. In order to do this, instead of painting only in the studio, he painted studies outside as he observed his subject. He made many studies of haystacks at different times of the day and under different weather conditions with an awareness that the colour and definition of shapes change with changes in light. Thus the shadows from a haystack may appear purple, orange or green, and the haystack itself may stand out sharply against the background or it may seem to melt and be one with the surroundings. Other series of works included Rouen Cathedral, a railway station and his waterlily garden at his house in Giverny, France.

Other Impressionists included Manet, Renoir, Sisley, Pissarro and Degas.

spontaneous acting impulsively based on emotion rather than on careful thought or planning
en plein air painted outdoors, directly from nature

on Resources

 **Weblink** Claude Monet

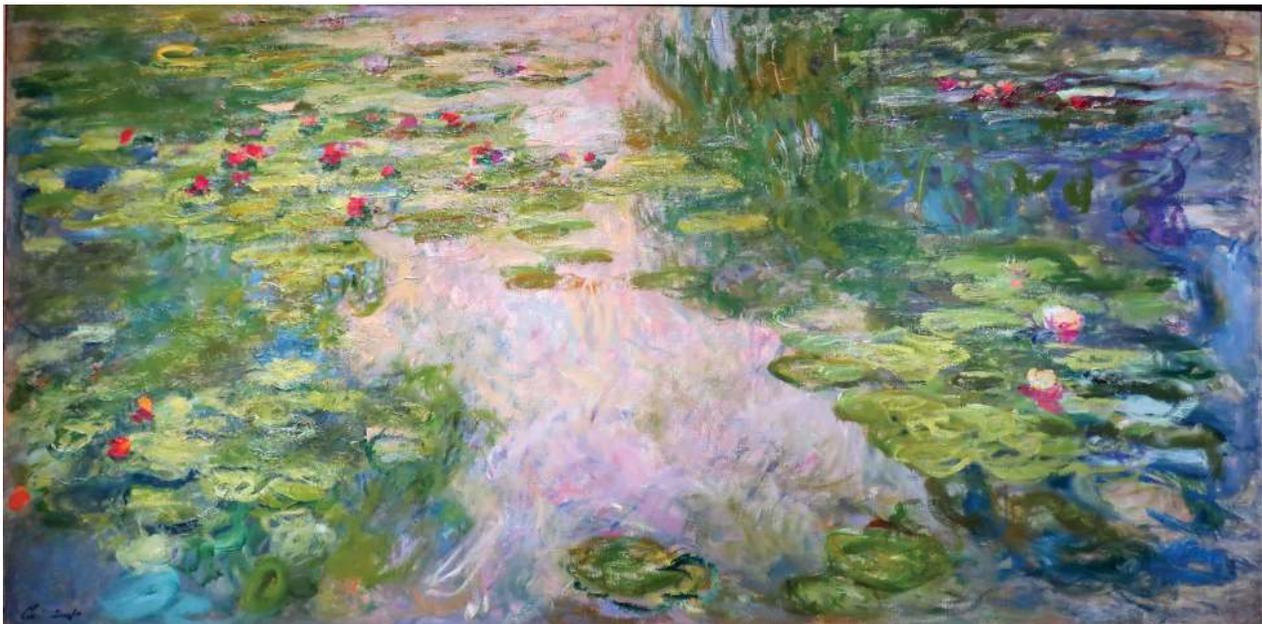


PLATE 13.3.2 Claude Monet
Water Lilies 1917–19
oil on canvas
99.7 x 201 cm

13.3 CREATING AND MAKING

Find a photograph on the internet of an Australian landscape, or work from a photograph you have taken.

Paint this landscape in a similar style to a Monet. Focus on colour and brushstrokes to achieve a similar look.



PLATE 13.3.3 Student artwork by Mackenzie Harris

13.3 Exercise

Learning pathways

■ LEVEL 1

1, 2, 3, 4

■ LEVEL 2

5, 6, 7

■ LEVEL 3

8, 9

These questions are even better in jacPLUS!

- Receive immediate feedback
- Access sample responses
- Track results and progress



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13.3 EXPLORING AND RESPONDING

1. Fill in the missing words to complete the following passage.

To Claude Monet, the flickering effects of the _____ seem to be more important than _____ detail. Monet has painted in a _____ manner working _____ (*en plein air*).

2. Describe Claude Monet's method of applying paint.
3. How did new technology, art equipment and social changes of the time alter the way the Impressionist artists worked?
4. What does the term '*en plein air*' mean and how did it affect the paintings of the Impressionists?
5. What were the main aims or characteristics of the Impressionists?
6. Do you think the Impressionists influenced the values and attitudes of their audience? In what ways?
7. To the Impressionists, what was more important than realistic detail?
8. Write your own analysis of one of Claude Monet's other paintings.
9. The Impressionists were interested in the effects of sunlight at different times of the day, but they were also interested in reflections in water and the coloured shadows of snow. Find Impressionist examples of these. You may like to look at artworks by Manet, Pissarro or Sisley. Write an analysis of one Impressionist painting of snow and one that includes water.

Sample responses are available in your digital formats.

13.4 Anish KAPOOR

Anish KAPOOR (b. 1954, British)

FORM	Sculpture/installation
CONTEXT	Contemporary British
PRACTICE	Interested in light and colour in sculptural structures, often site-specific
CONVENTIONS VIEWPOINT PERSPECTIVE	Anish Kapoor breaks the conventions of a sculpture having mass as his works are reflective, showing the viewer a new perspective on their world.

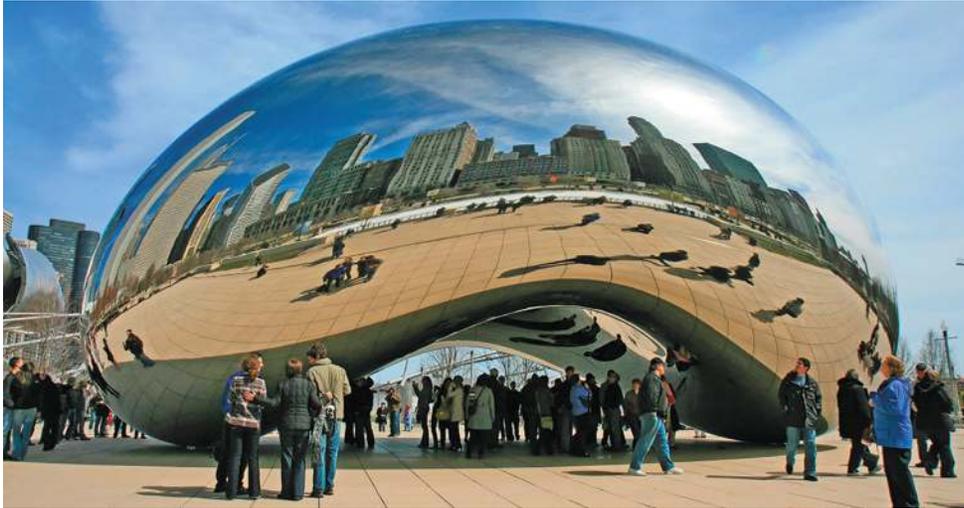


PLATE 13.4.1 Anish Kapoor
Cloud Gate 2004–2006
stainless steel
10 × 13 × 20 m
Millennium Park, Chicago, Illinois



PLATE 13.4.2 Anish Kapoor
Turning the World Upside Down 2011
stainless steel
2.2 × 7.7 × 3 m
Kensington Gardens, London

One distinctive aspect of Anish Kapoor’s practice is the use of large-scale, reflective, curved surfaces in public places. Having the viewer reflected in the work creates an attraction and makes them truly **interactive**. These works suggest the organic or **biomorphic** and are simplistic in shape, yet highly alluring. Passers-by see a new perspective on their immediate world, as well as their own image reflected in these distorting surfaces.

These works are highly sensory and interactive, engaging the viewer physically as well as psychologically. Anish Kapoor’s works are unsettling yet beautiful. They involve space yet do not intrude on it. With some of his works, the viewer sees the surrounding landscape upside-down in the light-reflective surface.

In other works the viewer looks into dark, apparently endless cavities or holes of saturated colour (red wax and pure powdered pigment being other favourite media of Anish Kapoor). These richly coloured works were inspired by Kapoor’s early upbringing in India and its spice markets. Anish Kapoor confuses our senses and alters our ways of seeing.

PLATE 13.4.1 *Cloud Gate* has been affectionately named ‘the bean’ for its sumptuous, simple curved shape. It is made from highly polished stainless steel so that it reflects and distorts Chicago’s skyline.

interactive the viewer reacts in a direct way with the artwork or physically alters the artwork in some way
biomorphic having design elements based on patterns or shapes drawn from nature

on Resources

 **Weblinks** Anish Kapoor
 Anish Kapoor — *Cloud Gate*

13.4 Exercise

Learning pathways

■ LEVEL 1

1, 3, 4

■ LEVEL 2

2, 5, 6

■ LEVEL 3

7, 8, 9

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- Receive immediate feedback
- Access sample responses
- Track results and progress



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13.4 EXPLORING AND RESPONDING

1. Describe **PLATE 13.4.1** *Cloud Gate* in your own words.
2. ‘Anish Kapoor confuses the real with the imagined.’ How do you interpret this statement with regard to **PLATE 13.4.1** *Cloud Gate*?
3. Why is scale an important consideration in Anish Kapoor’s work?
4. What type of shape does Anish Kapoor favour?
5. What is your response to Anish Kapoor’s inclusion in this unit on colour and light?
6. Consider how a viewer of Anish Kapoor’s public sculptures might react to his work, as compared to their reaction to a painting on a gallery wall. Look at the scale of **PLATE 13.4.1** *Cloud Gate*.
7. What do you think is the purpose of Anish Kapoor’s work?
8. Write an analysis of **PLATE 13.4.2** *Turning the World Upside Down*, referring to Anish Kapoor’s use of form, shape, scale and materials. How does this work alter the viewer’s way of seeing?
9. Constantin Brancusi’s Modernist sculpture *Bird in Space* (1928) is also a curved shape in polished metal. How has Anish Kapoor worked within this tradition yet made it distinctly contemporary? (*Hint*: Think of the term ‘interactive’.)

Sample responses are available in your digital formats.

13.5 James TURRELL

James TURRELL (b. 1943, American)	
FORM	Installation
CONTEXT	Contemporary American
PRACTICE	Works with light and colour through manipulating space
CONVENTIONS VIEWPOINT PERSPECTIVE	James Turrell does not use conventional media or art forms; instead he challenges our perceptions, giving the viewer sensory experiences.



PLATE 13.5.1 James Turrell
Light installation 2011
at Garage Center for Contemporary Art, Moscow

James Turrell creates installations out of light, using pure light and colour as materials to explore and challenge our assumptions regarding sensation and perception (ways of seeing). It is an art of illusion. He floods spaces with artificial light through hidden openings or designed areas for the viewer to observe the sky or a coloured space in a controlled way.

Being in a James Turrell coloured light space is an almost spiritual, **ethereal** or meditative experience as he focuses the attention of the viewer inward. Often he dissolves the architectural elements of a space by flooding them in a wall of colour, working with optical illusions. Unlike painters and photographers who seek to capture the visible effects of light, James Turrell's interest is with the physicality of light, its actual existence in space. He is interested in how light acts on the intellect, emotions and senses in ways that are mysterious and **intangible**.

The sensory experience is the focus, as James Turrell calls his work 'seeing as feeling'. He makes the sensation of light something quite **tactile**. There is no object or subject matter in his work — just light and space. He will often deprive the senses first in a darkened space, so the low light opens the pupil before the viewer is immersed in light.

James Turrell's **PLATE 13.5.2** *Within without* (2010) was a complex skyspace located in the Australian Garden at the National Gallery of Australia, ACT. As no one image explains this experience and the changing light effects, it is best to conduct an internet search for 'James Turrell *Within without*'.

PLATE 13.5.2 *Within without* was a partly **subterranean** installation that involved space, shape and light. The viewer entered via a long sloping walkway into a large pyramid with red-ochre interior walls. A central rounded mound (an Indian *stupa* structure) was in the centre of a turquoise pond-like water feature. Within the stupa was the viewing chamber, a simple shape open to the sky.

ethereal light and delicate, especially in an unnatural way
intangible unable to be touched; not having physical presence
tactile appealing to the sense of touch
subterranean underground

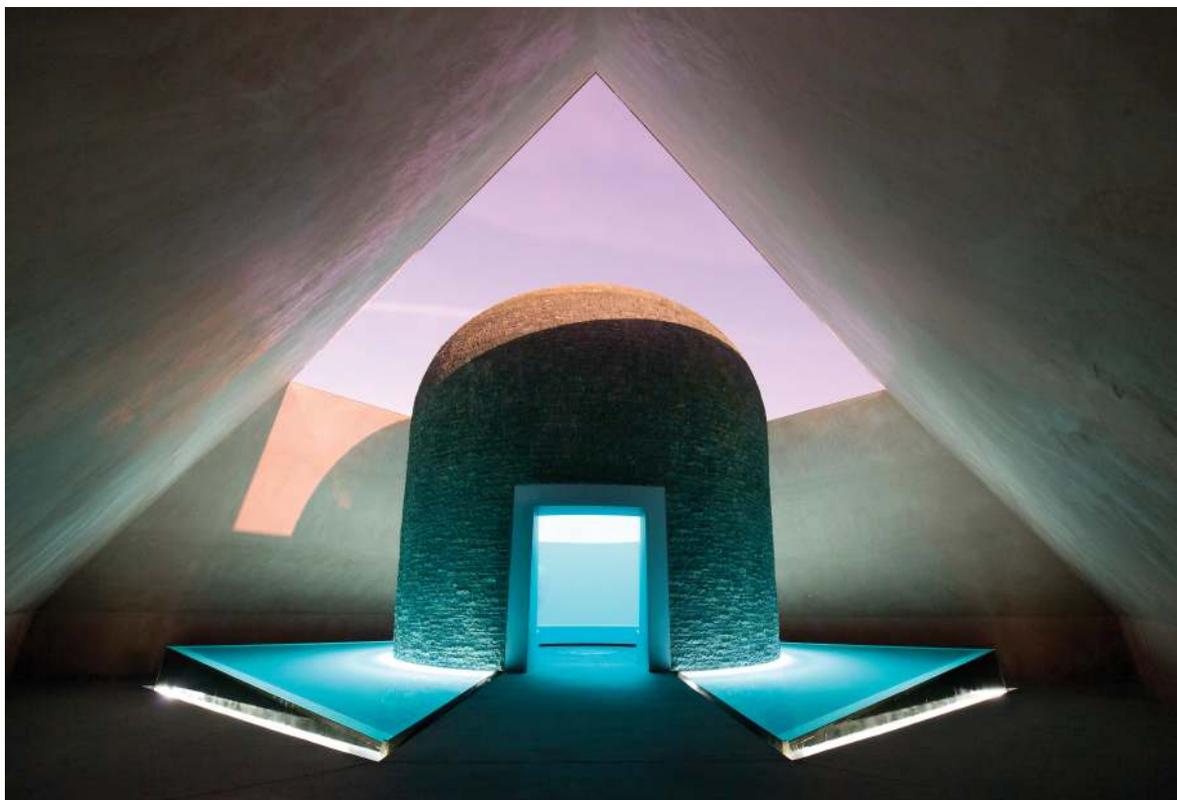


PLATE 13.5.2 James Turrell
Within without 2010
lighting installation, concrete and basalt stupa, water, earth, landscaping
National Gallery of Australia, Canberra. Purchased with the support of visitors to the exhibition
Masterpieces from Paris 2010 © James Turrell Photograph: John Gollings

 **Weblinks** James Turrell
James Turrell — *Within without*

13.5 Exercise

Learning pathways

■ **LEVEL 1**

1, 2

■ **LEVEL 2**

3, 4, 5, 6

■ **LEVEL 3**

7, 8

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- Receive immediate feedback
- Access sample responses
- Track results and progress



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13.5 EXPLORING AND RESPONDING

1. Decide whether the following statements are true or false.

Statement	True or false
a. James Turrell is mainly a painter of skies.	
b. James Turrell's work is an art of illusion.	
c. James Turrell creates installations out of light.	
d. James Turrell is a Modern British artist.	

2. Suggest why seeing a James Turrell artwork would be more exciting in person than looking at a photograph of it.
3. How is James Turrell's work a synthesis (combination) of light, colour and space?
4. Explain how James Turrell's work is a link between architecture, science and painting.
5. Analyse James Turrell's light installation work in **PLATE 13.5.1**.
6. Find another of James Turrell's works, for example:
 - *Air Mass* 1993
 - *Roden Crater*
 - *Wide Out* 1998
 - *Between that seen* 1991
 - *Bridget's Bardo — The Wolfsburg Project* 2009–10.

Compare the viewer's experience of your chosen artwork to that of Anish Kapoor's *Cloud Gate*.
7. Research Dan Flavin (1933–1996), who created light sculptures. Look up his works *Monument 1 for V. Tatlin* (1964) or *Untitled (in honour of Harold Joachim) 3* (1977).
 - a. What did he use to create his artworks?
 - b. How are they a reflection of the 1960s?
8. Research First Nations Australian artist Jonathon Jones's use of fluorescent tube lights in his artworks. Discuss how he uses them to communicate meaning.

Sample responses are available in your digital formats.

13.6 Olafur ELIASSON

Olafur ELIASSON (b. 1967, Danish)	
FORM	Installation
CONTEXT	Contemporary Danish
PRACTICE	Creates sensory experiences for the viewer
CONVENTIONS VIEWPOINT PERSPECTIVE	Olafur Eliasson innovatively breaks the conventions of art, moving away from the idea of an art object to giving new perceptions of the world to the viewer.

Olafur Eliasson transforms our experiences of the space around us through installations of colour, light, shadow, transparency, reflection, mist and water. Mirrors, glass and light projections are used to help create these sensations. His works include light-filled open spaces, built structures and references to landscape. Underlying these works is an interest in perception and theories of colour. Olufur Eliasson highlights the contemporary shift from physical objects to the idea of sensation, at all times being aware of the participant, the viewer. They are highly interactive works, in that they invite us to create meaning from our experiences, to react and consider how we perceive the world.



PLATE 13.6.1 Olafur Eliasson

One-way colour tunnel 2007

stainless steel, acrylic colour-effect filters, acrylic mirrors, paint (black), wire
2.56 × 1.8 × 10.5 m

Installation view: San Francisco Museum of Modern Art, 2007

Photo: Ian Reeves/Courtesy of San Francisco Museum of Modern Art

© 2007 Olafur Eliasson

Olafur Eliasson is very aware of the museum spaces in which he works, at times building structures which alter, turn upside down or magnify spaces, at other times dissolving the space through light or artificial mist. In the *Cubic structural evolution project* (2004), participation involved contributing to building a vast white LEGO metropolis. In his exhibition in Sydney *Take your time* (2009–2010), the viewer entered via a glowing yellow room created with mono-frequency bulbs attached to the gallery ceiling. Titled *Room for one colour*, the intensity of the yellow light soon made the audience aware of the after-effect on the **retina** that produced the colour purple. Moving through the exhibition into **PLATE 13.6.1** *One-way colour tunnel*, a ten-metre high enclosure, the viewer experienced an ever-changing glow that moved through the colour spectrum, further affecting the senses.

Olafur Eliasson is intrigued by colour and light, but he also creates works that involve water such as *Beauty* (1993), consisting of a thin veil of mist seen through spotlights, engaging our senses of touch and even smell (as we remember walking through misty forests or among wet rocks and moss). Olafur Eliasson's works open avenues for understanding ourselves and the world around us and how we negotiate spaces. His art stimulates a heightened sense of self-awareness. We become aware of how we experience our world, moment to moment.

Olafur Eliasson comments on our commercial world and how it is affecting culture and the role of museums. For his Tate exhibition *The weather project*, Eliasson orchestrated the publicity campaign and advertising, realising that the viewer's experience of art is influenced by the museum's press releases, advertising, wall texts and educational programs. His advertising posters featured simple statements about the weather, making no direct comment on the work and allowing the viewer to participate in the experience of the exhibition without preconceived expectations.

retina the coating on the back of the eyeball which receives the image of what you see

on Resources

 **Weblinks** Olafur Eliasson
Olafur Eliasson discusses his work

13.6 Exercise

Learning pathways

■ LEVEL 1

1, 2

■ LEVEL 2

3, 4

■ LEVEL 3

5

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- Receive immediate feedback
- Access sample responses
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13.6 EXPLORING AND RESPONDING

1. Fill in the missing words to complete the following passage.

Olafur Eliasson is intrigued by colour and _____, but he also creates works that involve _____ such as *Beauty* (1993) consisting of a thin veil of _____ seen through spotlights, engaging our senses of _____ and even _____.

2. How do you think you would feel walking through **PLATE 13.6.1** *One-way colour tunnel*?
3. In what ways are technology and our experience of living in a technology-driven world changing how we make art, what we expect from art and what we consider to be art?
4. How is the role of the audience changing with contemporary art such as **PLATE 13.6.1** *One-way colour tunnel*?
5. Think of a highly advertised exhibition you have recently seen in a major gallery. What effect, if any, did the advertising have on your experience of the exhibition? For example, did it raise your expectations or influence the meaning that was communicated by the art?

Sample responses are available in your digital formats.

13.7 Hannah QUINLIVAN

Hannah QUINLIVAN (b. 1993, Taiwanese–Australian)	
FORM	Sculpture, installations, performance
CONTEXT	Contemporary Australian
PRACTICE	Hannah Quinlivan works with line to articulate space extending the practice of drawings into sculpture, installations, neon light and collaborative performance (voice and dance).
CONVENTIONS VIEWPOINT PERSPECTIVE	Hannah Quinlivan works within the conventions of a drawing but pushes its boundaries.

Hannah Quinlivan creates lines that ebb and flow, creating rhythm and a sense of vitality. Through working with layering of lines she also creates friction and by using wire to create three-dimensional lines, she also works with shadows. She says it was a natural progression from sculptural lines to work with self-illuminating lines (LED lighting).

Quinlivan considers drawing to be an unfolding in time, creating motion in space. Lines are stretched as if in slow motion, others compressed. By eliminating colour, she concentrates on how they float in an organic, living quality. Her linear sculptures and installations immerse the viewer in their intrinsic beauty.

Hannah Quinlivan approaches her practice by first looking at the space in which she is exhibiting, then considering the effect she wishes to create for the audience. It is only then that she decides on her materials and scale. Quinlivan exhibits in galleries but has also been involved in public commissioned work, in the landscape as well as architectural spaces, particularly around Canberra (look up the Canberra Light Rail Project).

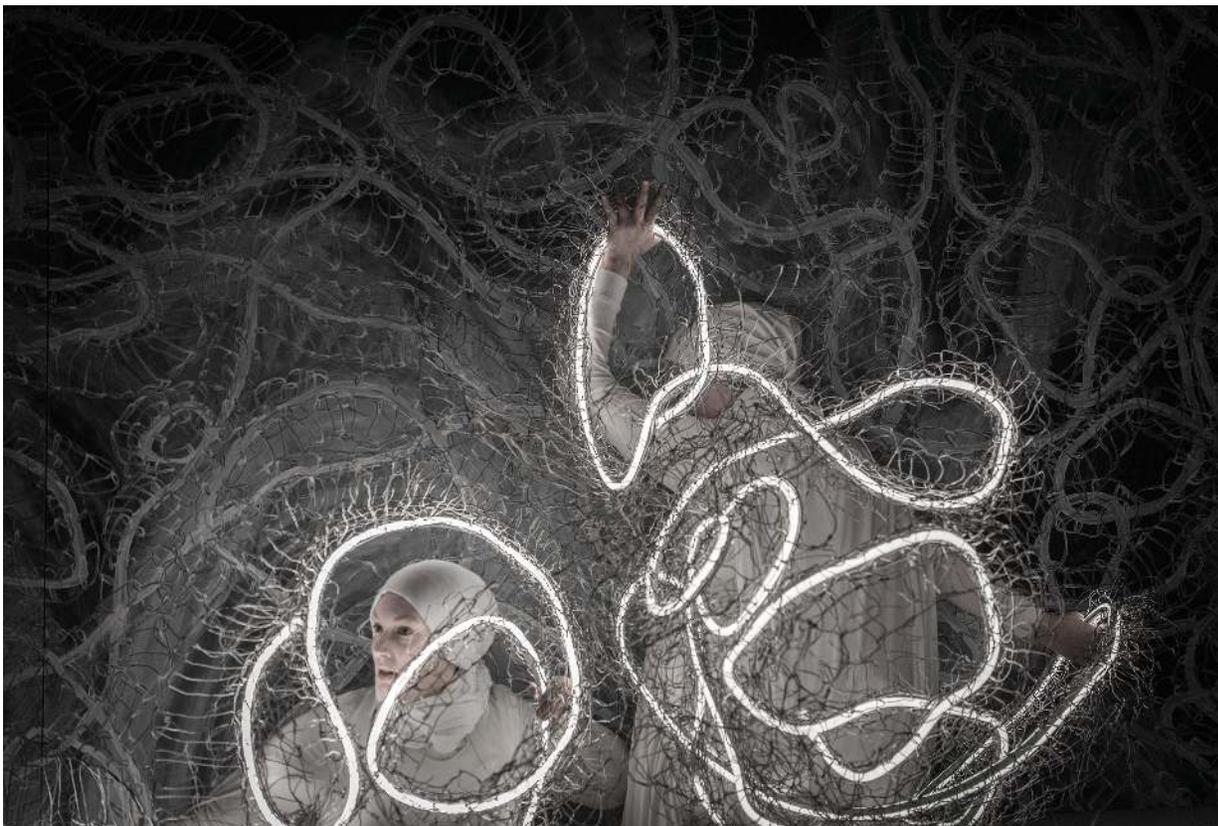


PLATE 13.7.1 Hannah Quinlivan
Travelling Light 2017
performance with Louise Keast and Shikara Ringdahl

Hannah Quinlivan's practice extends to collaborations with singers and dancers, sometimes reacting with and around her work. At other times they seem to dissolve and become part of it, wearing neon-lit outfits. Just as she likes the tactile and fluid nature of the aluminium wire she uses, involving human movement links it to how drawing is the extension of a hand movement or gesture. She relates singing to the rhythm and tone inherent in drawing. Hannah Quinlivan also sees drawing as an expression of the restraints and impulses of emotion.

Although all Hannah Quinlivan's works are basically lines in space, there is great variety within her practice; lines create depth through overlapping on a two-dimensional surface on a wall, others exist as free-standing sculptures, some cascade from a ceiling or entwine around performers. At times they remind us of the controlled patterns of woven nets, of lines spontaneously drawn on a floor or lines in space to walk through, while others remind us of children drawing in the air with sparklers at a birthday party. Similarly, the mood created by these works can be joyous with delicate lines, or a little scary with strong black lines suggestive of a spider's web. All are enticing.

13.7 CREATING AND MAKING

Skills and processes

Take inspiration from the use of line by Hannah Quinlivan, Chiharu Shiota (subtopic 5.11) and Nyapanyapa Yunupingu (subtopic 12.8) to create an artwork in a medium of your choice.

Develop your skills by working in 2D (either using line to scratch back into a surface or layering on top), in sculpture or as a digital work. This could be a collaborative work with fellow students as an installation or could involve the documenting of a performance.

Document your ideas, experiments and decisions, and write a self-reflection on the processes, your successes and what you learned by creating your final artwork.

13.7 Exercise

Learning pathways

■ LEVEL 1
1, 2

■ LEVEL 2
3, 4

■ LEVEL 3
5, 6

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- Receive immediate feedback
- Access sample responses
- Track results and progress



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13.7 EXPLORING AND RESPONDING

1. Write three sentences explaining Hannah Quinlivan's art using three of the following words:

space repetition light shadow movement rhythmic overlay

2. Fill in the missing words to complete the following passage.
Hannah Quinlivan approaches her practice by first looking at the _____ in which she is exhibiting, then considering the _____ she wishes to create for the audience.
3. Write approximately 200 words on the similarities and differences of the use of line as an art element by Hannah Quinlivan and either Nyapanyapa Yunupingu (subtopic 12.8) or Chiharu Shiota (subtopic 5.11).
4. Hannah Quinlivan uses the traditional convention of drawing being a line. How does she use line in innovative ways? (Look also at **PLATE 13.1.1 Travelling Light** in subtopic 13.1.)
5. Conduct an internet search for 'Flinders Lane Gallery Hannah Quinlivan' to see more of her artworks and listen to the artist's talks she gave at her exhibitions. Now write your own explanation of one of her exhibitions, to be published in a catalogue, from the viewpoint of the curator (manager, custodian) of the exhibition.
6. Peter Solness, a contemporary Australian photographer, also uses light as a type of drawing. How is his work similar to and different from Hannah Quinlivan's art-making practice?

Sample responses are available in your digital formats.

13.8 Daniel CROOKS

Daniel CROOKS (b. 1973, New Zealand)	
FORM	Video
CONTEXT	Contemporary artist born in New Zealand; mainly works in Australia, exhibits internationally
PRACTICE	A video artist who exploits the technical possibilities of the medium. The artist is interested in contemporary culture and the urban experience, as well as the randomness and patterns in our environment.
CONVENTIONS VIEWPOINT PERSPECTIVE	Daniel Crooks not only breaks the traditional art conventions of representation but also challenges what we expect from video art with his unique time-splice approach. He gives us a new viewpoint on urban life.



PLATE 13.8.1 Daniel Crooks
Intersection No. 4 (vertical volume) 2008
single-channel high definition digital video
4 minutes 29 seconds
16:9, colour, sound
Courtesy the artist and Anna Schwartz Gallery

PLATE 13.8.1 *Intersection No. 4 (vertical volume)* is a continuation of Daniel Crooks's investigations of the use of **urban**, social spaces from his *Train* series in 2003. He has fractured the images through splicing the digital information, creating a new and complex approach to time.

Daniel Crooks combines technical mastery with a sense of poetry or a human story, while altering our **perceptions**. The presence of people in the environment is suggested rather than the focus of the image. He slows down the pace of how we view the ordinary so that it is transformed into something more memorable, engaging and **elusive**.

urban cities and suburbia; as opposed to country or rural

perception the action of obtaining information through the senses

elusive hard to express or define



PLATE 13.8.2 Daniel Crooks
Static No. 6 2003
DV/DVD
16:9 letterbox, colour, stereo
9 minutes 15 seconds
Courtesy the artist and Anna Schwartz Gallery

In **PLATE 13.8.2** *Static No. 6*, we experience a new type of beauty as the ocean is presented to us in a new form of motion, through the altering of time. The movement seems to occur in contradictory directions. Behind the appearance of turbulence is an order or formula.

In **PLATE 13.8.2**, the *Static* series, rather than recording time Daniel Crooks generates it, forming abstract videos that are **mesmerising**. These works have a beautiful attention to a sense of depth and sumptuous texture. They give the appearance of movement rather than a fractured recording of it.

Daniel Crooks's video works take the viewer through space and time in multiple directions at once. Time and motion are treated in innovative ways, creating new visions that appeal to the mind as well as the eye. His work seems to be a meld of videos seen on internet sharing sites such as YouTube and special effects Hollywood extravaganzas.

Daniel Crooks uses digital non-linear editing programs that place elements on a grid or timeline. The software separates the time of the recording from the time of editing, restructuring time as a map. An additional strand of information instructs other machines as to which time or 'clock' to use in playback. He thus breaks up time to create something that has never existed before. His work relates to our contemporary experience of space and time using digital technologies. Daniel Crooks's highly innovative work presents us with new ways of seeing.

mesmerising completely holding the attention of the viewer

on Resources

 **Weblink** Daniel Crooks

13.8 CREATING AND MAKING

Processes and skills – video

Create a video sequence involving movement in an urban environment; for example, bicycle riders, skateboard riders, trucks, trains. Play with the speed and focus for visual and emotional effects. Complete a self-reflection sheet on your work.

Processes and skills

Create an artwork that explores one or more of the concepts of time, such as the changes that have occurred in the recorders of time (e.g. fob watch, clock, wrist watch, digital clock, smart watch).

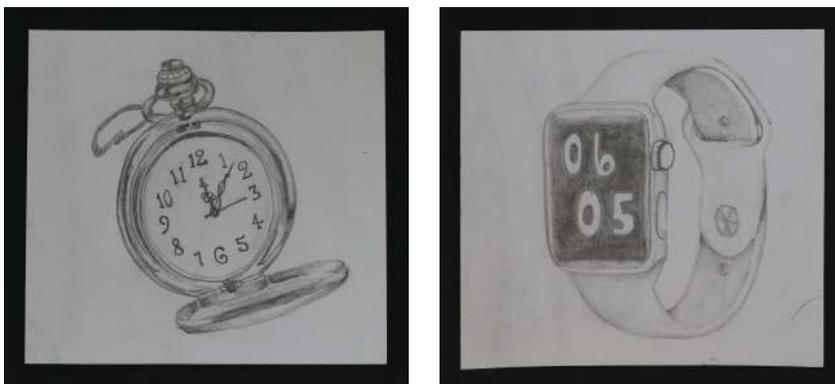


PLATE 13.8.3 Student artwork by Gemma Allen

13.8 Exercise

Learning pathways

LEVEL 1

1, 2

LEVEL 2

3, 4

LEVEL 3

5, 6

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- Receive immediate feedback
- Access sample responses
- Track results and progress



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13.8 EXPLORING AND RESPONDING

1. Fill in the missing words to complete the following passage.
Daniel Crooks's video works take the _____ through _____ and _____ in multiple _____ at once.
2. Identify the differences between the two art forms of painting and video. Consider the experience for the viewer.
3. Explain in a sentence which two concepts from the list below Daniel Crooks tries to alter:

light time emotion nature motion

4. Give your opinion on how the technologies (digital, video) allow Daniel Crooks to give audiences a different experience that would not be possible in a painting.
5. The Futurists (such as Balla and Boccioni) also tried to suggest movement in their art. Research their artworks.
 - a. How do Daniel Crooks's artworks differ from these paintings?
 - b. How does each reflect the society and new technology at the time (the culture)?
6. Doug Aitken is a video artist who is also interested in urban spaces and how they are used. Write an analysis of one of his works and explain any differences in method or approach to that of Daniel Crooks.

Sample responses are available in your digital formats.

13.9 Shaun GLADWELL

Shaun GLADWELL (b. 1972, Australian)	
FORM	Video
CONTEXT	Contemporary Australian
PRACTICE	Video artist interested in urban spaces
CONVENTIONS VIEWPOINT PERSPECTIVE	Shaun Gladwell uses video to explore notions of slowed down time to create an appreciation of movement.

Shaun Gladwell is concerned with movement, time and the way public spaces are disturbed by such pastimes as skateboarding and freestyle bike riders. He suggests that there can be social conflict through such use of urban spaces. Gladwell's art reflects his keen understanding of popular culture and art history.



PLATE 13.9.1 Shaun Gladwell

Broken Dance (Beatboxed) 2012

Two-channel, synchronised video, 16:9, colour, stereo sound

85 minutes 41 seconds

Beatboxers: Marv-ill Superlungs, Belle Ehresmann aka Bellatrix (Boxeles)

Dancers: Ashley Patricks aka Ghost (Soul Mavericks), Lexi Maize, Dannielle Lecointe aka Rhimes Lecointe

Post production: Pundersons Gardens, London

Sound recording: The Songmaker Foundation, London

Sound engineering: Stephen Hallwood

Commissioned by the Art Gallery of New South Wales, Australia

Courtesy the artist and Anna Schwartz Gallery

In his *Maddest Maximus* (2007–2009) work Gladwell referenced the *Mad Max* films and their representation of the brutal clash between machine and the environment. His work is multilayered in meaning, engaging and visually pleasing while culturally relevant to our times.

Shaun Gladwell's street culture artworks reflect his earlier life as a skate champion. Another early interest was science fiction, which has perhaps led to the unnatural speed, illusion and weightless, dreamlike mood of many of his works, particularly his early ones. The fluid, slow pace of his videos is enticing to the viewer.

PLATE 13.9.1 *Broken Dance (Beatboxed)* continues Shaun Gladwell's interest in urban **subcultures** such as skateboarding and trick bike riding. One channel of the video shows the movements of dancers (break-dancing, krumping and whacking) while the other screen (channel) records the vocal percussions of a beat-boxer.

Each video was actually filmed in London at a different time and location, but Gladwell connects them through **synchronisation**. For the exhibition of these works at the Art Gallery of NSW, Gladwell included paintings of video cameras, overlaid with graffiti, thus connecting the tool or process of his art-making with the finished artwork.

Shaun Gladwell challenges the audience to consider the relationships between different art media. His work takes into consideration present and past practices of art and how art is a reflection of culture.

subculture a network of behaviour, beliefs and attitudes existing within and different from a larger culture
synchronisation things happening or made to happen at the same time

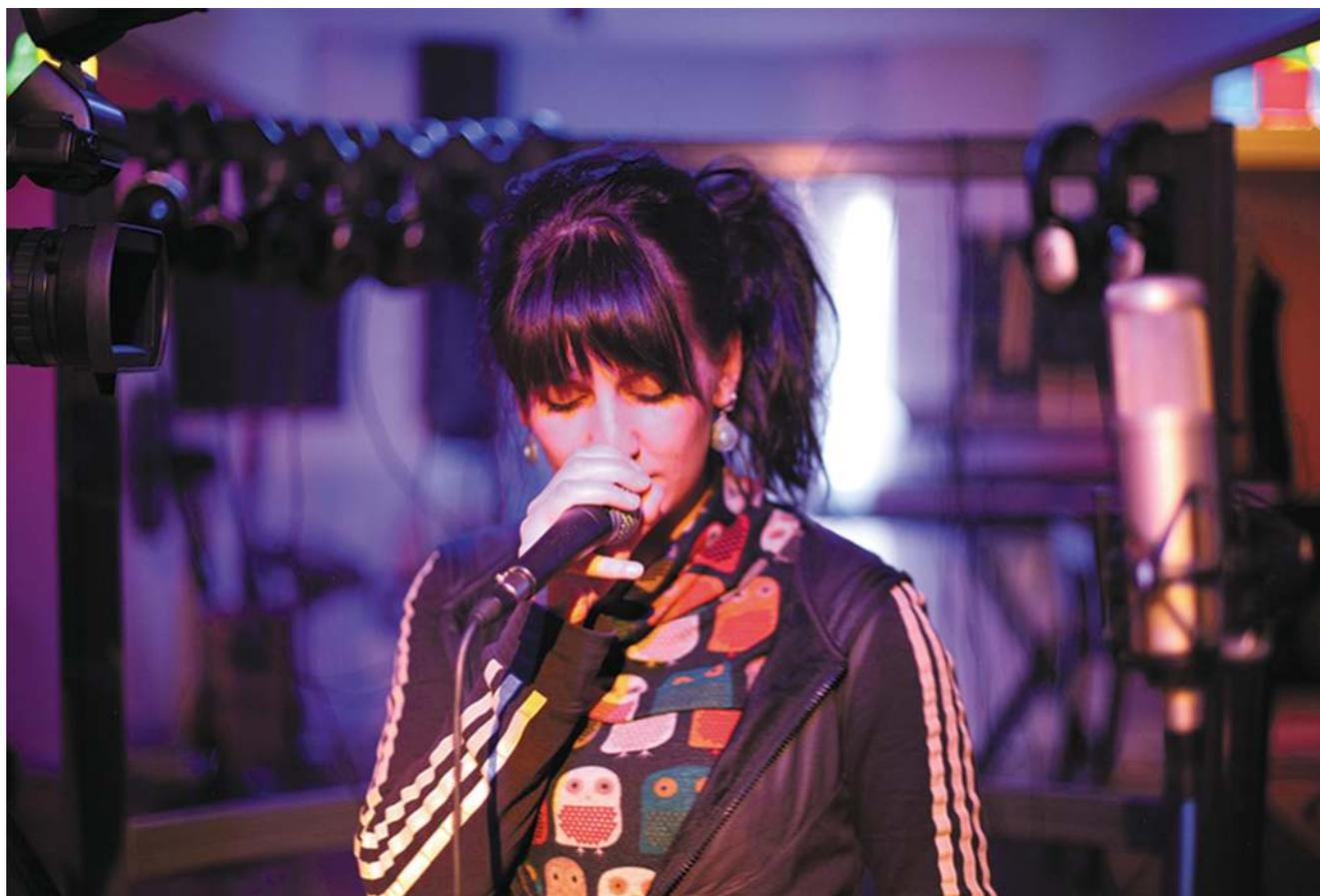


PLATE 13.9.2 Still from *Broken Dance (Beatboxed)*

In **PLATE 13.9.3** *Riding with Death (Redux)*, the concept is humanity, the urban environment and the role of machines, with an underlying question regarding life and death. The title is taken from his 1999 video in which skeletal feet are shown dancing alongside real feet on a skateboard.

Shaun Gladwell has refined these themes over the years, adding to the speed and sense of risk, as well as skill: from skateboard to free-riding bike to motorbike, fast cars and now the ultimate speed machine, a military jet fighter (*I Also Live at One Infinite Loop*, 2011). As the plane spins and we see one camera pointing at another camera, reality is questioned.

Video art emerged in the 1960s (one of the earliest artists to use video was Nam June Paik), but digital art is now part of many artists' art-making practice (see teamLab, subtopic 6.9) and is displayed in most public institutions.



PLATE 13.9.3 Shaun Gladwell

Riding with Death (Redux) 1999–2011

digital video transferred from VHS 16:9 transferred from 4:3, black and white, sound

4 minutes 57 seconds

Courtesy the artist and Anna Schwartz Gallery

on Resources



Weblinks Shaun Gladwell
Shaun Gladwell — *Pacific Undertow*
Shaun Gladwell — *Midnight Traceur*

13.9 CREATING AND MAKING

Processes and video skills

As a group, video the movement of people within the school.

Concentrate on filming students going in and out of doorways to classrooms and up and down stairs.

Try unusual camera angles and movements such as:

- panning — swivelling a camera horizontally
- tilting — rotating a camera up and down from a fixed position
- zooming — moving towards or away from the subject
- tracking — following the movements of someone or something.

Experiment with slowing down the time or speeding up the action.

Use colour grading — applying a particular colour to achieve a particular mood (such as green for a science-fiction look, pink for a happy mood, black and white for a serious tone or sepia for an old-fashioned appearance).

Add a soundtrack that will help reinforce the mood you're trying to create.



PLATE 13.9.4 Changing the colour of a video can affect the mood.

13.9 Exercise

Learning pathways

■ LEVEL 1

1, 2

■ LEVEL 2

3

■ LEVEL 3

4

These questions are even better in jacPLUS!

- Receive immediate feedback
- Access sample responses
- Track results and progress



Find all this and MORE in jacPLUS



13.9 EXPLORING AND RESPONDING

1. Do you think a present-day audience is more comfortable seeing art on a screen than viewing a traditional painting? If so, why?
2. Refer to **PLATES 13.9.1** and **13.9.2** *Broken Dance (Beatboxed)*. Explain the use of colour and what kind of mood it creates.
3. Research Shaun Gladwell's *Double Linework* (2000) and write an analysis of this video. Consider the following:
 - a. What do you see? What is the focus of the imagery?
 - b. What is the mood?
 - c. Has the timing been altered — the motion slowed down or fused, for example?
 - d. Is the focus sharp? Has he used any special effects?
 - e. What do you think the meaning or intention is?
 - f. How would an audience react?
4. Access the **Shaun Gladwell — *Midnight Traceur*** and **Shaun Gladwell — *Pacific Undertow*** weblinks in your Resources panel to watch the interview and excerpts.
 - a. What do you learn about Shaun Gladwell's art-making practice from these interviews with the artist?
 - b. Seeing a video artist's work on YouTube lets you see the movement and sequence of video art but what more might you gain by seeing it exhibited in a gallery?

Sample responses are available in your digital formats.

13.10 Review

13.10 CREATING AND MAKING

1. Practise using light to enhance your art.

STEP 1 Create a sculpture using cane or wire from triangular shapes in different sizes.

STEP 2 Fill the triangles with different coloured cellophane to create a similar effect to Olafur Eliasson’s *One-way colour tunnel* (**PLATE 13.6.1**).

STEP 3 Put battery tealights or LED candles inside; even a torch will do.

STEP 4 Take photographs from different viewpoints. Mount the images as a series.

2. Darken a room and use torches or party sparklers to create beams of light on the ceiling. Video the movement of lights. Use Hannah Quinlivan’s art as inspiration.

13.10 Exercise

1. Identify three new approaches and art forms you have discovered in this topic.
2. Select an artwork from this topic that you think uses light in an interesting way.
 - a. Describe the image.
 - b. Explain how the artist has used light and the effect it has created.
3. Match the artist with their approach/art-making practice.

These questions are even better in jacPLUS!

- Receive immediate feedback
- Access sample responses
- Track results and progress



Find all this and MORE in jacPLUS



Artist	Approach/art-making practice
a. Shaun Gladwell	i. time-splice
b. Claude Monet	ii. strong tonal contrast of light
c. James Turrell	iii. reflected light on curved surfaces
d. Olafur Eliasson	iv. sensory experiences, including coloured light
e. Hannah Quinlivan	v. interested in effect of sunlight
f. Michelangelo Caravaggio	vi. designed spaces to view light and colour
g. Anish Kapoor	vii. drawings in light
h. Daniel Crooks	viii. public activities — slowed down time

Sample responses are available in your digital formats.

UNIT

7

Symbols and cultural identity

LEARNING SEQUENCE

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UNIT OVERVIEW

Symbols in art are a means of universal communication but can also convey self-identity, as well as religious and cultural concerns. We investigate how artists express their intentions by developing personal symbols. National identity and Asian and First Nations Australian perspectives are often represented through symbols. Being able to use and interpret symbols offers you a wider world view, and an understanding of artists’ impacts on and contributions to social, cultural, environmental and historical issues, as well as their attitudes, values and beliefs.

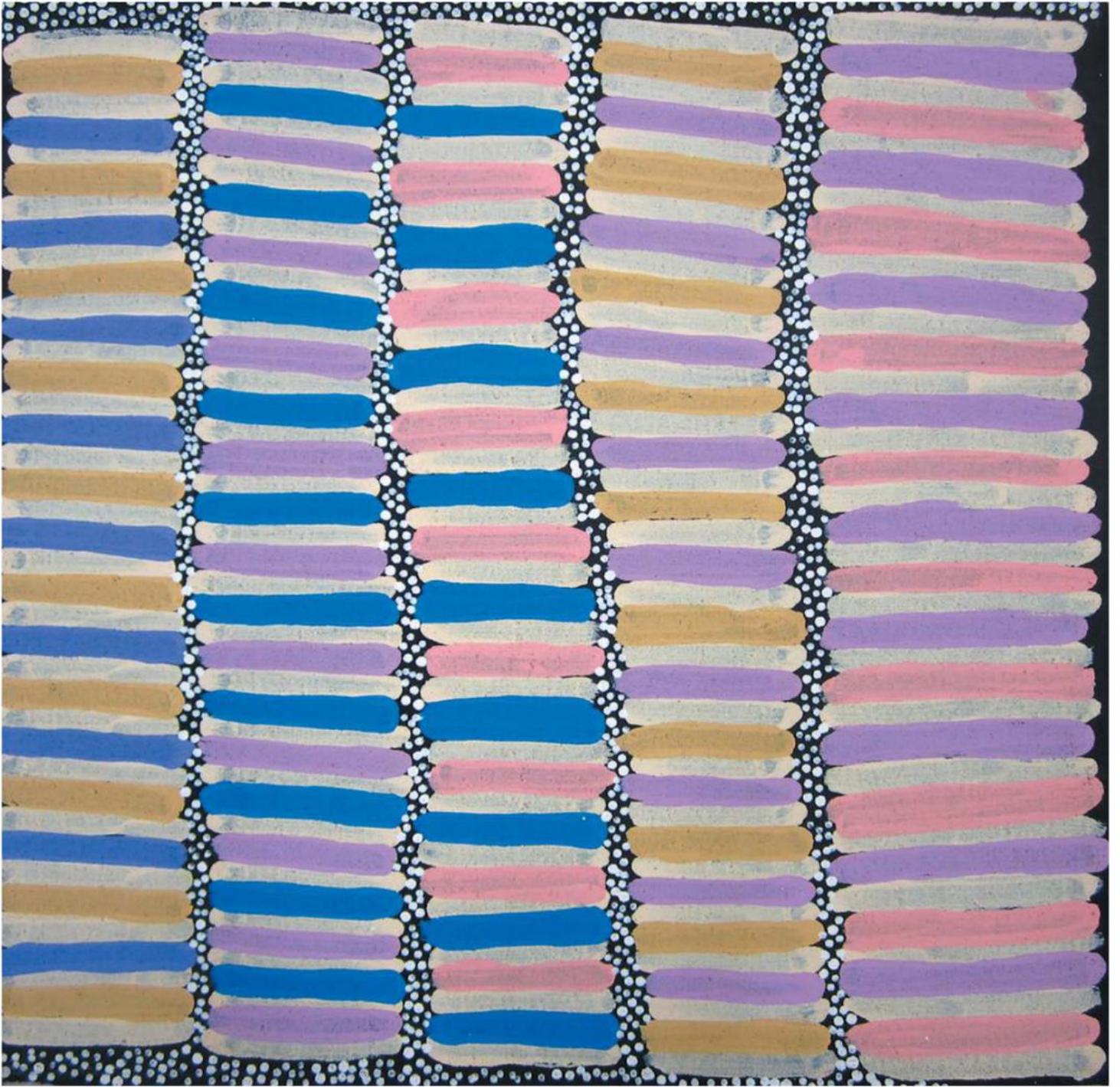
The design process is an important part of developing symbols and identity. Similarly, graphic design, including logos and packaging, employs symbolism to establish branding and marketing philosophies based on the signature strengths of the company.

Companies will often develop their own symbol, which becomes their logo. Once a logo becomes well known, the public will instantly identify a particular design with the company it symbolises or represents. The most well-known logos globally are perhaps the Coca-Cola logo and McDonald’s ‘golden arches’.

Research the history of the Coca-Cola logo and the shape of the bottle. It is also interesting to note how artists have used this logo as a sign of western commercialism and its impact on their Asian cultures. Ai Weiwei, a Chinese artist, uses the Coca-Cola logo on traditional Chinese ware as a symbol of change within his country.

Nancy Petyarre
Awelye (Body Painting) A12136
 acrylic on linen
 60 × 60 cm

Reproduced with permission from Aboriginal Artists Agency
 Image courtesy Muk Fine Art



14 Personal symbols

14.1 Overview

Artists often use symbolism, which is when symbols are used to represent ideas or qualities. For example, colours can symbolise different things in different cultures or could be used to represent mood or a mental state. Some symbols we associate with nature, such as a bud meaning new life, or the stages of the moon representing the life cycle.

Artists often develop their own unique style or set of symbols to communicate (their visual language).



PLATE 14.1.1 Marion Borgelt
Sol Y Sombra: Tondo No. 4 2021
oil, canvas, timber
Ø 42 × 7 cm

14.2 Jean-Michel BASQUIAT

Jean-Michel BASQUIAT (1960–1988, American)

FORM	Painting
CONTEXT	American Modernism — concurrent with Pop Art
PRACTICE	Graffiti artist who moved to paintings and exhibited in galleries, rising to considerable fame
CONVENTIONS VIEWPOINT PERSPECTIVE	Jean-Michel Basquiat was an African-American painter who broke conventions, not only as a black artist but through his subject matter. His viewpoint is personal, creating naïve drawings and text to create racial awareness.



PLATE 14.2.1 Jean-Michel Basquiat

Famous Moon King 1984–1985

oil paint, acrylic, canvas

180 × 261 cm

Jean-Michel Basquiat's paintings are full of **symbolism**, text, diagrams and **figurative** elements, exploring his personal identity and racial issues, as well as reflecting the primary influence of his earlier involvement in graffiti.

symbolism a representative image; either one that is universally accepted or a personal image created by the artist to have a specific meaning or association
figurative representing by means of a figure or likeness

14.2 Exercise

Learning pathways

LEVEL 1

1, 2, 3

LEVEL 2

4, 5

LEVEL 3

6, 7

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- Receive immediate feedback
- Access sample responses
- Track results and progress



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14.2 EXPLORING AND RESPONDING

1. Look for any words in **PLATE 14.2.2** *Notary* that suggest to you something ‘ugly’ or negative.
2. What mood and meaning is created by the inclusion of text (words) in **PLATE 14.2.2** *Notary*?
3. How is Jean-Michel Basquiat’s text personal?
4. Access the **Untitled, 1981 (Skull) – Jean-Michel Basquiat** weblink in your Resources panel. Investigate Jean-Michel Basquiat’s artwork *Untitled, 1981 (Skull)*, and identify how he symbolises himself.
5. What evidence do you see in Jean-Michel Basquiat’s paintings and their titles to suggest that he was concerned with racial issues? (Conduct an internet search to find more of his artworks.)
6. Jean-Michel Basquiat had a large collection of art books and is said to have been influenced by Picasso (subtopic 1.4) and Cy Twombly (subtopic 8.4). What possible influences from these artists can you see in his work?
7. Refer to **PLATE 14.2.3** or conduct further research on Keith Haring, who was a graffiti artist at a similar time to Jean-Michel Basquiat. Are there any similarities in style between these two artists?



PLATE 14.2.3 A Keith Haring artwork

Sample responses are available in your digital formats.

14.3 Yayoi KUSAMA

Yayoi KUSAMA (b. 1929, Japanese)

FORM	Installation/performance art
CONTEXT	Modern to contemporary — Japanese but exhibits internationally
PRACTICE	Has worked in performance, installation, painting and sculpture. Infinity is her main concept, dots her signature symbol.
CONVENTIONS VIEWPOINT PERSPECTIVE	Yayoi Kusama often breaks conventions, working from her unique personal vision.



PLATE 14.3.1 Yayoi Kusama

Kusama standing inside the *Infinity Mirror Room – Phalli's Field*, 'Floor Show', Richard Castellane Gallery, New York, 1965

Courtesy David Zwirner, Victoria Miro Gallery, Ota Fine Arts, Yayoi Kusama Studio Inc.

© Yayoi Kusama

Yayoi Kusama's art is derived from deep within the self, as she draws upon her mental, emotional and physical experiences. Hers is an art developed to represent and reproduce her obsession with patterns that began with hallucinations she experienced as part of her rare mental illness.

Central to Yayoi Kusama's work since the late 1950s has been a covering of red polka dots, which the artist first experienced during childhood hallucinations and with which she has been obsessed ever since. Spilling across canvases, sculptures and installations, sometimes shop mannequins, and even the artist's body and clothing she has designed, these dots and whorls differ in tone and character, from strong colours to delicate shades of white-on-white. A pumpkin is another distinctive symbol of her art-making, generally partly covered in black dots.

Yayoi Kusama was raised beside a plant nursery in rural Matsumoto in Japan. The experience of growing up near fields of blossoming flowers instigated Kusama's connection to nature. Brightly coloured dotted flowers are another of Kusama's personal symbols, as seen in **PLATE 14.3.2** *Flowers That Bloom Tomorrow* and *Flowers that Bloom in the Cosmos* 2022, which was commissioned for the Sydney Modern Project, Art Gallery of New South Wales.



PLATE 14.3.2 Yayoi Kusama

Flowers That Bloom Tomorrow 2011

fibreglass reinforced plastic, metal, urethane paint

285 × 235 × 108 cm

Installation, Frieze Art Fair, London, 2012

Courtesy David Zwirner, Victoria Miro Gallery, Ota Fine Arts, Yayoi Kusama Studio Inc.

© Yayoi Kusama. Photography © Stephen White

During the late 1960s in New York she staged a number of ‘body festivals’ or happenings: what we now refer to as performance art. These ‘happenings’ involved inviting the audience to join in and ‘obliterate themselves with polka dots’. With these works she brought high art to the masses and attracted media coverage of herself. She began to be referred to as the media art queen, rivalling even Warhol in his search for celebrity status. Kusama attracted some harsh criticism from art critics at the time for this ‘crossing of boundaries’ into commercialism.

Artist's statement

‘Art is all and everything for me. It is an extension of myself and, without my presence, it is lost. I have continued all my life to work hard, creating something new every day in an **avant-garde** manner ... Nothing is ugly because everything has meaning. I create art in search of what I am.’

Source: Yayoi Kusama at age 71 while exhibiting in the Sydney Biennale, quoted in *Bazaar* May 2000 by Louise Upton.

Illusion or changing the viewers’ **perceptions** is a preoccupation with Kusama. She does this through the use of mirrors or interactive spaces. Yayoi Kusama invites the audience to share her experience, drawing them into her hallucinatory world.

She began by drawing dots over her drawings at an early age, then later in New York she created paintings in repetitive looped patterns which she called ‘infinity nets’. Kusama also created soft sculptures, transforming everyday objects such as ladders, chairs, shoes and famously a rowing boat, into installation works.

The artist has produced a vast photographic record, performing in and interacting with her work. Performance work, installations and sculptures form the major part of her practice. More recently, Kusama invites the audience to help create her works, supplying them with dots to cover certain surfaces and objects.

avant-garde striving to be new, ahead of time, different
perception the action of obtaining information through the senses

Artist's statement

Kusama has claimed in several statements and interviews that her work is related to her mental problems — her life of recurring hallucinations that drove her to paint and generated what she called her unique practice of ‘obsessional art’.

Referring to an early pencil drawing, made at age twelve, of her mother, clad in kimono with an overlay pattern of dots: ‘I don’t know whether the dots are part of her or me — it’s an illusion. It is about how I wanted to eliminate my mother or erase myself. Because of society’s expectations.’

Source: *Art and Text* 49, 1994, page 50.

Artist's statement

‘Before I was even 10 years old, the motif of an infinite polka dots and an infinite net — an infinitely expanding vision — was already drawn in my sketchbook ... The infinite net at some point spread out from sketchbook and developed into sculpture that multiplied in space as a whole.’

Source: Yayoi Kusama, 1988 Obayashi Corporation Head Office, Art Project Catalogue.

on Resources

-  **Weblinks** Yayoi Kusama (1)
Yayoi Kusama (2)
Yayoi Kusama interview

Summer 2012 limited-edition collection by Louis Vuitton

Yayoi Kusama's art is unique, incorporating her own personal symbolism. Hers is an easily recognisable style, which is why in 2012 the Louis Vuitton fashion house began working with Kusama on a range of fashion wear and accessories in homage to this artist.



PLATE 14.3.3 Yayoi Kusama
Louis Vuitton New Bond Street Maison, London, 2012
Courtesy Louis Vuitton
© Louis Vuitton

Yayoi Kusama is one of only a select few artists (another is Jeff Koons) over the years who have collaborated with this fashion label. The range was launched following Kusama's Tate Modern exhibition, which also travelled to:

- Museo Nacional Centro de Arte Reina Sofia in Madrid
- the Centre Pompidou in Paris
- the Whitney Museum of American Art in New York.

'Japanese artist Yayoi Kusama injects graphic colour into Louis Vuitton accessory icons covering everything from sunglasses to Speedy bags with her famed infinity polka dot print. In the windows of Louis Vuitton stores around the world a life-sized wax figure of the flaming red-haired artist stood guard over her sell-out spotty collection from New York's Fifth Avenue to London's Bond Street.'

Source: Katrina Israel, fashion writer.

14.3 CREATING AND MAKING

Processes and skills — design

Look at the information on Yayoi Kusama and how her art has influenced a range of fashion goods. Choose an artist you admire and design one item (e.g. lamp, chair, handbag) that reflects the style of your chosen artist.

14.3 Exercise

Learning pathways

LEVEL 1

1, 2, 3

LEVEL 2

4, 5, 6

LEVEL 3

7, 8, 9

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- Receive immediate feedback
- Access sample responses
- Track results and progress



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14.3 EXPLORING AND RESPONDING

1. Fill in the missing words to complete the following passage.

Illusion or changing the viewers' _____ is a preoccupation with Yayoi Kusama. She does this through the use of _____ or _____ spaces. Kusama invites the _____ to share her _____, drawing them into her _____ world.

2. Decide whether the following statements are true or false.

Statement	True or false
a. Lines and textures are Yayoi Kusama's main art elements.	
b. As a child, Yayoi Kusama saw dots before her eyes.	
c. Polka dots, pumpkins and flowers are Yayoi Kusama's main symbols.	
d. Infinity, repetition and dots are Yayoi Kusama's personal art style or symbols.	

3. How does Yayoi Kusama create a sensation of 'infinity' and what effect does it have on the audience?
4. How is Yayoi Kusama's art an excellent example of personal symbolism?
5. Discuss the use of repetition in Yayoi Kusama's art-making.
6. What relationship do you see between Yayoi Kusama's sculpture **PLATE 14.3.2** *Flowers That Bloom Tomorrow* and the display window of Louis Vuitton (see **PLATE 14.3.3**)?
7. Conduct an internet search for Yayoi Kusama's sculptures including the 2022 work *Flowers that Bloom in the Cosmos*, a sculpture over four metres in height, commissioned for the new building at the Art Gallery of NSW, Sydney Modern. Discuss Kusama's approach to shape in sculpture.
8. Find two other works by Yayoi Kusama involving dots in other colours. Write your analysis of them and how you would feel standing in these rooms.
9. Red has become the signature symbol for Yayoi Kusama. Suggest why you think an artist would have a signature colour rather than using many colours.

Sample responses are available in your digital formats.

14.4 Marion BORGELT

Marion BORGELT (b.1954, Australian)

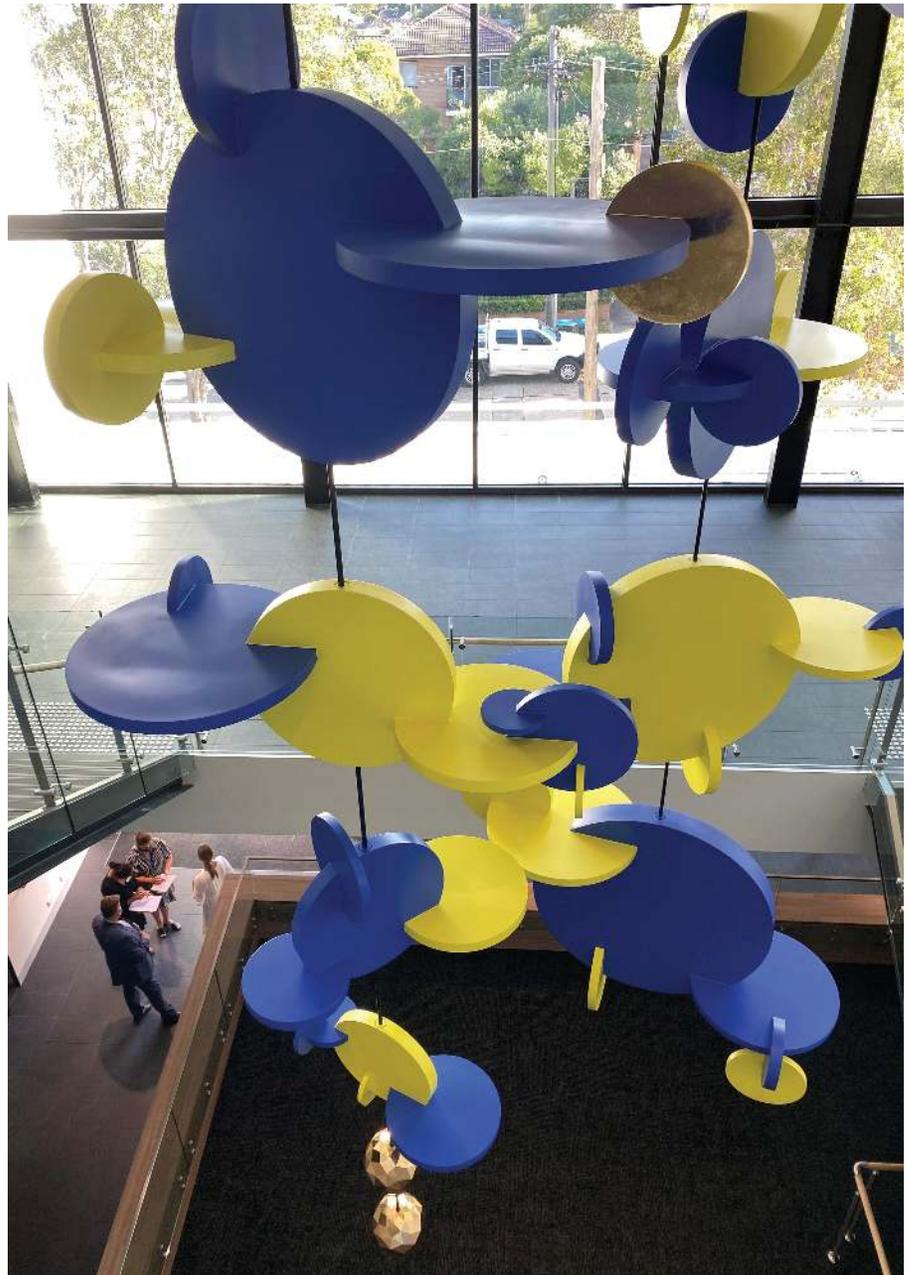
FORM	Site-specific sculpture
CONTEXT	Contemporary Australian
PRACTICE	Distinctive for its refined surfaces and use of symbols linked to life cycles and cosmology. The artist's work includes abstract sculptures and paintings.
CONVENTIONS VIEWPOINT PERSPECTIVE	Marion Borgelt works within the conventions of abstract art, using symbols and colour as the main visual language. Her works have a strong connection to nature, either from a universal perspective of cosmology or life cycles.

Marion Borgelt has an extensive career of private art gallery exhibitions, is in public museum collections and has been involved with many public commission works.

Borgelt's site-specific, suspended **kinetic** sculpture **PLATE 14.4.1** *Ad Astra (Reach for the Stars)* was created as a response to a particular brief for the planned space in an open stairwell at the entrance of a new Performing and Aquatic Centre at St Catherine's School, Sydney.

The work is both a powerful statement of the school's values (Service, Integrity, Respect, Resilience and Relationships), and an impressive artwork suited to the space, appealing to a wide audience.

PLATE 14.4.1 Marion Borgelt
Ad Astra (Reach for the Stars) 2021
8460 × 3550 × 850 mm
machined PVC foam discs,
polyurethane, aluminium
rods, hand-gilded solid steel
faceted spheres, electroplated
aluminium leaf



kinetic moving

There is a purity in the use of simple disc shapes and a bold two-colour palette in **PLATE 14.4.1** *Ad Astra*, but the symbolism, thought processes and construction considerations were complex.

The two 'arms' or suspended forms of the work slowly move according to wind currents, increasing the connection between the two. It is symbolic of relationships and connections between people, the building blocks of a community.

The choice of colours (deep ultramarine blue and bright citrus yellow) is influenced by the stars of the Southern Cross on St Catherine's crest. The polished bronze orbs weighting the sculptural parts and adding an accent (this colour is repeated in small discs hanging down to give unity) to the limited colour scheme are also symbolic of celestial bodies.



PLATE 14.4.2 Marion Borgelt
Sol Y Sombra: Tondo No. 4 2021
oil, canvas, timber
Ø 42 × 7 cm

These orbs are a metaphor for striving high to achieve — a suitable symbol for a school and, in fact, the title of the work relates to the motto of Marion Borgelt's own school.

The two suspended forms are connected to a central axis using a concealed swivel mechanism that enables each group to rotate independently. This slowly alters the relation between the two, symbolising a constantly changing force and forming different configurations. The dimensions of the pieces and the relationships between them are based on the **golden mean or ratio**, reinforcing its link to the perfect balance and sense of harmony found in nature.

Artist's statement

'From this perspective, we can visualise our planet and the numerous communities that exist each formed by individuals who relate to one another based on different interests, value systems, religions, race and common ground.' (Concept statement by Marion Borgelt for this commission piece)

This work, like many of Marion Borgelt's artworks, has a link to the personal yet represents universal concepts. Her artworks include both painting and sculpture, at all times working with a refinement of surface (wax overlays, gold leaf, blown glass) and a meticulous attention to detail and finish. The layering of her meaning often suggests tension between forces and surfaces, her main imagery relating to life rhythms and lunar cycles. **PLATE 14.4.2** *Sol Y Sombra: Tondo No. 4* is an example of Marion Borgelt's shaped canvas paintings. We are optically mesmerised and drawn into the centre by the concentric circles of softly blended colour — yellow and purple being opposites on the colour wheel.

golden mean or ratio a ratio of one part to another to create a sense of perfect balance or visual harmony (a mathematical ratio developed in classical times)

14.4 Exercise

Learning pathways

LEVEL 1

1, 2

LEVEL 2

3, 4, 5

LEVEL 3

6

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- Receive immediate feedback
- Access sample responses
- Track results and progress



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14.4 EXPLORING AND RESPONDING

1. **MC** The colour scheme of **PLATE 14.4.1** *Ad Astra* symbolises:
A. sea and sand.
B. poppies and cornflowers.
C. stars and sky.
D. school colours.
2. Write an analysis of Marion Borgelt's suspended sculpture **PLATE 14.4.1** *Ad Astra* in three sentences. You might like to include some of the following words:

purity repetition balance interconnecting rhythm abstract

3. What are the main universal concepts of Marion Borgelt's work as a whole?
4. Identify what the two suspended forms in **PLATE 14.4.1** *Ad Astra* symbolise.
5. Look at Marion Borgelt's work **PLATE 14.4.2** *Sol Y Sombra: Tondo No. 4*. Explain any similarities in approach you see between this work and **PLATE 14.4.1** *Ad Astra*.
6. Conduct online research to investigate other artworks by Marion Borgelt, then write at least three sentences to describe her art practice.

Sample responses are available in your digital formats.

14.5 Guan WEI

Guan WEI (b. 1957, Chinese)	
FORM	Painting
CONTEXT	Guan Wei is a contemporary artist, working in both China and Australia.
PRACTICE	Paintings and ceramics incorporating wisdom, knowledge and humour
CONVENTIONS VIEWPOINT PERSPECTIVE	Guan Wei carries on the Chinese respect for nature (he was trained in traditional painting and calligraphy from age five), at times working within the format of landscape scrolls, but creates personal symbols and imagery.



PLATE 14.5.1 Guan Wei's art aims to create harmony, to resolve tensions between human beings and nature, between human beings and objects and among individuals and cultures.

Guan Wei creates mainly paintings but also ceramics, creating narratives with his unique visual language. He tries to emphasise three elements in his work: wisdom, knowledge and humour.

Guan Wei believes people need wisdom to choose from many different cultural traditions, knowledge is the key to open our minds to the diversity of the world and humour is necessary to comfort our hearts.

Guan Wei uses symbols to comment on the contemporary world condition, seen through his mixed cultural experiences. Scientific, environmental and social histories are cleverly narrated using visual symbols, hints, **metaphors** and puzzles. They are intended to be open to interpretation. For example, in the *Bird Island* series, we see First Fleet boats as well as asylum-seekers. The kookaburra and cockatoo are obvious Australian icons, but this is mixed with the eastern lotus flower and calligraphy.

When his figures are historical, they are generally represented as black silhouettes. The almost cartoonish rounded floating figures and simplified clouds have become Guan Wei's unique, easily recognisable personal symbols in his paintings.

metaphor an image where one thing is said to be another

If you look carefully, you will see that Wei's pale pink people have no mouths due to his experiences in China when no-one had the right to speak out or protest. Similarly, his figures have only one eye open, since what he had seen was not always pleasant, thus the closed eye can look inward.

In Taoist philosophy, only one eye needs to look on the external world, while an inner eye may focus on the interior self, thus uniting two kinds of vision and creating harmony and balance within the individual. Their gestures, particularly the hands of his figures, are eloquent, suggestive of the graceful movements in Chinese dance.

An intriguing technique Guan Wei uses is to outline his figures with two or three shades of colour, adding to the individuality and complexity of his work. Guan Wei often works in a series of scroll-shaped canvases suggesting a narrative. Although there are visual links across the panels, they are not one painting divided into, for example, three or four.

Guan Wei suggests histories, conflicts and relationships within society, but these confronting issues are represented with humour and whimsy. His work has multiple layers of interpretation. Guan Wei's art reflects his Chinese heritage and his interactions with western culture but it is also evidence of his keen powers of observation of contemporary life and the sensitive issues of cultural identity, **assimilation** and immigration.

When Guan Wei depicts white clouds, blue seas and beaches, he is thinking of his peaceful time in Australia (such as in his *Play on the Beach Series* 2011). Even his inclusion of animal life such as dragons, mixes past myths of China with present-day beasts, such as crocodiles and giraffes as they romp through the dark sky and stars in *Twinkling Galaxies* 2012. Guan Wei combines the beautiful with the sacred and fantastical, while also addressing serious issues of historical injustice and cultural differences.



PLATE 14.5.2 Guan Wei
The Enchantment No. 11 2012

acrylic on linen
100 × 180 cm

Image courtesy of the artist and ARC One Gallery, Melbourne

assimilation the act of absorbing something into the system or culture

14.5 CREATING AND MAKING

Processes and skills

Create an artwork based on your identity through the use of symbols. You may like to transform an object such as a drawer or box, or work within the shape of a particular object such as a shoe or a musical instrument.

Consider what your own personal symbols are — what identifies you, your culture, hobbies and interests, or what objects in your house are special to you. You could use lines or symbols from a poem, play or song that has meaning to you or a map of a particular place.

To help you organise your ideas, answer the following:

- What is a symbol and why are they effective?
- Name three symbols of Christianity.
- Draw two symbols from another religion/belief and explain their meaning.
- Draw three symbols that represent family and community; for example, a Scottish tartan.

14.5 Exercise

Learning pathways

LEVEL 1

1, 2, 3

LEVEL 2

4, 5, 6

LEVEL 3

7, 8, 9

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- Receive immediate feedback
- Access sample responses
- Track results and progress



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14.5 EXPLORING AND RESPONDING

- Identify two symbols that refer to:
 - Australia
 - China
 - the world.
- Decide whether the following statements are true or false.

Statement	True or false
a. Guan Wei paints clouds realistically.	
b. Guan Wei works from a viewpoint of anger.	
c. Guan Wei's work is only concerned with the present.	

- Express your reaction to Guan Wei's work. Do you think his works are humorous, witty or serious? Why?
- Consider the experiences of living in a new country. How has Guan Wei communicated some of these experiences in his work?
- What are some of the Asian influences you can see in Guan Wei's work?
- Choose three symbols or symbolic images in Guan Wei's art. Explain their possible meaning or significance.
- Suggest how artists like Guan Wei might change Australian audiences' views of Asian art.
- Guan Wei says painting should not only be visually pleasing but should raise questions and inspire thought. What are some of the questions he poses in his art?
- Research the Asian collections in your state art museum. What are the main art objects shown and to which major beliefs and countries do they relate? Organise your research into a three-column table, with columns headed Country, Objects and Belief/faith.

Sample responses are available in your digital formats.

14.6 Review

14.6 CREATING AND MAKING

1. Create your own personal symbol by using your initials in a creative way. Consider that this logo could be printed on a T-shirt to promote your fashion label.
2. Create a drawing of a shoe. Cover it in objects (animals, patterns, flowers, insects and so on) that represent your personality and interests.
Colour in the background with your favourite colour.
3. Choose an animal that suits your mood or personality. For example, are you feeling like a timid mouse, a ferocious tiger, a proud lion or a curious kitten?
Paint or draw the animal but dress it in clothes that you would wear or have it eating your favourite food to add a humorous twist. This task could be created using Photoshop layers or as a digital drawing.



PLATE 14.6.1 Student artwork by Sky Cohen

14.6 Exercise

1. Select an artwork that appeals to you, by an artist from this topic.
 - a. Describe the artwork.
 - b. Discuss the symbolism the artist used and how it added meaning to the artwork.
2. Choose two artists from this topic and compare and contrast their techniques and styles.
3. Select an art form used by an artist in this topic (e.g. painting, installation, sculpture). Write a brief plan of how you would incorporate your own personal symbols into that type of art form.

Sample responses are available in your digital formats.

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TOPIC
15 Symbols of cultural
identity

15.1 Overview

Symbols, colours and imagery help us to understand and recognise certain places, stories, values and beliefs associated with cultural identity.



PLATE 15.1.1 Rover Thomas
Cyclone Tracy 1991
natural earth pigments and binder on canvas
168 × 180 cm
© The artist's estate, courtesy Warmun Art Centre

15.2 Tom ROBERTS

Tom ROBERTS (1856–1931, British/Australian)	
FORM	Painting
CONTEXT	Early Australian — Australian Impressionism (Heidelberg School)
PRACTICE	Oil painting depicting the harsh Australian landscape and its early settlers.
CONVENTIONS VIEWPOINT PERSPECTIVE	Tom Roberts worked within similar conventions of landscape painting to the French Impressionists, with their brushstrokes and interest in sunlight, and from the viewpoint of establishing a national identity of mateship and hardship within the beauty of the landscape.

PLATE 15.2.1 *A break away!* represents Tom Roberts's reaction to the Australian outback and his desire to share a sense of national identity with the audience. In **PLATE 15.2.1** *A break away!* we are witness to an Australian pastoral event — a stampede. It is a moment of action as the sheep panic at the smell of water. A horseman bravely tries to turn them around. There is a clash between the violent movement of the horse and rider and the stillness of the bush. It is a heroic moment — the strong, powerful Australian male battling against the odds. The painting is also about the drought-stricken land. Light seems to drench the whole painting and be caught in the dust created by the stampeding sheep.



PLATE 15.2.1 Tom Roberts
A break away! 1891
oil on canvas
137.3 × 167.8 cm
Art Gallery of South Australia, Adelaide
Elder Bequest Fund 1899

Tom Roberts spent six weeks on the road with drovers in the Riverina district of New South Wales, making sketches for **PLATE 15.2.1** *A break away!* He then returned to Brocklesby shearing shed near Cowra in New South Wales where he had painted **PLATE 15.2.2** *Shearing the Rams* the previous year. **PLATE 15.2.1** *A break away!* continues Roberts's representation of subjects that expressed national identity. The late 1800s was a time of **nationalism** in Australia. Until the depression of the 1890s, wool was Australia's major industry.

Tom Roberts has shown Australia as a hot, barren country where life is harsh (there had been a succession of droughts in the 1880s). But he also shows us its beauty — the clear blue skies, delicate foliage and glaring sun. The country life is shown as one of good, honest, hard work.

Although Tom Roberts composed and painted **PLATE 15.2.1** *A break away!* in a shearing shed away from the scene, he had, in the Impressionist manner (see Claude Monet, subtopic 13.3), made preliminary oil sketches in the open air in order to capture the harsh light and colours of the bush.

nationalism love of one's own nation, patriotism

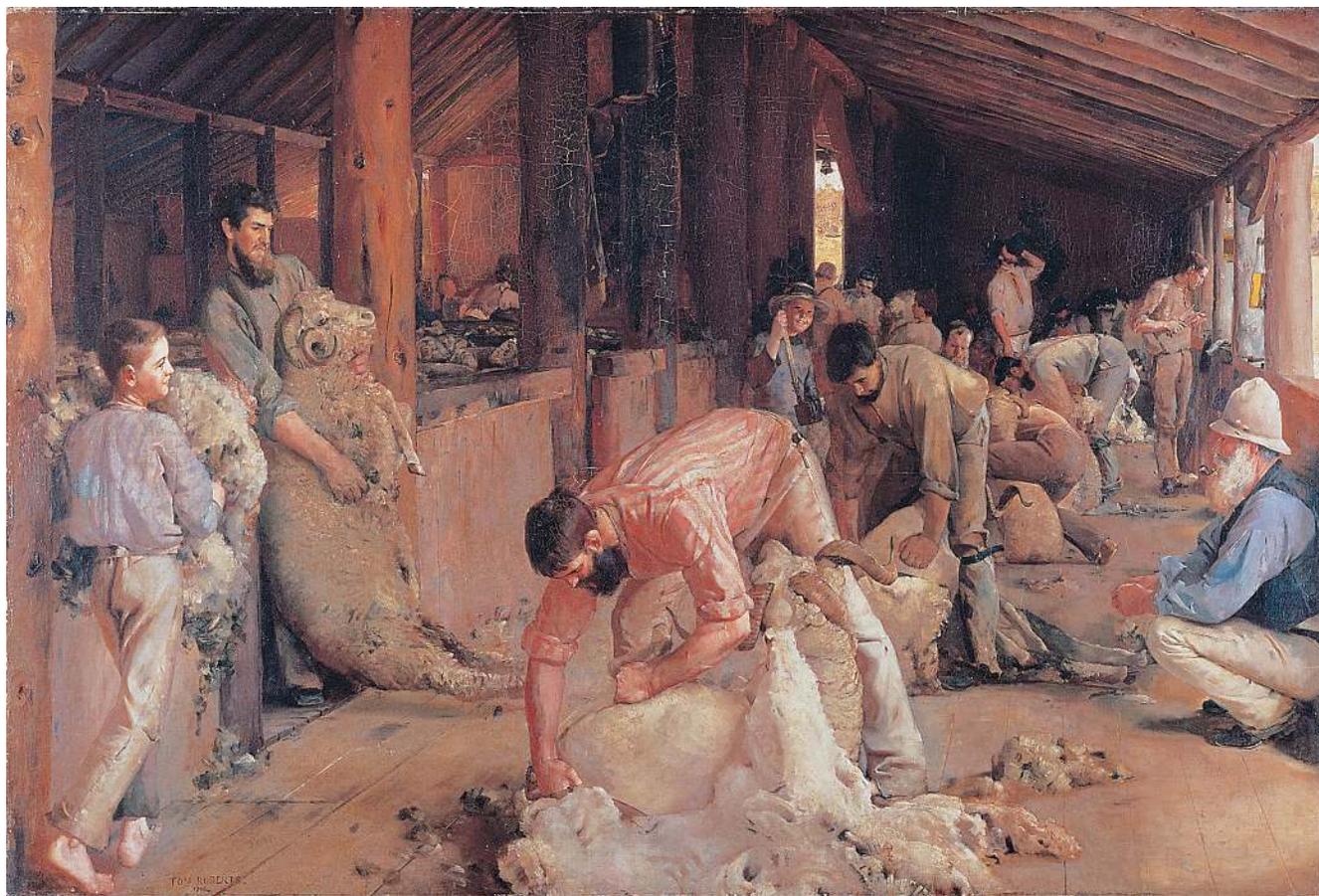


PLATE 15.2.2 Tom Roberts
Shearing the Rams 1890
oil on canvas on composition board
122.4 × 183.3 cm
National Gallery of Victoria, Melbourne
Felton Bequest, 1932

on Resources

 **Weblinks** Tom Roberts (1)
Tom Roberts (2)



PLATE 15.2.3 Tom Roberts
Bailed up 1895
 oil on canvas
 158 × 206.5 cm

15.2 Exercise

Learning pathways

■ **LEVEL 1**
1, 2

■ **LEVEL 2**
3, 4, 5, 6

■ **LEVEL 3**
7, 8, 9

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15.2 EXPLORING AND RESPONDING

1. What symbols do you see of Australian farming life in Tom Roberts's paintings (for example, the Akubra hat)?
2. How do you feel about the Australian outback after looking at Tom Roberts's paintings?
3. Consider **PLATE 15.2.1** *A break away!* and **PLATE 15.2.2** *Shearing the Rams*. What symbolises that they are set in Australia?
4. Choose three words from the list below and use them to explain your reaction to Tom Roberts's art.

lush dry welcoming harsh peaceful drought heat shady eventful

5. Identify any evidence you see in Tom Roberts's paintings of people struggling to control and live in this land.
6. The rider leaning to the side causes a strong diagonal in **PLATE 15.2.1** *A break away!* How has Tom Roberts balanced this?
7. What can you learn about farming methods in the 1880s and 1890s in Australia from Tom Roberts's paintings?
8. Consider what the key elements are in communicating Australian national identity. On which of these has Tom Roberts concentrated?
9. Investigate the work of either Arthur Streeton or Frederick McCubbin (also Australian Impressionists) and compare their work with that of Tom Roberts.

Sample responses are available in your digital formats.

15.3 Rover THOMAS

Rover THOMAS (1926–1998, Wangkajunga and Kukatja Man, East Kimberley, Western Australia)

FORM	Painting
CONTEXT	First Nations Australian landscapes based on events
PRACTICE	Bold flat shapes and lines of dots to symbolise culture, narratives and beliefs
CONVENTIONS VIEWPOINT PERSPECTIVE	Rover Thomas worked within the conventions of Sandy Desert Art using mainly natural ochres, flat shapes and neat lines of white dots.

Rover Thomas created symbolic paintings of landscapes that documented an event. His work also has the power and mystery of the creative past and beliefs of First Nations Australians. He belongs to the world's oldest continuous culture and through his art he reflected his deep connection to, and responsibility for, Country with values and belief systems that are connected to land and sky.

Rover Thomas was a First Nations Australian artist, born near one of Australia's most famous cattle tracks, the Canning Stock Route in the Great Sandy Desert. As European farming and grazing spread further onto First Nations Australian land, his family moved to East Kimberley in the north of Western Australia, where Rover Thomas spent most of his life working as a stockman and fencer. He began painting on a regular basis in 1981.

When Cyclone Tracy hit Darwin on Christmas Day 1974, the Elders in the Kimberley interpreted it as the Rainbow Serpent. They considered the destruction of European culture caused by the cyclone as a warning to First Nations Australians to keep their culture strong.



PLATE 15.3.1

Rover Thomas
Cyclone Tracy 1991
natural earth
pigments and binder
on canvas
168 × 180 cm
© The artist's estate,
courtesy Warmun Art
Centre

During the storms that accompanied Cyclone Tracy, a relative of Rover Thomas was critically injured in a car crash on a flooded road. She was flown to Perth, but it is said that she died as the plane flew over a whirlpool, the site in the west known as the home of the Rainbow Serpent, *Juntarkal*. Rover Thomas received the spirit of this woman and established his ceremonial links to his Country through his ownership of the Krill Krill ceremony. A series of songs was revealed to him in a dream and they became the basis for the funeral ceremony to assist the relative's spirit to

return home. As the owner of the images for this ceremony, Rover Thomas at first instructed other painters, notably his uncle, Paddy Jaminji, in the execution of the designs. The designs were painted on boards that dancers carried across their shoulders. Rover Thomas gradually began painting the boards himself and developed more complex compositions, separate from the ceremony, on canvas. Originally, he painted on discarded plywood with natural **ochres**, clays and charcoal mixed with bush resin. Later he used PVA as a binder and some commercial pigments as well as ochres.

The black shape symbolising Cyclone Tracy dominates the canvas in **PLATE 15.3.1 Cyclone Tracy**. It seems to be forcing the surrounding shapes to bend under its pressure. One thinks of shock waves or pressure bars. The colours are the traditional ochres of East Kimberley rock art. Shapes are outlined or defined by neat lines of white dots, a **convention** found in desert art. Flat areas of colour represent the sparseness of Rover Thomas's own desert Country. This artwork needs to be seen in person to appreciate the bold brushstrokes and the variation between thin washes and the built-upon areas of textured ochre. Some surfaces are matt, while others are slightly glossy. It is a painting of spiritual importance, as well as depicting (showing or symbolising) a historical event.

ochres natural earths, ranging in colour from pale yellow to orange and red, and used as pigments
convention accepted way, the rules or standards, an agreed system

on Resources

 **Weblink** Rover Thomas

15.3 Exercise

Learning pathways

■ LEVEL 1

1, 2, 3

■ LEVEL 2

4, 5

■ LEVEL 3

6

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15.3 EXPLORING AND RESPONDING

1. Decide whether the following statements are true or false.

Statement	True or false
a. Rover Thomas was a First Nations Australian artist from Arnhem Land.	
b. Rover Thomas created symbolic paintings of landscapes.	
c. Rover Thomas used traditional ochre colours in dots and flat areas.	
d. Rover Thomas's art represents the sparseness of his desert Country.	

2. What materials did Rover Thomas use in his art-making?
3. How is Rover Thomas's representation of the cyclone in **PLATE 15.3.1 Cyclone Tracy** different from a photograph that might have appeared in a newspaper at the time?
4. 'A painting, like a poem, can be a powerful and condensed way to represent a narrative concerning an event.' How does this statement apply to the painting in **PLATE 15.3.1 Cyclone Tracy** by Rover Thomas?
5. What aspects of First Nations Australian culture, beliefs and traditions have you learned about through reading about Rover Thomas?
6. Compare the simplified shapes and rows of dots in Rover Thomas's paintings to those of Freddie Timms, who was also from the Kimberley region. How do both artists create maps of their Country?

Sample responses are available in your digital formats.

15.4 Nancy Kunoth PETYARRE

Nancy Kunoth PETYARRE (c. 1938–2009, an Atngkere Woman, Atngkere Country, Utopia, Central Desert)

FORM	Painting
CONTEXT	First Nations Australian Dreaming paintings
PRACTICE	Linear and dot painting of Mountain Devil Lizard (<i>Arnkerrthe</i>)
CONVENTIONS VIEWPOINT PERSPECTIVE	Nancy Kunoth Petyarre, the second eldest of the seven Petyarre sisters known for their art, kept to the traditional Dreaming stories of Utopia but created her own style of broad brushstrokes and used acrylic paints. She gave us her perspective of Utopian culture, values and beliefs.

Nancy Petyarre's paintings are a visual symbolic language closely linked to the artist's culture and her **affinity** with the land. Different audiences can interpret the artworks in different ways.

Bands of rhythmic, broad, curving lines create a flowing movement. White dots surround the edges of rich warm colours like pink, mauve and orange against a dark background. These patterns of small dots refer to the lizard's skin of her Dreaming story.

affinity a natural liking or sense of closeness



PLATE 15.4.1 Nancy Petyarre
Awelye (Body Painting) A12136

acrylic on linen
60 × 60 cm

Reproduced with permission from Aboriginal Artists Agency
Image courtesy Muk Fine Art

Nancy Petyarre was born in the bush at Waite River, about 350 kilometres north-east of Alice Springs. She had no formal education and did not take up painting until she was in her forties but, like her half-sisters Ada, Myrtle, Kathleen, Violet, Jean and notably Gloria, she has gained international recognition for her art.

Nancy Petyarre was brought up in a traditional life in the desert area of Atngkere Country, speaking the Anmatyerre language. She, like the other women in Utopia, depicted her Dreaming stories of the Mountain Devil in body paintings and marks in the sand. The mountain devil lizard is a small spiky lizard that lives in the desert and travels great distances, changing colour as it crosses different terrains or environments.

In the 1970s, under the influence of Jenny Green, an art adviser to the area, the women began making more permanent art in the form of textiles, **batik** and woodblock prints, developing into acrylic paint on canvases in the late 1980s. Nancy developed her own style of using broad, flowing brushstrokes of bright colours. Around the bold areas of colour she painted small dots, representing the skin of the mountain devil lizards.

Nancy Petyarre's artworks reflect her knowledge and respect for her Country, an ancient world of endless space, beauty and simplicity. By painting her Dreamings, she is holding on to her Country. We need to be aware that there is another layer of meaning other than what we see in her vibrant bold colours and repeated patterns. Even the dots representing the lizard actually hold deeper symbolic meaning.

batik a way of dyeing cloth in which the parts not to be coloured are covered in wax

on Resources

 **Weblink** Nancy Petyarre

15.4 Exercise

Learning pathways

■ LEVEL 1

1, 2

■ LEVEL 2

3, 4

■ LEVEL 3

5

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15.4 EXPLORING AND RESPONDING

1. Describe **PLATE 15.4.1** *Awelye (Body Painting) A12136* in your own words.
2. Fill in the missing words to complete the following passage.
We need to be aware that there is _____ layer of _____ other than what we see in her _____, bold _____ and repeated _____.
3. Analyse Nancy Petyarre's work in terms of the art elements and principles: line, direction, colour, pattern, repetition, rhythm, variety and unity.
4. In what way have Nancy Petyarre's cultural symbols become her personal symbols through which we recognise her artwork? (Conduct an internet image search to see other works by Nancy Petyarre.)
5. Conduct online research to find out about Gloria Petyarre.
 - a. Describe Gloria Petyarre's painting technique (paint, application, types of colour and so on).
 - b. In what ways is Gloria Petyarre's work different from that of Nancy Petyarre?

Sample responses are available in your digital formats.

15.5 Brook ANDREW

Brook ANDREW (b. 1970, a Wiradjuri Man, Central New South Wales)

FORM	Installation
CONTEXT	First Nations Australian multidisciplinary artist
PRACTICE	Contemporary approach to practice
CONVENTIONS VIEWPOINT PERSPECTIVE	Brook Andrew breaks conventions; working from the viewpoint of memories and history, he communicates to the viewer the power structures that shape society.



PLATE 15.5.1 Brook Andrew
Jumping Castle War Memorial 2010
PVC vinyl
4 × 7 × 7 m
Installation on Cockatoo Island for the 17th Biennale of Sydney

Brook Andrew's artworks are closely linked to the artist's personal history, the patterns relating to his mother's culture and his Wiradjuri heritage (Central New South Wales), as well as **Op art**. These bold black and white designs have become a personal symbol of Brook Andrew as an artist. The stripes are derived and influenced by an ancient carving tradition on trees and shields, called dendroglyphs. They are Brook Andrew's family totemic designs. He is thus continuing his culture while creating patterns that transform objects and are an immersive, hallucinatory experience for the viewer.

The inflatable *Jumping Castle War Memorial* (**PLATE 15.5.1**), a structure normally associated with fetes and children's parties, is in fact a contemporary war monument, created by Brook Andrew for those who don't have one. The central black figure with its arms held high reminds us of public sculptures and memorials.

Artist's statement

'The figure was influenced by Chinese and Russian communist sculpture. It's not brutal, it's about the magnificence of the human body, powerful and strong people power. The arms outstretched are about a command to rest, I suppose, and to play. I wanted those forgotten of the world to be remembered in a powerful way.'

Source: Brook Andrew, *Artist Profile*, Issue 11, 2010, page 52

PLATE 15.5.1 *Jumping Castle War Memorial* is a political/social statement concerning the causes and inequalities of First Nations Australians and more recent settlers. The accompanying signage alludes to its associations and instructs us that when the ‘castle’ is jumped upon, skulls in the plastic enclosed turrets are pushed upwards. The skulls symbolise those peoples who were part of the **genocide** perpetrated by white settlers. The sign asks those over 16 years to participate after due consideration of their actions. By jumping on the castle, Brook Andrew says people are symbolically ‘stomping on the culture’, showing disrespect. Thus the question to jump or not is a loaded one. One is reminded of the signs at Uluru requesting visitors not to climb.

Op art (also called Optical art) an abstract art movement, beginning in the 1960s, that uses geometric shapes and lines to create optical illusions

genocide the planned killing of a whole national or racial group

Artist’s statement

‘All my work is about binaries, patterns, alternate realities, black and white, the mind playing tricks...’

Source: Interview with Laura Murray Cree, *Artist Profile*, Issue 11, 2010, p. 58.

At first glance we see **PLATE 15.5.2** *Peace, The Man & Hope* as an advertising image and slogan for a cigarette company. It is graphic in its use of flat colour and pattern, central in format, dynamic and eye-catching. The packets of cigarettes, apart from their obvious reference to our consumer society and culture, are also a reference to black slavery and tobacco production. Behind the packets of cigarettes with their plea for hope and peace is textwritten in the Wiradjuri language, which translates as ‘I see you’, ‘You see me’.

Artist’s statement

‘Focusing on the intentions of the mass, electronic and published media, I aim to interrogate contemporary culture, teasing from populism to spew forth ironic takes on ‘globalism’. Mixing and representing cultural identities from Australia, neighbouring countries of Asia and the “Americas”.’

Source: Brook Andrew, *Hope and Peace*, book published on the occasion of the exhibition

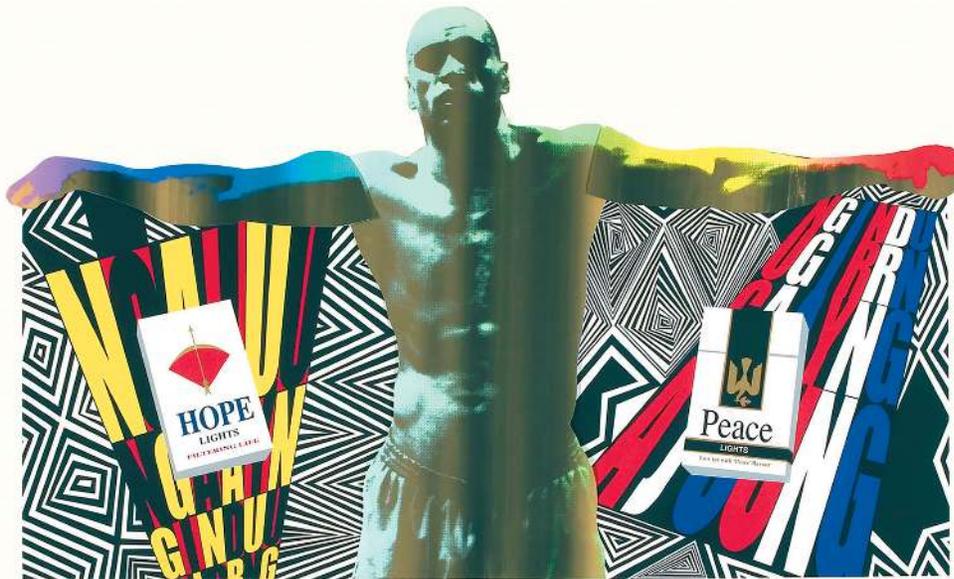


PLATE 15.5.2 Brook Andrew
Peace, The Man & Hope 2005
 from the series *Hope & Peace*
 screenprint on Italian rag paper, collage arranged as triptych
 151.5 × 245 cm
 Image courtesy the artist and Tolarno Galleries, Melbourne



PLATE 15.5.3 Brook Andrew

Warrang 2012

animated LED arrow, Australian hardwood with shou-sugi-ban finish, sandblast concrete

Site-specific installation, Museum of Contemporary Art Australia, Sydney

Image courtesy the artist and Tolarno Galleries, Melbourne

PLATE 15.5.3 *Warrang* is a commissioned work for the quayside entrance of the Museum of Contemporary Art, Sydney. It consists of an arrow with Wiradjuri patterning pointing to text on the concrete surface below that relates to the past use of the site.

As is usual with the varied practice of Brook Andrew, he challenges our assumptions about Australian history. **PLATE 15.5.3** *Warrang* refers to First Nations Peoples of Australia and relates to colonialism and post-colonialism.

Brook Andrew's art-making practice consists of a wide range of media and formats including digital media, videos, silk screen prints, neon text pieces and sculptures. His artworks comment on colonialism, consumerism and history.

The poetic and evocative text reads:

IN THE LOCH
BLOOD STRICKEN
TIME HIDDEN LAY LOST
UNDER THIS PLACE OF BIRTH
UNDER YOUR MIND LIES A TUNNEL
UNDER THIS STONE SALTY DARKNESS
FORGOTTEN PLACE OF DOCKS AND SHIPS

on Resources

 **Weblinks** Brook Andrew (1)
Brook Andrew (2)

15.5 CREATING AND MAKING

Processes and skills

Create a mixed media work that explores the idea of a journey from one culture (country) to another. You may consider three cultures if you have travelled widely. Include symbols from the countries such as flora and fauna, food, buildings, religious symbols, writing and lifestyle.

Remember to overlap images, make some semi-transparent, and vary the sizes of your images. Aim for a feeling of a journey or flow from one culture or place to another, so avoid dividing your page in half.

Research symbols from two different cultures to create an artwork that suggests a merging of cultures. You might like to include works from poems or songs of the culture. You might want to create a cluster map (see Introduction) for each culture to help you organise your ideas. Include the following in your artwork:

- the feeling of a journey through a place
- drawings of animals, birds, insects or reptiles of that country
- native plants/flowers or suggestion of climate/landforms
- at least one cultural or religious symbol.

Look at how the following artists featured in this resource use cultural symbols in their artworks:

Brook Andrew, Tom Roberts (subtopic 15.2), Gerry Wedd (subtopic 5.7), Vernon Ah Kee (subtopic 15.6), Daniel Boyd (subtopic 15.7), Guan Wei (subtopic 14.5).

15.5 Exercise

Learning pathways

LEVEL 1

1, 2

LEVEL 2

3, 4, 5

LEVEL 3

6, 7

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15.5 EXPLORING AND RESPONDING

1. Fill in the missing words to complete the following passage.

Brook Andrew's artworks are closely linked to the artist's _____, the patterns relating to his _____ culture and his _____ heritage (Central New South Wales), as well as Op art. These bold black and white designs have become a personal _____ of Brook Andrew as an artist.

2. Describe **PLATE 15.5.2** *Peace, The Man & Hope* in your own words.
3. Brook Andrew has said that **PLATE 15.5.1** *Jumping Castle War Memorial* 'is a trick'.
 - a. What do you think he means by this statement?
 - b. Would you have jumped? Outline what your reasons would have been.
4. How is Brook Andrew's work a comment on consumerism?
5. How does Brook Andrew include humour and a decorative quality in his work, while confronting the audience with a serious issue?
6. Look closely at all the lettering on the cigarette packets in **PLATE 15.5.2** *Peace, The Man & Hope*. What do you think Brook Andrew is communicating?
7. 'Brook Andrew's work is distinctive through his use of symbolism.' Explain this statement with reference to his works and the meaning conveyed through the symbols.

Sample responses are available in your digital formats.

15.6 Vernon AH KEE

Vernon AH KEE (b. 1967, a Kuku Yalandji, Waanji, Yidinji and Gugu Yimithirr Man, Queensland)	
FORM	Drawing
CONTEXT	First Nations Australian who exhibits internationally
PRACTICE	Multidisciplinary; mainly known for his large-scale drawings but also works in installation and video
CONVENTIONS VIEWPOINT PERSPECTIVE	Vernon Ah Kee wishes to break down the stereotypes and conventions of how we view First Nations Australians and their art.

PLATE 15.6.1 *Annie Ah Kee/What is an Aborigine?* is a beautiful, sensitive drawing incorporating the technique of spidery crosshatched lines, each successive layer of overlapping lines building up tone and creating a realistic portrait. But this is not just an artist perfecting his drawing technique. Vernon Ah Kee is quite deliberate in his intentions. His portraits are about his own identity but more specifically he wishes to disrupt notions of Australian identity and the classification of First Nations Australian Art.



PLATE 15.6.1 Vernon Ah Kee
Annie Ah Kee/What is an Aborigine? 2008
charcoal, crayon and acrylic on canvas
180 × 240 cm
Image courtesy Milani Gallery

Vernon Ah Kee began drawing portraits of members of his family, remembering photographs his grandmother always carried with her in her purse of his grandfather and great-grandmother. These photographs were not taken by the family but were from a museum collection by Norman Tindale (between 1920 and 1960) who documented First Nations Australians, as he thought them a dying race. These photographs were taken mainly in **missions** or government stations. Tindale photographed the people not as individuals but gave them serial numbers.

Vernon Ah Kee has continued this documentation but in drawings of his family, creating a connection. Ah Kee wished in his drawings to focus on the intense **gaze** to communicate dignity and resilience. Although he works from photographs and his drawing technique is a traditional crosshatching technique, his selection of the areas he builds up with detail and tone and the underlying meaning contribute to their contemporary appeal. This portrait belongs to a series of large-scale highly detailed portraits in pencil, pen or charcoal of past and present relatives, generally front-on or in profile, suggestive of criminal mug shots. Vernon Ah Kee's intention with these portraits is to strip away stereotypical images of First Nations Australians. Each image has an innate beauty and suggests a complexity of character.

mission a compound, originally set up in the nineteenth century, usually by clergy, to house, protect and 'Christianise' local First Nations Australians

gaze a visual literacy term describing whether or not a connection is made between the subject and the viewer. A demand is made when the subject looks out of the image at the viewer and an offer is made when the subject looks away. In the first instance a connection is established and, in the second, the viewer is detached from the subject.



PLATE 15.6.2 Vernon Ah Kee
Cant Chant 2007
surfboards, vinyl lettering
installation view
Image courtesy Milani Gallery

In **PLATE 15.6.2** *Cant Chant*, Vernon Ah Kee created a work in three components, commenting on the white beach culture and the riots at Cronulla Beach in 2005. Vernon Ah Kee argues that beaches and surfing symbolise white culture in the Australian experience, since very few First Nations Australians can surf (19-year-old Dale Richards whom he uses in the video is an exception). The installation is of custom-made surfboards with rainforest First Nations shield designs, text works and a 'surf' video that contains three scenes. Images suggest violence and extermination, such as a surfboard wrapped in barbed wire suspended from a tree — a reminder of hanging trees (a reference to the killing of First Nations Australians via hangings in trees).

PLATE 15.6.2 *Cant Chant*, as a whole, is a comment not only on the racial riots (the title refers to the chanting during the riots 'we grew here, you flew here') but also popular surf culture and surf fashion that has changed since the riots, the flag with its Union Jack and Southern Cross now figuring prominently. While commenting on a contemporary event of violence, the video is a metaphor for colonial violence against First Nations Australians. Vernon Ah Kee also sees a link to the 2004 Palm Island Riot on Manbarra Country (his mother's community in Queensland) after a death in custody. Vernon Ah Kee sees both as examples of the worst kind of racism.

Vernon Ah Kee wishes to dispel notions that all First Nations art is related to the Dreaming. He finds more interest in how First Nations Australians live now, as contemporary urban individuals.

Vernon Ah Kee is one of the Kuku Yalandji, Waanji, Yidinji and Gugu Yimithirr peoples of Innisfail, Cairns and the rainforest regions of North Queensland. He was interested in drawing from an early age. In the late 1990s he undertook formal studies at Queensland College of Art. He was influenced by First Nations artists Richard Bell and Gordon Bennett, whose images and text challenged colonial racism and abuse.

In his 1999 exhibition titled *ifiwastwhite*, Vernon Ah Kee questions racism by turning it around on the viewer, challenging the viewer to consider what is the norm about being white with such statements as 'If I was white I could buy a bandaid the colour of my own skin'. He also makes us consider consumerism and perceive the First Nations Australian world differently.

Although Vernon Ah Kee is highly skilled at drawing, in order to make his ideas clear he uses whatever medium is most suited to and powerful at conveying his political messages. He has also worked in video such as his 2002 *whitefellanormal/blackfellame* (**PLATE 15.6.3**), dealing with issues of how racist values are projected onto First Nations Australians.

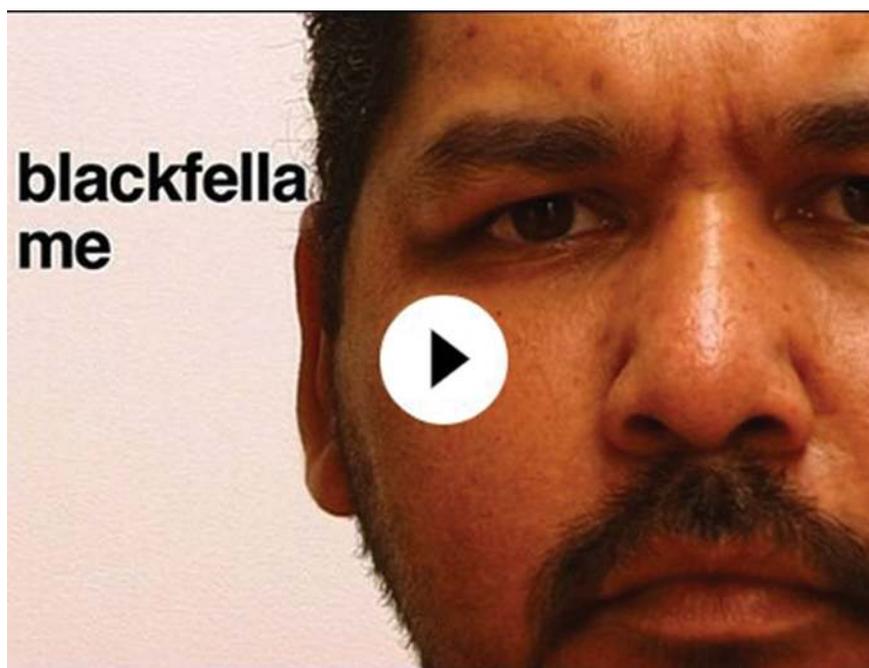


PLATE 15.6.3 Vernon Ah Kee
whitefellanormal/blackfellame 2002

Artist's statement

'My work expands what Aboriginal People are in Contemporary Australia ... stripping away notions of the romantic, scientific, narrow ideas of Aboriginals.'

'I draw portraits to show what Aboriginal People are — they live in cities, have iPhones ...'

Source: From a lecture entitled 'Art in the Aboriginal Context' given at a VADEA Conference in June, 2010

Artist's statement

'If I didn't have art as an outlet, I would be angry, really angry, and frustrated. Aboriginal people in this country are angry to varying degrees. Some are very, very angry; some have it on a low simmer; some hardly sense it at all. At different times I sense all those things.'

Source: Artlink.com.au, vol 30, no. 1, 2010.

on Resources

-  **Weblinks** Vernon Ah Kee (1)
Vernon Ah Kee (2)
Vernon Ah Kee — *whitefellanormal/blackfellame*

15.6 Exercise

Learning pathways

■ LEVEL 1

1, 2, 3

■ LEVEL 2

4, 5

■ LEVEL 3

6

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15.6 EXPLORING AND RESPONDING

1. Fill in the missing words to complete the following passage.

Vernon Ah Kee wished in his drawings to _____ on the intense _____ to communicate _____ and _____. Although he works from _____, his drawing technique is traditional.

2. Look carefully at the way Vernon Ah Kee has drawn the face in **PLATE 15.6.1** *Annie Ah Kee*.
- a. From which side of the face is the light coming?
 - b. Which parts of the face are outlined and which features are created through a change in shading?
3. What are some of the ways Vernon Ah Kee challenges us to rethink our ideas on First Nations Australian art?
4. How is Vernon Ah Kee's art an expression of his life experiences?
5. How is Vernon Ah Kee seeking respect and recognition of the resilience and strength of First Nations Australians in his art?
6. Vernon Ah Kee responds to the history of colonialisation to raise contemporary racial and political issues. Discuss how Vernon Ah Kee and one other First Nations Australian artist, such as Daniel Boyd (subtopic 15.7) or Tony Albert (subtopic 15.8), use their art-making to address underlying racism in Australia.

Sample responses are available in your digital formats.

15.7 Daniel BOYD

Daniel BOYD (b. 1982, a Kudjila/Gangalu Man, Queensland)

FORM	Painting
CONTEXT	Historical events informed by the artist's Kudjila/Gangalu heritage
PRACTICE	Reworks historical imagery, recently through an overlay of dots
CONVENTIONS VIEWPOINT PERSPECTIVE	Daniel Boyd presents visual representations of First Nations Australians' collective memory and perception through his signature 'dot' painting technique. He explores the complexities of perspectives through which political, cultural and personal memory are composed.

Daniel Boyd alters past artworks to challenge the audience's understanding of First Nations Australians' history. He is a Kudjila/Gangalu man from Far North Queensland. Boyd has First Nations Australian and Vanuatuan heritage and is a descendent of Australia's Stolen Generations, where children of Aboriginal and Torres Strait Islander descent were forcibly removed from their families as part of the country's assimilation policy and forced to give up their culture and language.

Daniel Boyd moved to Canberra in his late teens to study a Bachelor of Arts at the Australian National University's School of Art. During his studies, he became deeply interested in his heritage and histories of First Nations Australians. This led him to question the viewpoint through which the country's colonial past was viewed.



We Call Them Pirates Out Here

PLATE 15.7.1 Daniel Boyd

We Call Them Pirates Out Here 2006

oil on canvas

226 × 276 cm

Courtesy of the artist and Roslyn Oxley 9 Gallery, Sydney

In **PLATE 15.7.1** *We Call Them Pirates Out Here*, Boyd has made a painted copy of a postcard originally painted by a well-known colonial artist, enlarging the image and altering significant details, the most obvious the addition of an eye patch on Captain Cook and Jolly Roger skull flag replacing the Union Jack. Daniel Boyd thus makes reference to pirates and the novel *Treasure Island* by Robert Louis Stevenson (1883). This artwork addresses First Nations Australian history with directness and **satire**. In this witty **appropriation** he has reinterpreted and reframed Australian history from the viewpoint of a First Nations Australian.

By keeping the white border and adding text, Daniel Boyd adds to the original as an interpretation of an event and artwork, a souvenir of the legacy of British colonialism. By using text he is also reminding us of how the written word is used to record meaning. By appropriating a past image and making symbolic changes, Daniel Boyd has commented on two different views of history.

Daniel Boyd's art-making practice involves creating paintings that reinterpret Australia's colonial past, making us aware of the subjective nature (or narrow viewpoint) of the history that has been taught to generations of young Australians. The main subjects of his appropriations are Captain Cook, Governor Phillip and King George III. These heroes of the Empire, of discovery and invasion, have been 'altered'. An exotic parrot sitting on a shoulder symbolises freedom, while a necklace of skulls has sinister undertones. An eye patch is an obvious addition by Boyd to suggest these heroes were actually thieving pirates.

In Boyd's 2009 exhibition *Freetown*, he included a work titled *Jesus Christ*, painted with his beard and crown of thorns in the Central Desert, dot-painting style and with a landscape of red hills and white-barked gum trees behind. He thus combines a sacred First Nations landscape with western sacred iconography (symbols).

satire use of humour or ridicule to expose weaknesses or criticise something, often with the intent of changing an aspect of society

appropriation the taking of images from past artworks and putting them in a new context to alter their meaning



PLATE 15.7.2 Daniel Boyd
Untitled (PAITA) 2022
oil, acrylic, charcoal, pastel and archival glue on linen
134.5 × 201 cm
Tacit Testudo Exhibition 2022 | RoslynOxley9 Gallery

Daniel Boyd spent three months as an artist-in-residence at the National History Museum in London. He found it fascinating to see what information is missing in the historical documents, in particular the true nature of interactions between the First Fleet and First Nations Australians, as well as the lack of understanding recorded in the visual chronicles of the time on the culture of the region prior to colonisation.

His 2012 exhibition *A Darker Shade of Dark* continued the history approach, including cultural, personal and art-historical references, such as a view of Pentecost Island in Vanuatu where Boyd's great-great-grandfather was from (he was brought to Queensland as a slave for the sugarcane fields), and a sculpture from Vanuatu that was bequeathed to Picasso after Matisse's death. Paintings were arranged more as an installation with the accompanying objects. Included in the exhibition was a four-channel, floor-to-ceiling video projection that was comprised of shimmering fields of coloured dots that float between abstract imagery and hints of figuration. The viewer thinks of the cosmos and the spirituality of Gothic stained-glass windows when viewing it, the music soundtrack adding to the mystery of the work.

Daniel Boyd has continued to work with archival and iconic imagery, overlaying it with a multitude of his signature, translucent dots, creating a series of convex lenses. As a result of this process, the image is reconfigured, provoking us to reconsider history. Daniel Boyd has the view that to move forward, we need to know about the past; namely what it is like to be a First Nations person in this country. By interrogating or changing history, he presents opposing ideas and cultural views.

on Resources

 **Weblink** Daniel Boyd

15.7 Exercise

Learning pathways

■ LEVEL 1

1, 2

■ LEVEL 2

3, 4, 5

■ LEVEL 3

6, 7

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15.7 EXPLORING AND RESPONDING

1. Fill in the missing words to complete the following passage.

In **PLATE 15.7.1** *We Call Them Pirates Out Here*, Daniel Boyd has made a _____ copy of a _____ originally painted by a well-known _____ artist, enlarging the image and _____ significant details, the most obvious the addition of an _____ on Captain Cook and Jolly Roger skull flag replacing the Union Jack.

2. How has Daniel Boyd given us a new perspective on historical events through the changes he makes?
3. In what way does Daniel Boyd use art to question or give a new perspective on history?
4. How does Daniel Boyd use dots as symbols?
5. How does Daniel Boyd both reveal and obscure his subject?
6. Daniel Boyd's application of dots has been linked to the Pointillism technique of Georges Seurat, a Post-Impressionist. What similarities can you see in how this technique alters the image?
7. How does Daniel Boyd use historical imagery to explore contemporary racial issues and cultural identity? Refer to actual artworks (you might like to search the internet for other works by Daniel Boyd).

Sample responses are available in your digital formats.

15.8 Tony ALBERT

Tony ALBERT (b.1981, a Kuku Yalanji Man, Townsville)

FORM	Collages, sculptural relief, photographs
CONTEXT	A Murri artist, who now works in Brisbane
PRACTICE	The artist has collected items and imagery (what he calls Aboriginalia) which he combines to make powerful statements.
CONVENTIONS VIEWPOINT PERSPECTIVE	Tony Albert uses the conventions of collage and found objects to create artworks that challenge our perspectives of the history, biases and stereotypes of First Nations Australians. He also comments on unlawful cultural appropriation. Tony Albert poses questions on how we understand and communicate diversity.

Tony Albert is a Kuku Yalanji Man, of the Rainforest people of Far North Queensland. He has a First Nations Australian father and a white Australian mother. He was greatly influenced by senior contemporary First Nations Australian artist Gordon Bennett, in particular the way he communicated his ideas and instilled a strong **conceptual** base to his work.

Tony Albert co-founded the First Nations, Brisbane-based art collective ‘proppaNOW’, which won the 2022 Jane Lombard Prize for Art and Social Justice, giving the collective international recognition. To further his aim of celebrating the oldest indigenous culture in the world, he has worked with Murri artists, Western Desert Aranda potters and the sculptors and painters of the Western Cape of Queensland in an effort for unity and a contemporary First Nations Australian artistic voice.

conceptual related to ideas or meaning



PLATE 15.8.1 Tony Albert
Unalienable
3 September–1 October 2016

Tony Albert's **personal expression** is a combination of text taken from popular music, film, fiction and art history along with his collection of objects that feature naïve portrayals of First Nations Australians and their culture. Tony Albert's term for these objects that he has sourced out and collected over the years is 'Aboriginalia'. He challenges their cultural appropriation, taking away their utilitarian purpose, such as an everyday or tourist item (a tea towel, match box, playing card or toy boomerang) by physically altering the object.

Although recognisably First Nations, they were generally not created by First Nations Australian craftspeople; instead they were the product of a mid twentieth-century interest in First Nations Australians as curiosities and Australian exotica. By rearranging, over-painting or inscribing these objects, Albert poses questions on Australia's complex history of racial stereotyping and cultural misrepresentation.

These naïve portrayals of First Nations Peoples of Australia on plates, cups and ashtrays or in cartoons are exaggerated, derogatory and racist, but have been collected by Tony Albert as a documentation of European engagement with First Nations Australian culture. Through his art, Tony Albert is concerned with respectful ways of interacting with and experiencing the arts, including protocols for protecting First Nations cultural and intellectual property.

PLATE 15.8.1 *Unalienable* shows a selection of the 70 images collected and arranged by Tony Albert then photographed by a professional photographer at his direction. It was part of the exhibition *Unalienable*, a title which denotes how he felt as a First Nations Australian — **alienated** (see **PLATE 15.8.2** detail).

Tony Albert's self-portrait *Ash on me* refers to the butting out of a cigarette on the face of a First Nations person. It is an upsetting image as well as a confronting political message.

personal expression the unique style and expression developed by an artist through their own art practice to represent and communicate their ideas, perspective and meaning in their artworks

alienated feeling withdrawn or separated from others or from society as a whole



PLATE 15.8.2 Detail of *Unalienable*

Another series within this exhibition involved collaborative works with the Itja Ntjarra/Many Hands Art Centre which is owned and operated by the Namatjira watercolour artists of the Central Desert region.

They carry on the colourful landscape watercolour conventions of their grandfather and relative, Albert Namatjira. Although Namatjira taught them the skills, he could not at that stage pass on the copyright of his artworks to his descendants because First Nations Australians were not considered Australian citizens, thus had no legal rights.

Tony Albert visited the Centre and proposed a way of collaborating to allow them to communicate issues they wished to address, in particular the issue of cultural appropriation/copyright. He bought several watercolours from the collection, then superimposed his ashtrays complete with squashed cigarettes within the landscapes, bringing their art into the contemporary art arena. He also shared the proceeds from their sale with the community.

Despite his art's strong and, at times, confronting messages of how First Nations Australians were thought of and treated in the past, and his own experiences of racism in his childhood, Tony Albert's work is not about hate. In fact, he often uses humour in his work. His works do not offer answers but they put forward a plea to stop racism being passed down from one generation to the next.

The similarity of the series of works, **PLATE 15.8.3** *Conversations with Margaret Preston: Christmas Bells* 2020, to the work of Margaret Preston herself (see subtopic 10.3) is easily recognised: the squat vase, blank background and Australian wildflowers. Margaret Preston in her time was advocating to artists to develop in their work a distinctive Australian style.



PLATE 15.8.3 Tony Albert
Conversations with Margaret Preston: Christmas Bells 2020
acrylic and vintage appropriated fabric on Arches paper
300 cm x 400 cm

Using native Australian flora was one way, but she also looked at abstract First Nations Australian designs and incorporated them into her work. In many of her articles published in *The Home* magazine and *Art in Australia* in the 1920s, she encouraged readers to take designs and symbols from First Nations Australian art to devise a unique Modernist Australian expression. Her purpose is believed to have been well-meaning in intent but what she was encouraging was in fact using someone else’s intellectual property or copyright without their consent. To compound the situation, she did not consider the sacred nature of these designs.

It is somewhat ironic that there are many appropriations (often bad copies) of Preston’s art on the internet, so by using these as his source rather than original Prestons, Tony Albert is extending the complexity of cultural theft.

Tony Albert’s art is an effort to return power to his people, to give them a voice but also to work towards creating a world free of power imbalance and racism. Tony Albert is a conceptual artist presenting us with artworks that stimulate our reflection on the untold stories to transform history as well as alter the future.

15.8 Exercise

Learning pathways

LEVEL 1

1, 2, 3

LEVEL 2

4, 5, 6, 8

LEVEL 3

7, 9, 10

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15.8 EXPLORING AND RESPONDING

1. Decide whether the following statements are true or false.

Statement	True or false
a. Tony Albert never collaborates with other artists or photographers.	
b. First Nations Australians depicted in Tony Albert’s work are a truthful representation.	
c. First Nations Australians have always been paid for their sacred designs.	
d. Tony Albert cleverly arranges objects to challenge racial stereotypes.	

2. Look up an image of Tony Albert’s self-portrait *Ash on me* and write your own interpretation of this work.
3. We could say that Tony Albert’s work involves the concept ‘lost and destroyed’. How would you interpret this by looking at his work?
4. What does Tony Albert mean by ‘Aboriginalia’?
5. How is Tony Albert’s work a comment on cultural appropriation and copyright?
6. How does Tony Albert express his sadness at the erasure of First Nations Australian culture and alert us to racial stereotyping?
7. Identify aspects of Tony Albert’s art which take historic white representations of First Nations Australia to provoke a reaction from the viewer.
8. Both Guan Wei (subtopic 14.5) and Tony Albert use humour in their art to highlight issues they are concerned with. How do you think this is more effective than showing anger or hate?
9. How does Tony Albert raise our awareness that First Nations Peoples of Australia have the right to maintain, control, protect and develop their cultural expressions?
10. Both Karla Dickens (subtopic 11.4) and Tony Albert use objects they have collected in their artworks to create meaning. How is the practice of these two artists similar and how does it differ?

Sample responses are available in your digital formats.

15.9 Review

15.9 CREATING AND MAKING

Create a single painting or a series of paintings that incorporate cultural symbols, in order to make a comment on a community, national or global issue.

It is best to limit the number of cultures represented to two or three, as you may need to research both the issue and the cultural symbols as part of your preparation. You could use a double bubble or cluster map (see subtopic INT.5 in the Introduction topic) to further organise your ideas.

If you choose to create a series of paintings, consider the narrative they might represent. Alternatively, working in groups with a whole class vision, an extended narrative could be produced across all the paintings.

The finished works could become part of a class exhibition in the school library or assembly hall, or in the wider community.

Use the work of one First Nations Australian artist and Guan Wei (see subtopic 14.5) as inspiration.

15.9 Exercise

1. Consider the power of symbols to communicate in a succinct and visual way, to convey a common meaning and to act as a means of identification.
 - a. How has the inclusion of symbols enhanced the meaning in your own art-making and made you more aware of your signature strengths and your place in the world?
 - b. Reflect on how artists use symbols to represent their experiences and concerns related to their culture, multiculturalism or adaptation to a new culture.
2. Refer back to the art of Tom Roberts (1856–1931). Find and read some of the literature and poems written around this time, such as those by Banjo Paterson and Henry Lawson.

In what ways do they express similar themes and attitudes towards Australian country life as the paintings of Tom Roberts?
3. Many artists reflect their cultural identity by the symbols and imagery they use in their art.

Choose one artist from topic 15 and one from another culture or country from another topic in this resource. Discuss their artworks with consideration of the symbols and any concerns or meanings suggested in their artworks.

Sample responses are available in your digital formats.

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UNIT

8

Sustainability

LEARNING SEQUENCE

16 SUSTAINABILITY

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UNIT OVERVIEW

In unit 8, we will explore artists who are proactive, or even political activists, and are using their art to encourage the viewer to create a better world. These artists promote the care of our wildlife and environment, and make our everyday practices and actions more sustainable.

Previously, in unit 3 Nature, we discovered this aim in the works of Nicholas Blowers (subtopic 6.2), Sam Leach (subtopic 7.4) and Marian Drew (subtopic 7.5).

TOPIC

16 Sustainability

16.1 Overview

Contemporary art in particular is informed by different viewpoints, with artists utilising new forms, including time-based forms and media, to communicate their ideas and reactions to human intervention in nature and the notion of sustainability. These artists aim to increase our awareness of the need to use our resources responsibly, including air, water, soils and other life (the threat of species extinction). The artists in this topic aim to instigate change, to promote systems of sustainable living.

Artists and designers have become activists and leaders in initiatives to create a healthier, more responsible future.

Many fashion houses now consider re-using clothing by redesigning items, such as jeans, or using the scrap material. Advancements have also been made in substituting a synthetic leather made from mushrooms and plant-based plastic for sunglasses. Stella McCartney is very eco-conscious in her design approach to clothing and accessories. As much as possible, her stores are powered by clean wind energy and, as an industry benchmark, Stella McCartney Ltd is a certified carbon-neutral company.



PLATE 16.1.1 Lynnette Griffiths
Ornate Eagle Ray 2022
ghost net and beach rope with a wire frame
76 × 81 × 11 cm

16.2 Giacomo COSTA

Giacomo COSTA (b 1970, Italian)	
FORM	Digital photography
CONTEXT	Contemporary Italian, exhibits internationally
PRACTICE	Digital technologies as an art-making tool, suggesting future scenarios
CONVENTIONS VIEWPOINT PERSPECTIVE	Giacomo Costa creates his own imaginative reality, suggesting what may occur in the future.



PLATE 16.2.1 Giacomo Costa

Plant 3 2010

C-print, diasec on Perspex,
edition of 1

Courtesy: The artist and DOMINIK MERSCH GALLERY

Giacomo Costa's artwork **PLATE 16.2.1** *Plant 3* is not the result of manipulated and combined photographs but was created entirely digitally. Only one image is made so that it operates as a 'painting' rather than an edition of photographs. What we see is an imaginary yet **hyper-real** image suggesting a time at the end of civilisation, a science-fiction scenario or a state of subconscious dreaming. Nature appears to be taking over the crumbling remains of a civilisation. The mood of disquiet is heightened by the washed-out greys of the buildings, while the trees are a dark foreboding green.

Giacomo Costa began by photographing mountains, but finding reality too limiting creatively, he started in 1996 to mix traditional photography with digital technologies. His 2002 series *Megalopolises* was the result of his shift from **analog photography** to totally creating his images with a computer, using sophisticated 3D technologies. These images are then printed onto large-scale photographic paper or Perspex.

hyper-real an exaggerated or 'over-the-top' representation of reality

analog photography photography that uses a chemical process; i.e. not digital

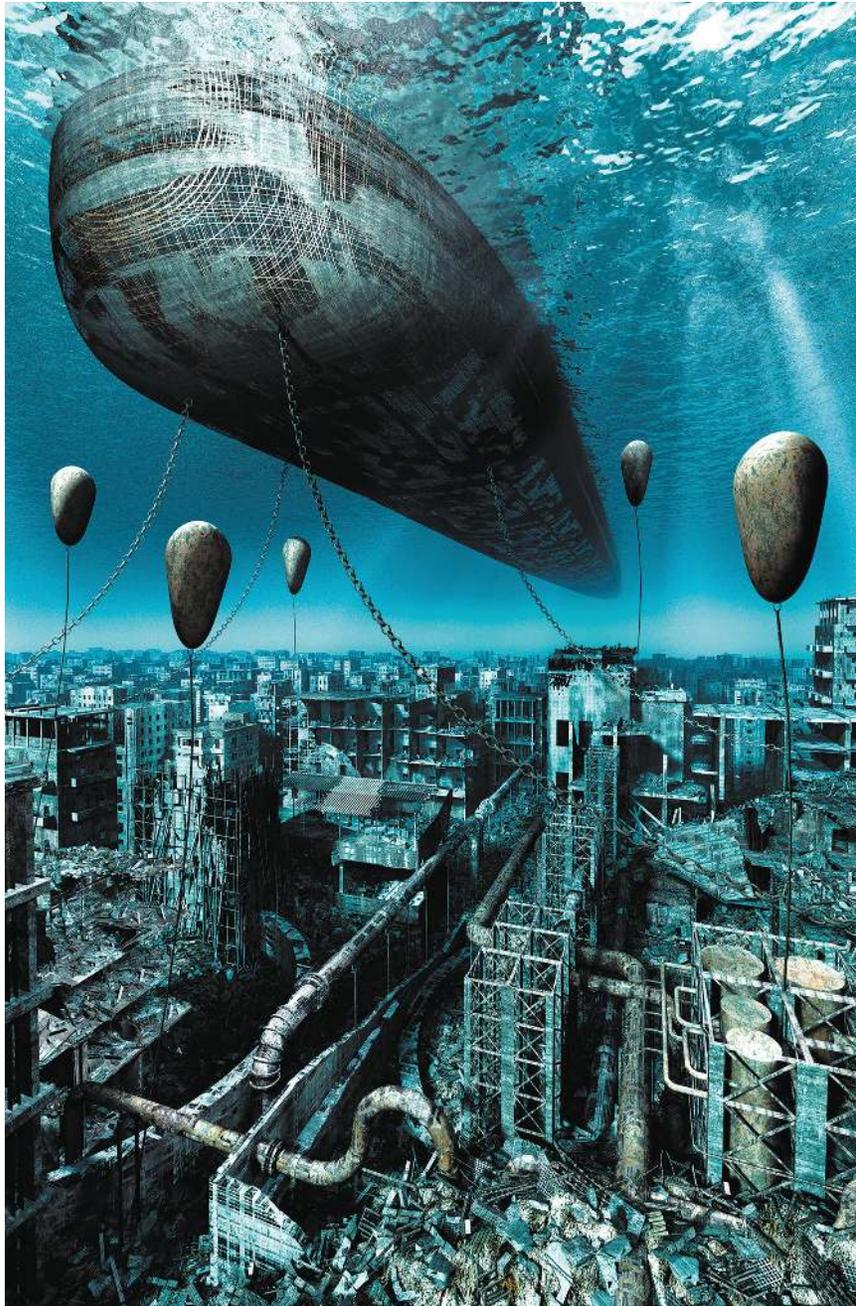


PLATE 16.2.2 Giacomo Costa
Aqua n.3 2007
C-Print, diasec on Perspex
Courtesy: The artist and DOMINIK MERSCH GALLERY

In his work, Giacomo Costa explores such environmental issues as global warming, pollution, unplanned urbanisation, and the future of cities and civilisation. Piping systems in underwater works and huge structures that remind us of submarines, bows of ships and large arenas are all part of his disturbing yet alluring worlds.

Time seems to be an important element in his work: the idea of growth and destruction. Detail and attention to textural surfaces add to the visual appeal of the works, drawing the viewer into these unreal cityscapes, vast spaces and underwater worlds that seem to meld the real with the imaginary.

In some works, the natural environment gradually reclaims the urban, human-made environment while in others, such as his 2012 *Landscape* series, he suggests that humankind has left a planet that is damaged; nature has been defeated and now lies barren as a result of our thoughtless actions. We are left questioning the future of the landscape.

16.2 CREATING AND MAKING

Processes and skills – drawing/digital manipulation

Create your own narrative about an environmental issue in three drawings. Concentrate on tone by using charcoal, pastel or ink wash.

Alternatively, you could scan two photographs: one of nature, another of a human-made item or landscape. Combine the two using Photoshop or a similar program on your computer. (This could also be achieved through a collage effect if you have no access to Photoshop.)

You could also do a combination of printing techniques such as small areas of lino prints of human-made items over nature drawings in the form of a drypoint.

Look at the digital work of Giacomo Costa and Lucienne Rickard (see subtopic 16.5) for inspiration.



PLATE 16.2.3 Student artwork: Photoshop image by Maya Siva, Year 8

16.2 Exercise

Learning pathways

■ LEVEL 1

1, 2

■ LEVEL 2

3, 4, 5

■ LEVEL 3

6, 7

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16.2 EXPLORING AND RESPONDING

1. Decide whether the following statements are true or false.

Statement	True or false
a. Giacomo Costa paints realistic paintings.	
b. Giacomo Costa is interested in issues of global warning and sustainability.	
c. Giacomo Costa only exhibits his work in Italy.	
d. Giacomo Costa mainly works in photography.	

2. Identify in what ways Giacomo Costa's imagery is both terrifying and appealing.
3. Why is Giacomo Costa's choice to create digital imagery rather than a painting more effective in communicating his meaning?
4. Analyse one of Giacomo Costa's artworks and explain your reactions to it.
5. 'Giacomo Costa explores his ongoing preoccupation with the environment and the fragile relationship between nature and the effects of humanity.' Explain this statement in relationship to his work.
6. In what way are Giacomo Costa's works highly imaginative? Can you think of another artist who works from the imagination or combines unusual aspects of nature together? (*Hint*: Think of the Surrealists.)
7. How is Giacomo Costa's work a link to contemporary mass culture such as science-fiction movies?

Sample responses are available in your digital formats.

16.3 Ken and Julia YONETANI

Ken and Julia YONETANI (b. early 1970s, Japanese/Australian).

FORM	Immersive installations
CONTEXT	Contemporary artists working from Australia
PRACTICE	Concerned with creating connections between people and the environment with the choice of material having symbolic meaning
CONVENTIONS VIEWPOINT PERSPECTIVE	Ken and Julia Yonetani work within the conventions of sculpture and the still life, and are concerned with the degradation of the environment, looking from the perspective of global economic systems.

Ken and Julia Yonetani began working together as artists in 2008, their stimulus being their anxiety about the future of our planet. Through their art they have raised awareness of the social and environmental issues relating to **salination**, nuclear power, coral bleaching and the side effects of economic policies and technological advancements. They challenge art conventions through their use of non-traditional but symbolic media, salt and sugar, cast into moulds creating realistic white sculptures.

salination the process of water masses (rivers, dams) drying up and leaving salt deposits that create toxicity, because of over-clearing and over-farming of land

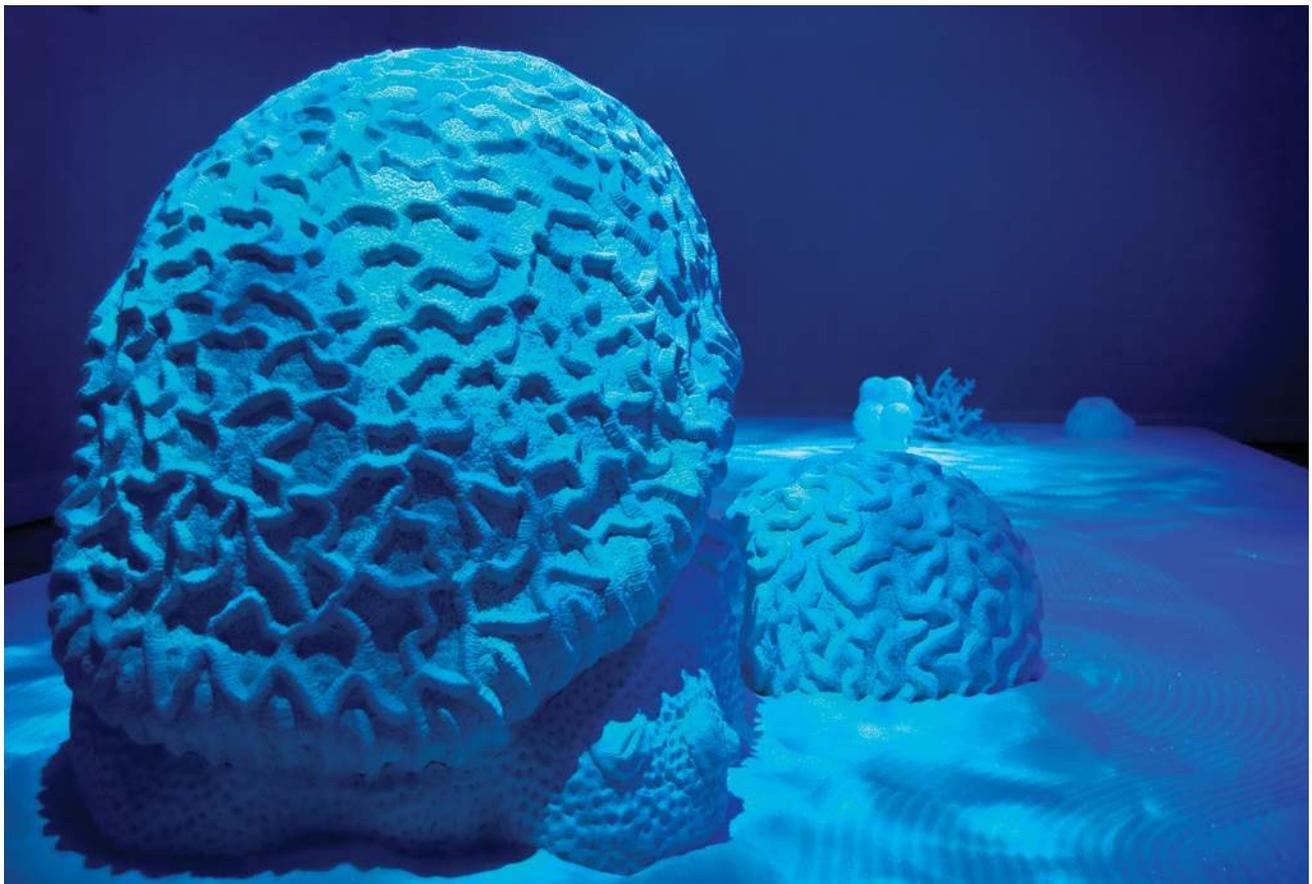


PLATE 16.3.1 Ken and Julia Yonetani
Sweet Barrier Reef 2009
sugar, vegetable gum, polystyrene foam
Dimensions: variable

Salt and sugar used as a sculptural medium requires a high degree of craftsmanship. Their works are **tactile**, delicate, detailed and visually beautiful. But the purpose of their work is mainly to challenge current practices (for example, farming, marine and nuclear).

Their artworks include **PLATE 16.3.1** *Sweet Barrier Reef* (2009), which was cast in sugar. This work relates to the bleaching of the colour of coral, indicating coral death. River waters containing high levels of suspended sediment (nitrogen, herbicides and phosphorus) are a major cause of coral bleaching. This sediment often comes from harvesting sugarcane, and many large sugarcane fields are located beside coral reefs globally. Thus it was a symbolic and deliberate choice to use sugar to create this artwork.

Grape Chandelier (2011) used 5000 beads cast from Murray River salt, resembling small grapes suspended from a wire frame. The shape is appropriate since, historically, Italian chandeliers were inspired by hanging bunches of grapes.

Ken and Julia Yonetani's 2014 project *The Last Supper* is a response to the salination occurring in the Murray River basin, a key farming area producing such food as avocados, grapes, corn and oranges. These crops were in jeopardy, due to the increase in salt in the water supply.

Ken and Julia Yonetani were aware of the irony that salt and water are essential for life but too much salt can be harmful. They began by casting food items in salt then realised the link to the painting of such food in still-life paintings from the Renaissance on. They then placed the food items onto platters on a 9-metre-long banquet table. More than a tonne of salt went into its making.

The title of the work refers to the prediction that humans are causing our food supply to be threatened. There is also the obvious link to the Leonardo da Vinci painting of the same name, in which Judas knocks over a salt shaker and is revealed as a traitor. Have politicians, in their political and monetary greed, lied and caused this predicament?

Crystal Palace (2012–13) was created as chandeliers in uranium glass, exhibited under ultra-violet lights. The size of each chandelier is a reference to the number of nuclear stations each country has. Presented in darkness, the glass chandeliers glow with an eerie bright green light, indicating the presence of radiation. It was a response to the 2011 nuclear disaster in Japan (of personal concern to Ken as his family still lives in Tokyo).

Julia Yonetani has been involved in several environmental groups dealing with conservation issues. The Yonetanis' works are poignant, combining the realms of art and science to prompt viewers to react to climate change and other environmental issues.

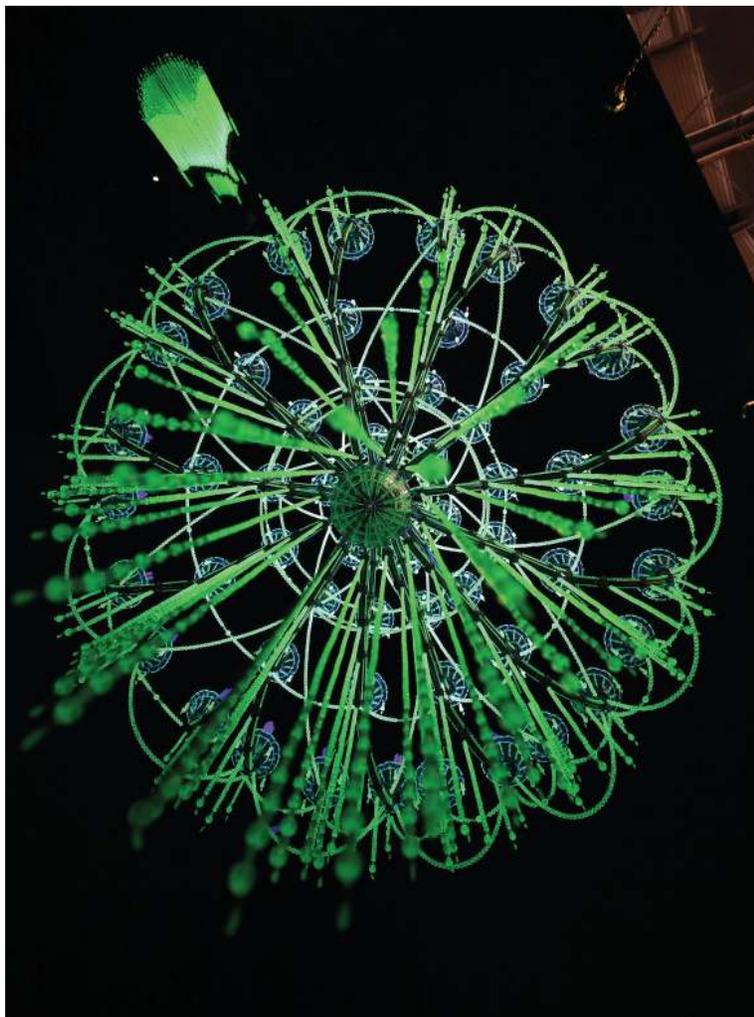


PLATE 16.3.2 A chandelier from *Crystal Palace*

tactile appealing to the sense of touch

16.3 CREATING AND MAKING

Processes and skills

Be inspired by the beauty of coral and other natural forms that may be at risk to create a relief ceramic work.



PLATE 16.3.3 Student artwork by Francesca Betts, Year 10

on Resources

Weblink Ken and Julia Yonetani

16.3 Exercise

Learning pathways

LEVEL 1

1, 2, 3

LEVEL 2

4, 5

LEVEL 3

6, 7

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16.3 EXPLORING AND RESPONDING

1. **MC** What is the term used for artists who create art together?
A. Immersive
B. Assistants
C. Teamwork
D. Collaborative
2. What non-traditional materials do Ken and Julia Yonetani use for their sculptures?
3. Describe **PLATE 16.3.1** *Sweet Barrier Reef* in your own words.
4. Refer to **PLATE 16.3.2**, the chandelier from Ken and Julia Yonetani's *Crystal Palace*. Knowing that it is a commentary on nuclear power, describe how it makes you feel.
5. How have Ken and Julia Yonetani used sugar to create works which comment on coral bleaching?
6. What other environmental issues have Ken and Julia Yonetani commented on with their art?
7. Both Jason deCaires Taylor (subtopic 16.4) and Ken and Julia Yonetani have created artworks concerned with the Great Barrier Reef. Write a paragraph explaining the similarities and differences between their works.

Sample responses are available in your digital formats.

16.4 Jason deCaires TAYLOR

Jason deCaires TAYLOR (b.1974, British)	
FORM	Site-specific underwater figurative installations
CONTEXT	Contemporary works placed globally
PRACTICE	Artworks designed to stimulate environmental awareness through use of pH-neutral concrete to attract and grow marine life
CONVENTIONS VIEWPOINT PERSPECTIVE	Jason deCaires Taylor uses the conventions of realistic life-size figures, from the viewpoint of involving them in everyday tasks to represent humanity.

Jason deCaires Taylor creates permanent **site-specific** sculptural installations. Their uniqueness lies in his realistic, underwater figures — his sculptures generally submerged in tidal waters. To Taylor, the marine environment is a place to voice his concerns on global environmental awareness of the effects of global warming on the marine environment.

Jason deCaires Taylor creates portraits of local communities relevant to his practice in diverse countries. Each group of people goes about ordinary tasks as individuals reflecting local issues and history, while creating artificial reefs attracting the growth of marine flora and fauna.

Jason deCaires Taylor's work builds upon the tradition of Land art of the late 1960s (research *Spiral Jetty* by Robert Smithson), which took art out of the museum and into the environment, but deCaires Taylor adds a social conscience, a desire to employ art to stimulate change.

site-specific designed for a particular place or space, the meaning often linked to its history



PLATE 16.4.1 Jason deCaires Taylor
Vicissitudes 2006
Grenada

PLATE 16.4.1 *Vicissitudes* (2006) consisted of a group of statues of local people, each dressed in jeans and top, facing outwards in a circle holding hands, five metres below the ocean surface in Grenada. Jason deCaires Taylor uses assistants (scuba divers) to help lower his sculptures to the ocean floor where, over a number of years, they attract marine life, taking on a textured, colourful surface. As the sunlight filters down, the colours shift and create a gently moving pattern on the ocean floor creating a sense of mystery and calm wonder.

Jason de Caires Taylor's 2017 work *Crossing The Rubicon* in the Canary Islands included 41 life-size ordinary figures walking towards a wall as a comment on humanity. The aim was to also promote ocean conservation as, to deCaires Taylor, the wall symbolises that territories and ownership are irrelevant in the natural world. He casts his figures directly from life, first using plaster bandages to create moulds. Low-carbon, pH-neutral marine-grade concrete, which is free from harmful pollutants, is poured into these moulds. The result is a highly durable sculpture with a rough surface that encourages coral growth. The concept is to create, through these sculptural installations, mature coral reefs as the coral grows and spreads to include fish and crustaceans, creating a functioning ecosystem.

References to corporate greed and its effects on the natural, in particular marine, world is an underlying theme seen in Taylor's *The Rising Tide* (2015). Here, men ride horses with oilwells as heads in the Thames near the Houses of Parliament in London. The figures were visible then submerged by tidal movement.

In 2020, Jason deCaires Taylor created *Marine Glasshouse*, **PLATE 16.4.2** and **PLATE 16.4.3**, for the Great Barrier Reef, Queensland, in order to offer a ray of hope. He wanted people to have an emotional connection to the reef rather than just be informed of the scientific research.

Jason de Caires Taylor's work is beautiful, restoring vitality to our oceans, yet thought-provoking, working on our collective responsibility. There is also an element of wit as people sit underwater looking at the television or their phone, or taking selfies.



PLATE 16.4.2 Jason deCaires Taylor
Marine Greenhouse 2020
Great Barrier Reef

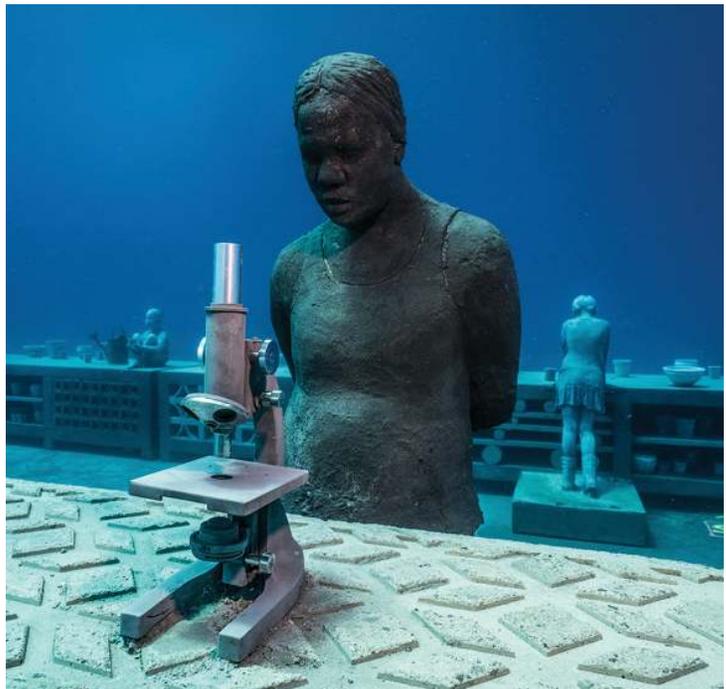


PLATE 16.4.3 Jason deCaires Taylor
Marine Greenhouse 2020
Great Barrier Reef

16.4 CREATING AND MAKING

Processes and skills

Investigate the latest statistics on the Great Barrier Reef including recent work by marine biologist Emma Camp, studying where certain corals are prospering. Camp is also promoting the planting of coral nurseries such as the Coral Restoration Project at Kokomo Private Island Resort in Fiji.

Other scientists working towards saving the coral include Australian Professor Peter Harrison (using IVF techniques) and Professor Matthew Dunbabin who is tackling the crown-of-thorns starfish threat with robotic inventions.

Jason deCaires Taylor is doing something positive to restore marine life, in particular coral. How can you create an artwork to respond to this new sense of hope, despite the effect of global climate change?

Experiment with different media to practise your skills, deciding how best to express the beauty of colour and textural surfaces of coral.

on Resources

Weblink Jason deCaires Taylor

16.4 Exercise

Learning pathways

LEVEL 1

1, 2, 3

LEVEL 2

4, 5, 6

LEVEL 3

7

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- Receive immediate feedback
- Access sample responses
- Track results and progress



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16.4 EXPLORING AND RESPONDING

1. What material does Jason deCaires Taylor use to make his figures?
2. The following statements explain Jason deCaires Taylor's art-making practice. Place them in the correct order.
 - A. Location decided upon and history of the local people investigated
 - B. Plaster bandages used to make moulds
 - C. Scuba divers help put sculptures in place
 - D. Photographs taken to record change in colours and surface of the sculptures
 - E. Rough surface encourages coral growth
 - F. Concrete poured into moulds
3. Explain the term *site-specific installation*.
4. How does Jason deCaires Taylor use sculptural figures to highlight environmental issues?
5.
 - a. Explain the different ways in which a viewer may experience Jason DeCaires Taylor's artwork.
 - b. How does this differ from the sculpture concerning the Great Barrier Reef by Ken and Julia Yonetani (subtopic 16.3)?
6. Research the work by Janet Laurence titled *Breathing*, which is also a reference to the Great Barrier Reef. How is this a different approach to that of Jason deCaires Taylor?
7.
 - a. How is Jason deCaires Taylor's art a form of activism?
 - b. How does art introduce the viewer to new ideas and thoughts?

Sample responses are available in your digital formats.

16.5 Lucienne RICKARD

LUCIENNE RICKARD (b. 1981, Australian)	
FORM	Performance drawing
CONTEXT	Contemporary Australian
PRACTICE	Large-scale drawings of animals and birds
CONVENTIONS VIEWPOINT PERSPECTIVE	Lucienne Rickard follows the traditional conventions of realistic depiction of animal and bird life from Roman times and re-introduced during the Renaissance. The artist then gives us a new perspective through her performance of erasing her drawings to alert us to the possible extinction of various species.

Lucienne Rickard is an artist whose work displays a sharp eye for detail. Using the traditional medium of graphite pencil on paper, she records the beauty of nature as well as exploring themes of death and brutality. Her observational accuracy makes us think of the conventions of artists' drawings such as those of Leonardo da Vinci and Albrecht Dürer, but her works are not just art objects giving the illusion of reality. Despite the obsessive attention to careful rendering of detail and textures, her works are decidedly contemporary in approach and meaning.

Lucienne Rickard's performance work, titled *Extinction Studies* (PLATE 16.5.1), created and documented over a 16-month period at the Tasmanian Museum and Art Gallery, consisted of drawings of various, near- or recently-extinct plant, bird, insect and animal species. Using graphite pencil on large sheets of paper, each drawing on completion was erased and drawn over, in an effort to replicate the process of extinction.



PLATE 16.5.1 Lucienne Rickard
Swift Parrot 2020
from the *Extinction Studies* series 2019–2020
graphite on paper

Extinction Studies is a form of **documentation** of **endangered** native species and extinct creatures. Each drawing is an investigation into the structure of nature, its complexity and beauty. Lucienne Rickard repeatedly rubs back sections with her finger or an eraser, then redraws over them, creating subtle variations in tone and direction of line. It is a very physical, painstaking process.

These erasure drawings in front of an audience included imagery of mice, turtles, deer, crayfish, bats and bilbies; a parrot was the last drawn and erased. Lucienne Rickard’s technique involves repetitive, **meticulous** drawings. This process was as important as the product, as attested by the by-products of the performance: 187 used pencils, shavings and the remains of 25 erasers.

The process of erasure is symbolic of each species disappearing. Although on average each drawing took up to 100 hours to create, with wide sweeping movements Rickard erased them in under four minutes. Although the viewers’ reaction often was one of sadness and even anger at her destroying her drawings, Rickard says it was important to start a discussion. Her works question why we are not prioritising preserving nature.

Lucienne Rickard says that her decision for the swift parrot to be the last drawing was quite fitting as, while they are not extinct yet, their plight is hanging in the balance. About 70 Tasmanian species are currently on the critically endangered list.

documentation a visual record
endangered in danger of not existing in the near future
meticulous careful and precise, showing great attention to detail

16.5 CREATING AND MAKING

Processes and skills

Investigate an endangered species of bird or one that migrates from place to place. Use multiple sources for your inspiration, from detailed scientific drawings of birds (research Leonardo da Vinci’s drawings on flight), to photographs, or the expressive paintings of Richard Allen (see subtopic 7.3).

Use Lucienne Rickard’s drawings and the paintings of Sam Leach (see subtopic 7.4) as a starting point.

Generate ideas for a detailed drawing of the bird in pencil or charcoal. Draw it two more times over your first drawing to suggest the bird in flight or at a distance.

You might like to include a collaged background to reflect the bird’s original habitat or flight path.

Document your processes and reflect on the skills you have developed.

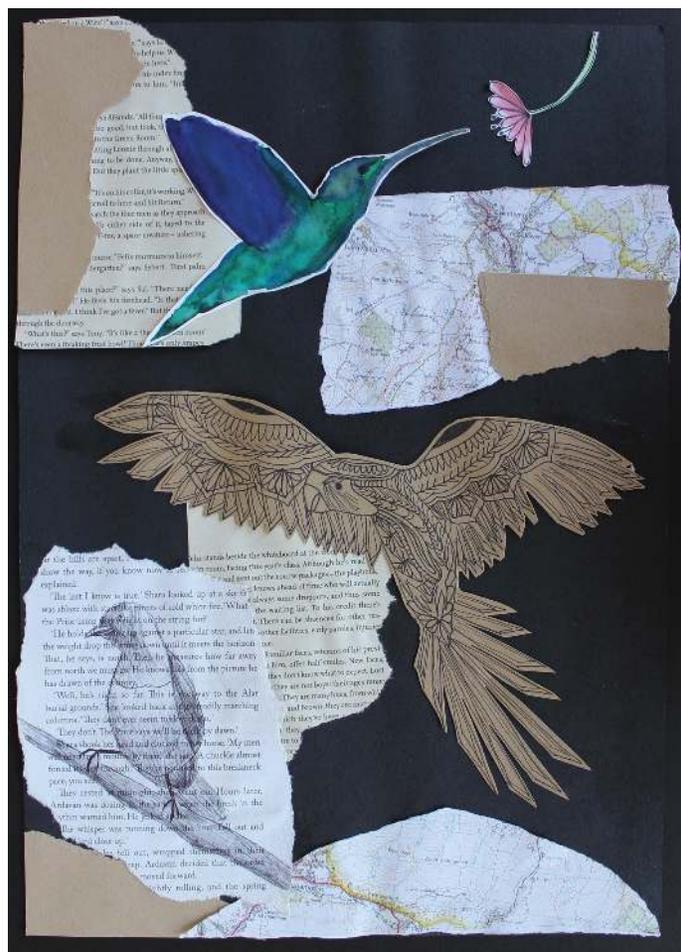


PLATE 16.5.2 Student artwork by Audrey Kamphet Pearse

16.5 Exercise

Learning pathways

LEVEL 1

1, 2, 3

LEVEL 2

4, 5, 6, 7

LEVEL 3

8, 9

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- Access sample responses
- Track results and progress



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16.5 EXPLORING AND RESPONDING

1. Decide whether the following statements are true or false.

Statement	True or false
a. Lucienne Rickard is concerned with drawing and erasing her drawings to suggest the creatures are endangered.	
b. Lucienne Rickard works on a small scale, creating realistic drawings to be sold.	
c. Lucienne Rickard draws using graphite pencil on a large scale.	
d. Lucienne Rickard's work is a performance of her drawing.	
e. It takes Lucienne Rickard longer to rub her illustrations out than to draw them.	
f. Lucienne Rickard shows a sharp urge for detail.	

2. Describe Lucienne Rickard's drawing of the parrot in **PLATE 16.5.1** in two sentences. (Make sure you use the artist's name.)
3. Fill in the missing words to complete the following passage.

Extinction Studies is a form of documentation of _____ native species and extinct creatures. Each drawing is an investigation into the _____ of nature, its complexity and _____. Lucienne Rickard _____ rubs back sections with her finger or an eraser, then redraws over them, creating subtle variations in _____ and direction of line.

4. How does Lucienne Rickard's choice of materials, place of working and processes create meaning?
5. Write two sentences to describe Lucienne Rickard's art using some of the words listed:

haunting textural detailed beautiful realistic challenging political

6. Investigate the similarity of technique of Lucienne Rickard's work to South African William Kentridge's methods of drawing, erasing and drawing over to create a narrative. How is the method similar but the artists' opinions and approach different?
7. How can Lucienne Rickard's works be interpreted as social activism regarding environmental issues?
8. We think of art as objects to be bought and sold, but Lucienne Rickard's performance work is not about the end product. How does this fit in with the transient (temporary) approach of other contemporary artists? You might look at the work of Charwei Tsai (subtopic 6.3) or Andy Goldsworthy.
9. Banksy (subtopic 5.4) has also used birds symbolically in their art to make a political comment — a single grey pigeon with green swallows — in the artwork *Clacton-on-Sea* 2014. (Conduct a internet search to find out more about this work.) How do Banksy's meaning and methods differ from those of Lucienne Rickard?

Sample responses are available in your digital formats.

16.6 Ghost Net Collective

Ghost Net Collective (est. 2009, Australian)	
FORM	Fibre art, either individual sculptural pieces or as installations
CONTEXT	A collective group of artists dedicated to working together to raise awareness of ocean pollution, particularly through fishing practices
PRACTICE	Traditional weaving techniques to create sculptures of sealife using abandoned fishing ropes and nets and miscellaneous fishing gear such as fishing lines, sinkers
CONVENTIONS VIEWPOINT PERSPECTIVE	The Ghost Net Collective makes art using non-traditional destructive materials following conventional First Nations Australian weaving techniques from the viewpoint of conservation (both land and sea).

The Ghost Net Collective is an initiative to make connections between people and educate them about the importance of recycling and sustainability. This art movement began in 2009 mainly on Erub Island in the Torres Strait (Erub Arts). The collective comprises First Nations and non-Indigenous artists, working together to achieve common goals celebrating cultural diversity and promoting sustainability. From abandoned, industrial fishing gear and debris, they create sculptures and installations of beauty to reflect their deep connection and responsibility to land and sea and its creatures, working in collaboration as a community of artists dedicated to their craftsmanship.

A fishing net that has been abandoned or is washed ashore with the tides is called a 'ghost net'. Due to their large size, these nets become hazards for marine life — particularly fish, turtles, sharks and dolphins, as well as bird life — which become tangled in the synthetic mesh.

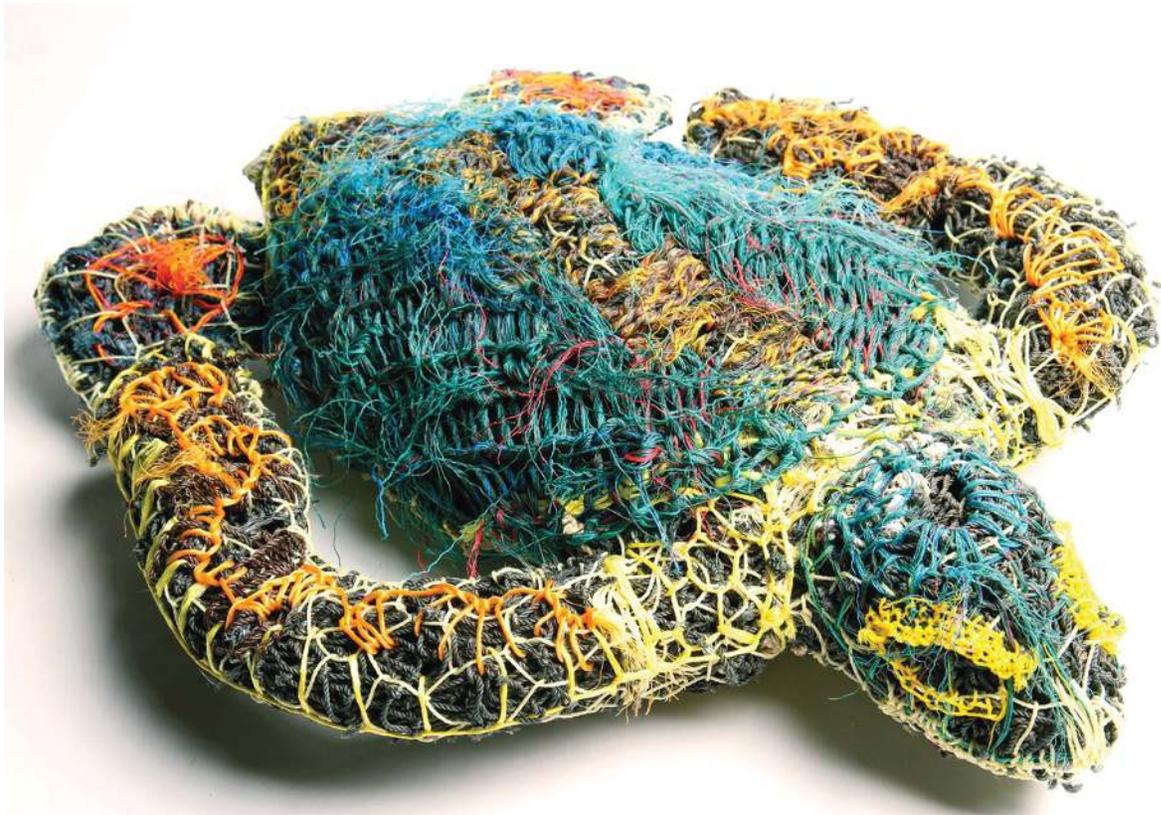


PLATE 16.6.1 Ghost Net Collective
Turtle, by Ellarose Savage in 2012
made from ghost nets
Image: Rebecca Fisher © Australian Museum

Ghost nets are also a danger to coral life, which become smothered by them. While some nets are identified as originating from Australian fishing boats, they also drift from Indonesia, Singapore and the Philippines, distinguished by their different thickness, colours and sizes.

Lynette Griffiths and Marion Gaemers further developed the Ghost Net Collective in 2020, organising workshops and taking this philosophy globally. They now have a space to create large-scale works and immersive installations for public artworks, events and museums. Artists may work by themselves or invite others to participate. Authorship and recognition are identified for each project.

In 2022 the Ghost Net Collective began a large-scale installation project of stingrays for Barangaroo, Sydney. It has been commissioned for the public thoroughfare, Exchange Square, in Barangaroo South, and is to be a permanent installation. It was designed by the Ghost Net Collective in consultation with First Nations Australian artists of the Sydney region. Ghost Net Collective has created 11 eagle rays (whose habitat extends from the Queensland coast to Torres Strait and Sydney Harbour) for the installation. More than 100 people from communities along the coastal and regional hubs are involved in creating smaller stingrays incorporated into the project.

16.6 CREATING AND MAKING

Processes and skills

Collect waste products (what your household would normally put in the recycle bin for a week). Document what is recyclable by keeping a table of plastics, bottles and paper products. Use your imagination to convert this ‘rubbish’ into a sculpture of a living creature. Document your work in the form of drawings from different angles.

This could form a group exhibition in the playground, perhaps hanging from a tree, or in your Research Centre to raise awareness of sustainability.

16.6 Exercise

Learning pathways

■ LEVEL 1

1, 2, 3

■ LEVEL 2

4, 5

■ LEVEL 3

6, 7

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16.6 EXPLORING AND RESPONDING

1. Describe **PLATE 16.6.1 Turtle** in your own words.
2. What detrimental effects on the environment are there from the fishing industry?
3. What is an art collective?
4. With an estimated 46 per cent of the ocean’s plastic pollution originating from fishing nets, it is a concern that we need to be aware of. Turning these abandoned nets into sculptures helps to re-use them in a useful and artistic manner but it certainly will not alleviate the problem. What else do you think the Ghost Net Collective is doing to help this situation?
5. How does the Ghost Net Collective help foster cross-cultural relationships?
6. Lorraine Connelly-Northey collects metal debris of various kinds, such as old sheets of rusted iron and wire, to create her sculptures (research her *Narrbong-galang (many bags)* 2022 work commissioned for the Sydney Modern Project, Art Gallery of NSW). Ghost Net Collective also collect debris to create sculptures. Although their sculptures appear quite different, how are these artists continuing their culture?
7. Natural creatures have significance to First Nations Australians from various areas and language groups. Investigate the carved wooden sculptures of *Camp Dogs* from Aurukun, Queensland (for example *Ku Tracker* by Leigh Namponan) to see differences in approach and materials used to the sculptures of Ghost Net Collective.

Sample responses are available in your digital formats.

16.7 Review

16.7 CREATING AND MAKING

This topic discusses a number of environmental issues, including salination, coral reef bleaching, endangered species, and fishing nets in our oceans.

What environmental issue is important to you? Do you recycle rubbish? Are you worried about rising sea levels? Do you recycle clothes?

Does your school have an environment group? If so, what positive activities are they doing to help our future?

Make a poster to show your concern about a particular environmental issue or take a series of before-and-after photographs to show how the beauty of nature is being harmed by humanity.

16.7 Exercise

1. Select an artist from this topic whose works appeal to you.
 - a. Name and describe one of their artworks and how it makes you feel.
 - b. Explain how they interact with the world to create meaning linked to environmental issues and sustainability.
2. Match the artist with the statement about their art-making practice.

These questions are even better in jacPLUS!

- Receive immediate feedback
- Access sample responses
- Track results and progress



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Artist	Statement
a. Ken and Julia Yonetani	i. Sea creature sculptures made from fishing debris
b. Lucienne Rickard	ii. Underwater figurative sculptures to help grow coral
c. Jason deCaires Taylor	iii. Sculptures made from salt or sugar
d. Giacomo Costa	iv. Draws birds and animals in danger of extinction
e. Ghost Net Collective	v. Imaginative worlds created digitally on environmental change

3. John Prince Siddon (a Walmajarri artist from the Western Desert region) also explores his views on our troubled world, and on the plight of the coral reefs and the animal kingdom due to climate change. Siddon paints with acrylics on canvas (see *Wirral Our Country Dying From Climate Change 2022*). The word 'wirral' is a Walmajarri word that means an expression of worry, sadness, shock and awe.

How is John Prince Siddon's work a different interpretation of the same subject matter and concerns of Ken and Julia Yonetani (subtopic 16.3)?

Sample responses are available in your digital formats.

Vocabulary

Abstract Expressionists abstract artists of the 1950s and later, who did not use traditional styles and techniques, but based their work on forms that were not figurative or formal

abstraction removing the qualities of something that make it clear what it represents, creating a more abstract depiction

abundance plentiful supply

adaptation an altered or modified version of an original

affinity a natural liking or sense of closeness

alienated feeling withdrawn or separated from others or from society as a whole

analog photography photography that uses a chemical process; i.e. not digital

anti-capitalism being opposed to the political and economic system of capitalism in which property, business and industry are controlled by private owners rather than the state, with the purpose of making profit

anti-imperialism being opposed to the idea of one country ruling or having a lot of power or influence over another country

appropriation the taking of images from past artworks and putting them in a new context to alter their meaning

Archibald Prize an annual prize exhibited at the Art Gallery of NSW. It was set up by a bequest in the will of Jules Francois Archibald in 1919. The bequest stipulated that first prize was to be awarded to an Australian artist for the best portrait of a man or woman distinguished in art, letters, science or politics.

Art Deco an elegant, lavish and bold decorative style of the 1920s seen mainly in furniture design, jewellery and graphics

Art Nouveau (c. 1890–c.1914) an art movement of mainly interior decoration, using flowing, swirling and twisting plant-like forms

artificiality the quality of being insincere, fake or unnatural

assimilation policy of absorbing First Nations Peoples into the white community, to encourage them to blend into the European way of life; the act of absorbing something into the system or culture

austere stern, severe or grim

authenticity the quality of being real or true

avant-garde striving to be new, ahead of time, different

Baroque a seventeenth-century European art movement which used emotional effects, dramatic light and shade, and turbulent composition

batik a way of dyeing cloth in which the parts not to be coloured are covered in wax

biomorphic having design elements based on patterns or shapes drawn from nature

Buddha the teacher (c. sixth century BCE) who developed the philosophy known as Buddhism

Buddhist relating to Buddhism, one of the world's largest religions, which believes human life is one of suffering, and that meditation, spiritual and physical labour, and good behaviour are the ways to achieve enlightenment, or nirvana

calligraphy the art of doing beautiful handwriting

centrifugal force in physics, the apparent outward force acting on a body moving in a curved path

collaborative a group of artists/designers/technicians working on the same art project

commercialism a system of social and economic organisation in which financial profit is valued above any other issue or consideration

commission a percentage of the sale of an item (such as an artwork) that goes to the agent who sold it (such as a gallery)

communist relating to communism, a political and economic ideology that aims for a classless society, in which property and the means of production are owned communally

composite portraits images that have been created using elements from a variety of different pictures

composition the placement of figures and objects; the organisation of an artwork

concave curved like the inside of a circle

conceptual related to ideas or meaning

conservation a careful preservation and protection of something

consumption the use of something

contemplative meditative or thinking quietly

contemporary of our times, recent

contrapposto sculpture of the human body in which shoulders and chest are turned slightly one way, hips and legs another

convention accepted way, the rules or standards, an agreed system

convex curved like the outside of a circle

creation story a myth, legend or story explaining the creation of the Earth and its creatures

crosshatched shaded with two or more intersecting series of parallel lines

Cubism (c. 1907–1925) a movement which used the arrangements of lines and geometric shapes to show

solidity and volume of objects on a flat surface. Analytical Cubism focuses on breaking objects down into fragmentary shapes and forms; Synthetic Cubism accomplishes the same using mixed-media and collage.

Cubist relating to Cubism, an art movement (c. 1907–25) that used the arrangements of lines and geometrical shapes to show solidity and volume of objects on a flat surface

Cultural Revolution a movement in China, in 1966–68, intended to preserve ideological and revolutionary enthusiasm, especially among the young, for Mao Zedong’s communist revolution

curvilinear curving lines

Dada a movement lasting from about 1916 to 1922 that aimed to shock, and to destroy art with ridicule, surprises and novel ideas

deluge severe flood

democracy a form of government in which the people have the authority to deliberate and decide legislation (‘direct democracy’) or to choose governing officials to do so

discordant something that is not in agreement with something else; conflicting

divulge to reveal or make something known

documentation a visual record

domestic to do with family or home life

dynamism lively, with movement

electron microscope a device which uses an electron beam to illuminate a specimen and produce a magnified image

elusive hard to express or define

empathy emotional or mental understanding of the feelings or spirit of someone

endangered in danger of not existing in the near future

en plein air painted outdoors, directly from nature

ephemeral not lasting long, fleeting

ethereal light and delicate, especially in an unnatural way

evocative suggesting an idea or emotion

existentialist concerned with existence of the individual as free and determining his or her own development

facade front wall of a building

Fauve follower of a modern art movement that concentrated on bold colour, loose, painterly brushwork and decorative line; artists in this movement included Matisse, Dufy and Derain

Fauvism a modern art movement that concentrated on bold colour, loose, painterly brushwork and decorative line; artists in this movement included Matisse, Derain and de Vlaminck

figurative representing by means of a figure or likeness

foreground area at the front of the painting, closest to the viewer

foreshortening drawing/painting technique in which parts of the body that are closer to the viewer appear larger, and limbs appear shorter

formaldehyde a solution used as a preservative

funerary to do with funerals or burial rituals

gaunt extremely thin

gaze a visual literacy term describing whether or not a connection is made between the subject and the viewer. A demand is made when the subject looks out of the image at the viewer and an offer is made when the subject looks away. In the first instance a connection is established and, in the second, the viewer is detached from the subject.

genocide the planned killing of a whole national or racial group

genre style of art

gestures marks as a result of the artist’s hand and body movement

globalisation the process of becoming international rather than national

golden mean or ratio a ratio of one part to another to create a sense of perfect balance or visual harmony (a mathematical ratio developed in classical times)

gouache opaque water-based paint, similar to poster paint

Heidelberg an Australian art movement of the late nineteenth century, named after a suburb of Melbourne where the artists worked

heritage the traditions, influences and experiences of a people or community

High Renaissance a short period of the most exceptional artistic production in the Italian states

homage something done to honour a person or thing

Humanism a Renaissance movement that promoted the idea that humans are at the centre of their own universe and should embrace human achievements in education, classical arts, literature and science

hyper-real an exaggerated or ‘over-the-top’ representation of reality

idealised presented in an ideal form, without imperfections

immensity extreme size

immersive involves or envelops the viewer; deeply absorbing

immobile motionless

impermanence lasting for only a limited period of time

Impressionist follower of a modern art movement concerned with depicting light on a surface

in the round describes a three-dimensional sculpture that you can view from all sides

- installation** an artwork created for a particular site or art gallery, creating a complete environment in itself; artwork displayed or arranged within a space; usually involves the floor, not just hanging on a wall
- intangible** unable to be touched; not having physical presence
- interactive** requires participation from the viewer to the point that they alter or become part of the artwork; the viewer reacts in a direct way with the artwork or physically alters the artwork in some way
- irony** a method used, particularly in Post-Modernism, to empower artworks with a double, often contradictory, meaning
- juxtaposed** items seen or placed close together with contrasting effect
- kinetic** moving
- kitsch** showy, common, almost bad taste
- luminosity** radiating or reflecting light
- macro photography** extreme close-up photography
- Madonna** a medieval Italian term for a noble or otherwise important woman; most often used in reference to the Virgin Mary, mother of Jesus Christ and common icon of Christianity
- magic realism** a technique where elements of magic are included in an otherwise realistic or mundane environment or setting
- marginalised** treated as insignificant
- mesmerising** completely holding the attention of the viewer
- metaphor** an image where one thing is said to be another
- meticulous** careful and precise, showing great attention to detail
- mission** a compound, originally set up in the nineteenth century, usually by clergy, to house, protect and 'Christianise' local First Nations Australians
- Modernist** an art movement of the twentieth century that made a self-conscious break with art traditions
- monochromatic** containing or using only one colour
- monologue** a speech made by a single character in which they speak their innermost thoughts aloud
- monumental** large-scale, impressive
- mood** a prevailing atmosphere or feeling that evokes an emotional response from the viewer
- mortality** the inevitability of death for humans
- mundane** ordinary, everyday or boring
- narrative** story
- nationalism** love of one's own nation, patriotism
- naturalism** relaxed, realistic depiction
- nostalgia** a longing for home, family and friends, or the past
- notoriety** wide, but unfavourable, fame
- ochres** natural earths, ranging in colour from pale yellow to orange and red, and used as pigments
- Op art** (also called Optical art) an abstract art movement, beginning in the 1960s, that uses geometric shapes and lines to create optical illusions
- organic** based on nature, on living things
- pandanus** a palm-like tree
- parody** a humorous imitation or send-up of something
- patina** a green or brown film on the surface of bronze or similar metals, produced by oxidation over a long period
- perception** the action of obtaining information through the senses
- performance art** an artwork or art exhibition created through actions executed by the artist or other participants
- personal expression** the unique style and expression developed by an artist through their own art practice to represent and communicate their ideas, perspective and meaning in their artworks
- Perspex** a clear plastic resin, which is soft and easily moved when heated
- philosophy** the search for knowledge and wisdom
- pious** having a dutiful reverence for God
- plasticity** the ability to be moulded or receive form
- poignant** evoking a keen sense of sadness or regret
- polaroid photograph** photograph taken with a special camera that develops the photograph instantly
- Pop Art** an art movement that emerged in the 1950s that drew inspiration from popular and commercial culture
- Post-Impressionist** follower of a mainly French art movement of the late nineteenth century, inspired by Impressionism (with its interest in the fleeting effects of light on objects, figures and landscapes). The Post-Impressionists went on to create their own individual styles and were very influential on later Modernist artists. The main representatives were van Gogh, Gauguin, Seurat and Cezanne. Many art historians also include Toulouse-Lautrec.
- potent** having great power, influence or effect
- realism** a likeness to the original, how something is normally seen
- representational** lifelike, realistic
- resonance** the ability to produce a feeling, emotional response or opinion
- resonate** ring or resound
- retina** the coating on the back of the eyeball which receives the image of what you see
- revolutionise** cause positive change
- Romantic** a style of art of the late eighteenth and nineteenth centuries in Europe, characterised by an imaginative, emotional attitude towards the subject

salination the process of water masses (rivers, dams) drying up and leaving salt deposits that create toxicity, because of over-clearing and over-farming of land

satire use of humour or ridicule to expose weaknesses or criticise something, often with the intent of changing an aspect of society

schematic using a plan or diagram

scintillating twinkling, sparkling or flashing

signifier an image or sign that stands alone, distinct from meaning

silhouette an outline drawing, uniformly filled in with black, like a shadow

silk screen process transferring a design onto a blank piece of fabric by pushing ink through screens (stencils)

site-specific designed for a particular place or space, the meaning often linked to its history

spontaneous acting impulsively based on emotion rather than on careful thought or planning

still life a picture representing inanimate (lifeless) objects, such as fruit or flowers

subculture a network of behaviour, beliefs and attitudes existing within and different from a larger culture

subterranean underground

subversive trying to undermine or cause the downfall of something established

superficial concerned with or comprehending only what is on the surface or obvious

superimposed one thing placed over something else

sustainability the capacity to operate perpetually, by avoiding adverse effects on the natural environment and depletion of natural resources

symbolise represent or stand for

symbolism a representative image; either one that is universally accepted or a personal image created by the artist to have a specific meaning or association

Symbolist an artist who uses symbols to reveal a message

symmetrical describes an image in which each side has equal weight and equal balance

synchronisation things happening or made to happen at the same time

tactile appealing to the sense of touch

Taoist relating to Taoism, a Chinese philosophy that emphasises living in harmony with the universe

taut stretched or pulled tight; tense

transient short-lived, fleeting, quickly passing away

translucent an effect created by the application of thin layers of paint or glaze allowing image or colour to be subtly revealed

ukiyo-e a genre of Japanese woodblock prints and paintings produced between the seventeenth and twentieth centuries

urban cities and suburbia; as opposed to country or rural

utilitarian designed to be useful or practical rather than attractive

vagrant a homeless person

values important life principles in which one has a firm belief; for example, honesty

vermillion a brilliant scarlet red

vulnerable sensitive, exposed to or not protected from hurt

whimsy a playful or fanciful notion

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