

eBookplus

www.jacplus.com.au

ARTWISE

VISUAL ARTS 7–10

FOR THE AUSTRALIAN CURRICULUM



Glenis ISRAEL

jacaranda
A Wiley Brand

ARTWISE

VISUAL ARTS 7–10
FOR THE AUSTRALIAN CURRICULUM

ARTWISE

VISUAL ARTS 7–10

FOR THE AUSTRALIAN CURRICULUM

Glenis ISRAEL

First published 2013 by
John Wiley & Sons Australia, Ltd
42 McDougall Street, Milton, Qld 4064

Typeset in 11/13 pt ITC Berkeley Old Style Std Book

© Glenis Israel 2013

The moral rights of the author have been asserted.

National Library of Australia
Cataloguing-in-publication data

Author: Israel, Glenis, author.
Title: Artwise Visual Arts 7–10 for the Australian Curriculum / by Glenis Israel.
ISBN: 978 1 118 60624 7 (pbk.)
978 1 118 60621 6 (ebook)
978 1 118 60623 0 (looseleaf)
Target audience: For secondary school age.
Subjects: Art, modern—Juvenile literature
Art criticism—Juvenile literature.
Art—History—Juvenile literature.
Dewey number: 701.18

Reproduction and communication for educational purposes

The Australian Copyright Act 1968 (the Act) allows a maximum of one chapter or 10% of the pages of this work, whichever is the greater, to be reproduced and/or communicated by any educational institution for its educational purposes provided that the educational institution (or the body that administers it) has given a remuneration notice to Copyright Agency Limited (CAL).

Reproduction and communication for other purposes

Except as permitted under the Act (for example, a fair dealing for the purposes of study, research, criticism or review), no part of this book may be reproduced, stored in a retrieval system, communicated or transmitted in any form or by any means without prior written permission. All inquiries should be made to the publisher.

Art work on front cover: Neil Haddon, *The First Time*, 2011, partially abraded high gloss enamel and oil paint on aluminium panel, 170 × 150 cm. Image courtesy the Artist and dianne tanzer gallery + projects, Melbourne

Internal design image: © Shutterstock/Viktoria (brushstroke)

Illustrated by Wiley Composition Services

Typeset in India by diacriTech
Layout by Wiley Composition Services

Printed in China by
Printplus Limited

10 9 8 7 6 5 4 3 2 1

CONTENTS

Preface	vii
About eBookPLUS	ix
About Artwise	x
Acknowledgements	xii

INTRODUCTION 1

General safety policy for the art room	2
Art-making hints and techniques	5
Evaluating art-making criteria	15
Responding to art	17
Graphic organisers and learning skills	21
<i>Reflection</i>	28

CHAPTER 1: PEOPLE 29

UNIT 1 PORTRAITS 30

Ben QUILTY	30
Tim STORRIER	32
Albrecht DÜRER	33
Cherry HOOD	38
Pablo PICASSO	41
Gustav KLIMT	42
Darren SYLVESTER	44
Del Kathryn BARTON	47
Ernst Ludwig KIRCHNER	49
Annette BEZOR	50

UNIT 2 THE FIGURE — representing society 52

POLYKLEITOS	52
RAPHAEL	54
Neil HADDON	56
Locust JONES	59
BANKSY	60
Baden PAILTHORPE	61

UNIT 3 THE FIGURE — further approaches 63

Laith McGREGOR	63
Sopheap PICH	65
Juan FORD	67
<i>Reflection</i>	68

CHAPTER 2: HUMANITY 69

UNIT 1 FAMILY 70

Salvatore ZOFREA	71
Barbara HANRAHAN	72
Matt CALVERT	74
Charles BLACKMAN	75
David BROMLEY	78

UNIT 2 HEROES AND CELEBRITIES 80

Andy WARHOL	81
Anthony BENNETT	82
Tsukioka YOSHITOSHI	84

UNIT 3 LIFE EVENTS AND SOCIAL ISSUES 86

David ROSETZKY	86
Darren SYLVESTER	88
Alberto GIACOMETTI	89
Dadang CHRISTANTO	92
Bui Cong KHANH	95
Damien HIRST	96
Tiwi artists	98
<i>Reflection</i>	100

CHAPTER 3: NATURE 101

UNIT 1 INSECTS AND FLORA 102

Nicholas BLOWERS 105

Charwei TSAI 106

Fiona HALL 108

Tim MAGUIRE 112

Georgia O'KEEFFE 113

UNIT 2 BIRDS AND ANIMALS 115

Michael RILEY 115

Richard ALLEN 117

Craig WADDELL 119

Peter COOLEY 120

Sam LEACH 121

Marian DREW 124

UNIT 3 SCULPTING NATURE 126

Fiona HALL 127

Bronwyn OLIVER 129

Reflection 132

CHAPTER 4: NATURE AND HUMAN INTERVENTION 133

UNIT 1 THE SEA AND MARINE LIFE, WEATHER 134

Joseph Mallord William TURNER 135

Raoul DUFY 136

Jasper KNIGHT 137

Cy TWOMBLY 138

Fujiko NAKAYA 140

Minam APANG 141

UNIT 2 HUMANITY VERSUS NATURE 143

Qiu ANXIONG 143

Giacomo COSTA 146

Andrew BROWNE 148

Huang YAN 149

Toyo ITO 151

Reflection 152

CHAPTER 5: HUMAN-MADE: STRUCTURES AND OBJECTS 153

UNIT 1 BUILDINGS AND INTERIORS 154

Maurice de VLAMINCK 156

André DERAÏN 157

Howard ARKLEY 159

Darren WARDLE 161

Frank O. GEHRY 163

Jasper KNIGHT 167

Jeffrey SMART 168

Joanna LAMB 171

Song DONG 172

UNIT 2 OBJECTS — still life 174

Margaret OLLEY 175

Margaret PRESTON 176

Robyn STACEY 178

Andreas GURSKY 183

David BOWERS 187

UNIT 3 OBJECTS AND PERCEPTION — reality versus illusion 189

René MAGRITTE 191

Jeff KOONS 193

Alexander SETON 196

Ernesto NETO 197

Philip BEESLEY 199

Reflection 200

CHAPTER 6: COLOUR AND LIGHT	201	CHAPTER 7: SYMBOLS	239
UNIT 1 COLOUR	202	UNIT 1 PERSONAL SYMBOLS AND DESIGNS	240
Paul GAUGUIN	203	Nancy PETYARRE	244
Vincent van GOGH	205	Rover THOMAS	245
Nyapanyapa YUNUPINGU	208	Yayoi KUSAMA	247
Grace COSSINGTON SMITH	211	Brook ANDREW	250
Aida TOMESCU	213	Alasdair MACINTYRE	253
Michael BERRY	215	UNIT 2 CULTURAL IDENTITY	256
Matthew JOHNSON	216	Tom ROBERTS	257
Mavis NGALLAMETTA	218	Gerry WEDD	259
UNIT 2 LIGHT	221	Vernon AH KEE	262
Claude MONET	221	Daniel BOYD	265
Michelangelo CARAVAGGIO	223	Guan WEI	267
Anish KAPOOR	224	<i>Reflection</i>	270
James TURRELL	227	CHAPTER 8: TIME	271
Olafur ELIASSON	228	UNIT 1 ART AND TIME	272
UNIT 3 TEXT	230	Daniel CROOKS	274
Rosalie GASCOIGNE	232	Shaun GLADWELL	276
Imants TILLERS	233	Michaela GLEAVE	278
Jean-Michel BASQUIAT	236	Cai GUO-QIANG	280
Michael LINDEMAN	238	Christian MARCLAY	283
<i>Reflection</i>	238	<i>Reflection</i>	285
		Vocabulary	286
		Artist list	290
		Making task list	294
		Index	296

PREFACE

The main aim of this text is to promote an enjoyment of, and enthusiasm for, art among students, and to make them visually aware and interested in the art world through art criticism and art history. It is hoped that this will encourage students to develop confidence in their own creative expression and exercise of skills in visual communication. The units in the text are designed around themes that move from the familiar to the more conceptual to allow relevance across a differentiated group of learners and a number of year levels. Each unit aims to provide sequential and differentiated tasks, with a goal of promoting an understanding of the art-making process through research, experimentation, decision-making and evaluation.

The text seeks to enable students to explore issues relevant to their own and other cultures, their environment and personal experience as a means of developing expertise in a wide range of media, techniques and forms, along with an awareness of different viewpoints in interpreting and making art works.

It is widely agreed among educators that students need to become creative thinkers, problem solvers, innovators, and users of technology in all aspects of life, as well as flexible in their approach to an ever-changing world. The art-making and responding tasks in this book are therefore designed to develop confident individuals who are able to work collaboratively, with full awareness of their individuality and cultural background, while encouraging awareness of today's global society. By referencing different cultures and a wide range of contemporary artists, including those of Indigenous and Asian origins, students will develop as active and informed citizens to consider present and future issues in a changing and globalised economy.

Glenis Israel

About eBookPLUS

jacaranda *plus*

Next generation teaching and learning

This book features eBookPLUS: an electronic version of the entire textbook and supporting multimedia resources. It is available for you online at the JacarandaPLUS website (www.jacplus.com.au).

Using the JacarandaPLUS website

To access your eBookPLUS resources, simply log on to www.jacplus.com.au using your existing JacarandaPLUS login and enter the registration code. If you are new to JacarandaPLUS, follow the three easy steps below.

Step 1. Create a user account

The first time you use the JacarandaPLUS system, you will need to create a user account. Go to the JacarandaPLUS home page (www.jacplus.com.au), click on the button to create a new account and follow the instructions on screen. You can then use your nominated email address and password to log in to the JacarandaPLUS system.

Step 2. Enter your registration code

Once you have logged in, enter your unique registration code for this book, which is printed on the inside front cover of your textbook. The title of your textbook will appear in your bookshelf. Click on the link to open your eBookPLUS.

Step 3. View or download eBookPLUS resources

Your eBookPLUS and supporting resources are provided in a chapter-by-chapter format. Simply select the desired chapter from the drop-down list. Your eBookPLUS contains the entire textbook's content in easy-to-use HTML. The student resources panel contains supporting multimedia resources for each chapter.

Once you have created your account, you can use the same email address and password in the future to register any JacarandaPLUS titles you own.



Using eBookPLUS references

eBookPLUS logos are used throughout the printed books to inform you that a multimedia resource is available for the content you are studying.

eBook *plus*

Searchlight IDs (e.g. **INT-0001**) give you instant access to multimedia resources. Once you are logged in, simply enter the searchlight ID for that resource and it will open immediately.

Searchlight

Minimum requirements

JacarandaPLUS requires you to use a supported internet browser and version, otherwise you will not be able to access your resources or view all features and upgrades. Please view the complete list of JacPLUS minimum system requirements at <http://jacplus.desk.com/customer/portal/articles/463717>.

Troubleshooting

- Go to the JacarandaPLUS help page at www.jacplus.com.au/jsp/help.jsp.
- Contact John Wiley & Sons Australia, Ltd.
Email: support@jacplus.com.au
Phone: 1800 JAC PLUS (1800 522 7587)

ABOUT ARTWISE

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

PAPER STENCIL SILK SCREENPRINT

PROCESS

STEP 1 Place your image on a lightbox and trace it at least once.

STEP 2 Place one of these drawings (leaving the other to plan from for further colour areas) on a cutting mat. Using a stencil knife, cut out the areas you wish to print (do not cut through the background). For every colour, you will need a new paper stencil. **WORK IN PAIRS** — you will need someone to hold the screen down firmly as you print.

STEP 3 Place your stencil on top of a clean sheet of paper under which are several sheets of newspaper. Place the silkscreen on top. Add a generous amount of acrylic paint (which has been mixed with a little flow or extender medium to make it flow more easily) along the top edge between the wooden frame and the silk (there should be a border there).

STEP 4 With a squeegee at a 45-degree angle towards you, evenly and firmly move it down the screen, stopping before you hit the wooden frame.

STEP 5 Gently lift and remove your print. You may repeat this process. (Generally your stencil will last for only 2 to 3 prints; after that, it will need to be thrown away. The screen can be used again for someone else working in the same colour if you do a dry run first — with no new addition of paint and a piece of newspaper underneath while you drag the squeegee down.)

STEP 6 The paint will dry on the screen very quickly so **CLEAN THOROUGHLY WITH RUNNING WATER AND A SPONGE.**



Student art work: sample cut paper stencil silkscreen by Charlene Chen, Year 9

INTRODUCTION 11

Student art work is featured throughout the book.

Chapters are organised thematically and sequenced to develop in difficulty.

HUMANITY

CHAPTER 2

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 art works, we can investigate the values associated with important life events.

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 of art works allows us to appreciate the meanings intended by the artist as a reflection of values, traditions and cultural practices. Through making art works 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.

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.

FEATURED ARTISTS

UNIT 1 Family

Salvatore ZOFREA
Barbara HANRAHAN
Matt CALVERT
Charles BLACKMAN
David BROMLEY
Student artist

UNIT 2 Heroes and celebrities

Andy WARHOL
Anthony BENNETT
Tsukiko YOSHITOSHI
Student artist

UNIT 3 Life events and social issues

David ROSETZKY
Darren SYLVESTER
Alberto GIACOMETTI
Dadang CHRISTANTO
Bui Cong KHANH
Damien HIRST
Tiwi artists
Student artists



Dadang Christanto
They give evidence
(*Meraka Memori Kesaksian*)
1996–1997
terracotta powder mixed with resin, fiberglass, cloth and resin
ht 200 cm (hmsls)
Purchased 2003 AGNSW

A wide range of artists are featured across two-, three- and four-dimensional forms.

A wide range of *Making* tasks address the Making strand of the *Australian Curriculum: The Arts*.

RESPONDING TASKS

- 1 Discuss the visual qualities of Neil Haddon's work.
- 2 Assess the importance of Haddon's choice of materials and working methods to his resulting works.
- 3 What is Haddon's viewpoint on the subject of his paintings?

MAKING TASK 3 — drawing

PROCESS

STEP 1 Research a social or political issue that you have read about in the newspaper or heard in the news in recent weeks. Alternatively, research a social issue of concern to you personally or of concern to youth in general.

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

STEP 3 Decide on key imagery.

STEP 4 Experiment with different implements to create lines before you begin, such as twigs or eye droppers.

STEP 5 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 (page 60) and Basquiat (page 236) and the work of Lucist Jones (page 159).

STEP 6 Consider ways of strengthening the visual impact, such as adding background detail or balancing large areas of black with smaller white spaces.

STEP 7 Text (words) could help you strengthen your meaning. Consider also using some overlays with stencils, as Haddon and Banksy (pages 56 and 60) do, to resolve your drawings and create a unity or narrative between different drawings.

EXTENSION

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.

eBookPLUS

Use the **Making task 3** document in your eBookPLUS to write a self-reflection on your process and work upon completion.



Student art work:
Anxiety in a cityscape,
ink and acrylic on canvas by
Emily Vleigh, Year 10

Sample student art works show students what is possible in their own work.

Del Kathryn BARTON

(b. 1972, Australian)

FORM
Painting

VOCABULARY
spontaneous acting impulsively based on emotion rather than on careful thought or planning
vulnerable open or susceptible to hurt



DEL KATHRYN BARTON

- View the artist's 2008 and 2013 Archibald Prize winning paintings.
- Watch an interview with the artist.

Del Kathryn Barton combines different media and drawing and painting techniques to create a unique and fanciful style. In *untitled girl*, 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 birds. These are decorative and suggestive rather than realistically painted. Contrasted to these 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.



Del Kathryn Barton
untitled girl 2005
synthetic polymer paint,
gouache, watercolour and ink on
polyester canvas
120 × 80 cm
Courtesy of the artist and
Roslyn Oxley9 Gallery, Sydney

Del Kathryn Barton paints from her own imaginative world. Her experiences 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.

Her 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 unneringly with enlarged, soulful, very liquid eyes and red pouting lips. Black scrawled lines suggest the face and body while they are clothed in richly patterned materials with decorative touches of bows, ribbons and scarves. Animals and birds are often part of the painting, 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.

RESPONDING TASKS

- 1 Describe how Del Kathryn Barton depicts eyes and mouths.
- 2 Explain her painting technique and the relationship of people to backgrounds.
- 3 Write your own analysis or description of one of her 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.

EXTENSION

Del Kathryn Barton has recently 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 his writing, which can be viewed using the **Del Kathryn Barton** weblink in your eBookPLUS. Her works are not just illustrations of the story but are imaginative, deeply-felt responses to his writing. What do you see as the different roles and relationships between writers, artists and designers in creating a book?



eBookPLUS links allow quick access to artists' websites, images of art works and additional information.

Featured artists' practices and viewpoints are explored using visual language. Key terms are defined.

Artist's practice, Critic's statement, Artist's statement and Historical study give details of techniques and place art works in context.

Responding tasks address the knowledge and skills of the *Australian Curriculum: The Arts* strand.

Extension activities allow students to further develop their own art practice.

MAKING TASK 4 — digital media

Pain, injury and exhaustion may occur in the effort to achieve sporting honours. Consider the repetitive nature of training and consequences on the body as subject matter for art making.

Create a series of photographs or a video. Concentrate on a section of the body and an unusual viewpoint; for example, the impact of feet on a gymnast's bar, feet poised on the edge of a diving board, hands on a cricket bat or a gymnast's ring, or the tension and movement of muscles on backs across a range of sports or dance.

Don't forget to ask for permission before you photograph or video anyone.

MAKING TASK 5 — photography

Take a series of photographs to communicate the concept of medals, cups and how humans collect objects in recognition of success. Consider also the methods of display. This task could also link to medals and souvenirs of war. You may want to visit the PE or History department for guidance and inspiration.

MAKING TASK 6 — painting: sport/figures in movement

PROCESS

STEP 1 Manipulate the surface of your paper by using wedges of cardboard or sponges to apply a textural surface using tones of two colours.

STEP 2 Over the surface, draw figures engaged in a sporting activity, using black or white ink. Try to create a sense of movement by using diagonal directions.

STEP 3 Experiment with acrylic mediums such as Flow, Extender or Binder to create transparent paint that can be used to infill some areas. Remember if you add white to your colour it

will increase the opacity and you will not be able to see the textured surface you created underneath.

STEP 4 Add your figures in lines on top — try white or black ink.

STEP 5 Don't forget to make decisions as you go — you do not have to 'fill in' all areas. Make sure you balance your areas of ink line and painted areas.

STEP 6 Use the **Making task 6** document in your eBookPLUS to write a self-reflection when you have finished your art work.

REFLECTION

Consider what you have learnt in this chapter about the proportions of the figure and how it can represent different ideas, emotions and conventions. Review the varied media in which artists have worked to represent their human subjects. Think about what skills and knowledge you have learnt through your own art-making and in responding to the different featured art works. What learning goals can you set yourself for the future?

Self-evaluation sheets are available for many *Making* tasks on eBookPLUS.

The Reflection box at the end of each chapter allows students to review their learning and set goals for the future.

ACKNOWLEDGEMENTS

The author would like to thank her husband and family for their encouragement. In addition, special thanks and appreciation go to the enthusiastic and talented art students who have contributed their art works to the book. Acknowledgement also is made to Dr Julie Townsend, Head of St Catherine's School, Waverley, for her support of this project.

The author and publisher would like to thank the following copyright holders, organisations and individuals for their assistance and for permission to reproduce copyright material in this book.

- AAP Image: pages 140/Tracey Nearmy, 251/PR images • Aboriginal Artists Agency Ltd: page 244 • Adobe: page 145, © Maya Siva. Adobe® Photoshop® screenshot reprinted with permission from Adobe Systems Incorporated. • Alamy Limited: pages 29; 41; 43; 53/© Collection Dagli Orti/The Art Archive; 54/Martin Shields; 99/© Bill Bachman; 135/© The Bridgeman Art Library; 151/© VIEW Pictures Ltd; 156/© Peter Horree; 222; 225 (bottom)/ © Rubeena KP • Amanda Siarakas: pages 115 (right), 174 • Andrew Browne: pages 133, 148, 149 • Anika Lede: pages 9 (top), 155 (bottom) • Ann Mills: page 212 • Anna Schwartz Gallery: pages 274, 275, 277 (top and bottom) • Annalise Dayeh: page 109 • Annette Bezor: page 51 • Annie Kilbane: pages 9 (middle), 210 (top right) • Anthony Bennett: page 83 • Arc One Gallery: pages 268, 269 • Art Gallery of New South Wales: pages 71, 176, 177 • Art Gallery of South Australia: page 258 • Art Resource: page 114 • Ben Quilty Studio: page 31 • Bridgeman Art Library, The: pages 137, 157, 169, 191, 192 (top), 204, 206 • Bruecke Museum: page 49 • Cai Studio: page 281 • Charlene Chen: page 11 • Charlotte Casimir: page 182 (top right) • Charlotte Weale: pages 77–8, 142 (bottom), 166, 192 (bottom) • Charwei Tsai: page 107 • Chatterjee & Lal: page 142 (top) • Cherry Hood: page 38 • Corbis Australia: page 81 • Courtney James: page 207 (bottom) • Craig Waddell: page 119 • Curtis Brown Aus: page 72 • Cy Twombly Foundation: page 139 • Darren Wardle: pages 154, 161, 162 • Dave Bowers: page 187 • David Bromley: page 78 • Dianne Tanzer Gallery: pages 57, 124 • Dominik Mersch Gallery: pages 59, 146, 147 • Eliza Hunt: page 154 • Ellie Pertsinidis: page 10 • Emily Boden: 9 (bottom) • Emily Winterbotham: page 203 • Emily Wright: pages 58, 211, 242 • Gallerie Loft: page 150 • Getty Images: pages 33/The Bridgeman Art Library; 69 and 93/David Hancock/Stringer/AFP; 125/DEA / G. Dagliorti; 173/Neilson Barnard; 197/Bloomberg via Getty Images; 199/Greg Woods/AFP; 223/The Bridgeman Art Library • Glenis Israel: pages 5, 8 (top), 12, 13, 14, 36 (top), 60, 111 (all), 128 (2 images), 180, 186, 189, 237 (bottom), 240 (bottom), 240 (middle), 240 (top) • Hanart TZ Gallery: page 144 • Jacquelyn Chia: page 80 • Jasper Knight: page 168 • Jeff Koons: pages 193, 194 • Jordyn Deans: pages 210 (bottom left), 230 • Kalli Rolfe Contemporary Art: page 159 • Katie Chauvel and Sophie McClellan: page 89 • Lily Owens: pages 94 (left), 182 (bottom), 207 (top), 210 (top left) • Liverpool Street Gallery: pages 213, 214 • Lucy Murdoch: page 103 (left) • Madie Urquhart: page 40 • Martin Browne Contemporary: pages 62, 120, 218 • Matilda Measday: pages 37, 94 (right), 182 (top left) • Matt Calvert: page 75 • Meghan Ridge: page 73, 115 (left), 190 (bottom) • Mia Montesin: pages 63, 112 (top) • Michael Berry: page 215 • Michaela Gleave, page 279 (bottom, top) • Milani Gallery: pages 262, 263 • MiCK The Gallery: page 105 (bottom, top) • Natalie McDowell: page 8 (bottom) • National Gallery of Victoria: pages 76, 85, 259 • Nuala Rheinberger: page 36 (bottom) • Olafur Eliasson: page 201 (left, right), 228 (left, right) • Olsen Irwin: page 217 • Philip Bacon Galleries Pty Ltd: page 175 • Poppy Kambas: page 190 (top) • Public Domain: page 55 • Queensland Art Gallery Collection: pages 77, 95 • Rachel Roberts: page 103 (right) • Rebecca Moore: page 181, 236 • Richard Allen: page 101, 117, 118 • Rosie Johns: page 210 (bottom right) • Roslyn Oxley9 Gallery: pages 47, 108, 127, 129, 130, 131, 209, 232, 233, 234, 235, 265 • Scala: pages 90, 116, 237 (top) • Shutterstock: pages 1/© Maxim Blinkov; 4/© Shane White; 6/© Boyan Dimitrov; 7 (bottom)/© elenabo; 7 (top)/© -Albachiaraa; 18/© JeniFoto; 18/© Kamira; 20 (bottom left)/© Lightspring; 20 (bottom right)/© Pius Lee; 20 (top left)/© solarseven; 20 (top right)/© Artens; 35/© Gemenacom; 44/© Accord; 66 (girl)/© Blend Images; 66 (reeds)/© Eugene Sergeev; 164/© Vladimir Sazonov; 165/© Gerry Boughan; 188/© ekler; 188/© Kristin Smith; 220/© Faraways; 225 (top)/© gary718; 226/© Padmayogini; 261 (bottom left)/NZGMW; 261 (bottom right)/Regien Paassen; 261 (centre)/Fotografiche; 261 (middle left)/Neale Cousland; 261 (middle right)/bernashafo; 261 (top left)/Neale Cousland; 261 (top right)/Cooperman; 273/Perig • Sopheap Pich: page 65 • Sophia Evstigneev, page 155 (top) • Spruth Magers: pages 183, 184 • Stills Gallery: pages 178, 179 • Sullivan+Strumpf Fine Art: pages 45, 64, 67, 88, 122, 171, 196, 238, 254, 255 • Sutton Gallery: page 86 • Tim Storrier: page 32 • Tolarno Galleries: page 112 (bottom), 252, 253 • Tonya Hetreles: page 185 • Wakefield Press: page 260 • Warmun Art: pages 239, 246 • White Cube: pages 271, 283 • Xanthea Yee: page 170 • Zoe Welborn: page 104 (bottom)

Every effort has been made to trace the ownership of copyright material. Information that will enable the publisher to rectify any error or omission in subsequent reprints will be welcome. In such cases, please contact the Permissions Section of John Wiley & Sons Australia, Ltd.

INTRODUCTION

This introduction is designed to prepare you for your study of art. First, because you will be working with a range of materials and equipment, there are some safety precautions and procedures that you need to practise. Careful attention to these will make for a safe, productive classroom and allow you to produce your best work. Follow these at home too if you are making art works there.

Secondly, there are some hints and step-by-step techniques for working in different media. These can be used as a reference for your art-making projects. Follow the procedures closely at first until you become practised with the techniques. As you become more experienced, you will be able to add to and experiment with these techniques. However, always keep in mind the safety requirements.

Finally, with *Responding* in mind, this introduction provides a guide to the nature and function of art as well as the skill of analysing an art work. Although the practices and viewpoints used by different artists vary widely, there are certain elements and principles that can guide your analysis. When you are required to write an analysis of an art work, your literacy and writing skills will be called into



action. A good way to brainstorm and organise your thoughts before creating your own or analysing another's art work is to use a graphic organiser. Some common ones are covered in this introduction.

Your eBookPLUS contains worksheets that will enrich your vocabulary, self-reflection sheets for you to evaluate your art-making practice and other helpful reference sheets.

General safety policy for the art room

Most of these are common sense and apply generally in most schools. Your art teacher may want to add to the list below for your specific situation.

- + Bags should remain outside the rooms, against the wall, away from doors.
- + Computer laptops/tablets/slates/iPads are to be put in a cupboard when not in use — make sure you have a full battery before the lesson.
- + Students must not run in or around art rooms.
- + Aprons must be worn at each lesson.
- + Students should be aware of the location of the First Aid box and of fire and evacuation procedures.
- + Put newspaper on tables before beginning, and clean brushes and rinse out water containers when finished.
- + Ensure safe operation of equipment — not to be used until demonstrated by teacher. Know which equipment is for teacher-only use. Some equipment is for seniors only — always ask teacher if unsure.
- + Avoid slippery areas. Any spills need to be reported to teacher and covered with newspaper immediately.
- + Gloves and masks are available for some techniques and should be used as required.
- + Hands should be thoroughly washed at end of a lesson before leaving art room.

SAFE USE OF EQUIPMENT

It is your personal responsibility as an art student to use materials and equipment safely and responsibly at all times. Failure to work safely with material and co-operatively with other students and teachers may result in you being denied the opportunity to take part in particular activities or use particular equipment. The checklists on the next pages may be used to confirm and record your understanding of these safety requirements. You can also find the checklists on your eBookPLUS, where they can be printed for filling in and submitting to your teacher if required.

CHECKLIST

Non-electrical equipment

Tick and date to acknowledge that you have read and understood these requirements.

FOR ALL TOOLS

Tick and date

- + Return all tools to their packet or box and return to the teacher. Do not leave them on a desk.
- + Don't run or move from your desk while holding a cutting blade.
- + Always pass equipment to one another, never throw it.
- + If you do cut yourself, tell your teacher immediately.
- + If you find a rusted cutting tool, don't use it and tell your teacher.
- + If you see tools a student has left behind, give them to the teacher.

LINO-CUTTING TOOLS

- + Always keep the hand holding the cutting tool IN FRONT of the hand holding the lino block. CUT AWAY from your body.
- + Cut slowly and to a shallow depth. Warming your lino tile will make it easier to cut.
- + Gather all lino cuttings as you work and take them to the bin at clean-up time.

STENCIL-CUTTING KNIVES

- + Place a sheet of thick cardboard, a wad of newspaper or a cutting mat underneath your stencil.
- + Use gentle pressure: the blade is delicate.
- + Hold the blade low — the cutting edge is at the side, not the point of the blade.
- + Keep fingers away from blade.
- + Take all rubbish to a bin at clean-up time.

STANLEY KNIVES

- + Use a cutting mat under your work.
- + If cutting a straight edge with a ruler, hold ruler firmly, being aware of where your fingers are, and cut towards yourself.
- + Stand rather than sit for extra control of the knife.
- + If blade is blunt do not use it — ask teacher to replace blade if possible.
- + Take all rubbish to a bin at clean-up time.

Name:

Signature:

Date:

CHECKLIST

Electrical equipment

Tick and date to acknowledge that you have read and understood these requirements.

ELECTRICAL EQUIPMENT

Tick and date

- | | |
|--|--|
| + Electrical appliances such as heating plate, light-box, kiln, hair dryer, glue gun etc. should be used ONLY AFTER TEACHER HAS EXPLAINED AND DEMONSTRATED SAFE USE. | |
| + Turn off appliances after use and check they are off at end of lesson. This is everyone's responsibility, not just the teacher's. | |
| + Never touch a hotplate to check if it is on — there should be a light to indicate this. Never put paper on or near it. | |
| + No electrical equipment is to be used near water (such as near the sink). | |
| + Never touch the pottery kiln — it can burn severely. Never assume it is not hot. | |
| + Look for signage about safe use near equipment. | |
| + KNOW WHERE THE FIRE EXTINGUISHER AND FIRE BLANKET ARE. | |
| + Be ready to assist if teacher asks and follow instructions exactly. | |
| + Always be wary of power cords such as those of overhead projectors and other movable equipment; look where you are going at all times when moving around art rooms. If possible, use equipment next to the power point. Rewind cord at end of lesson so it is not a tripping hazard. | |



Name:

Signature:

Date:

Art-making hints and techniques

DRAWING HINTS

Practise some of these techniques to add interest and solidity 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:



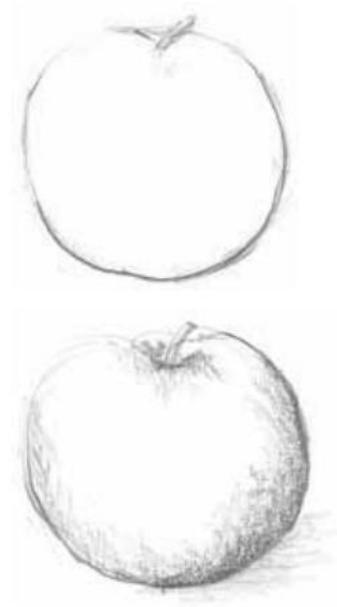
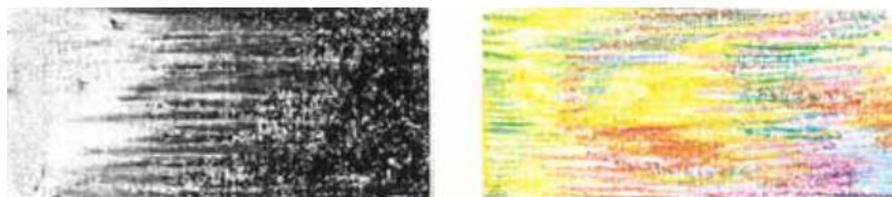
and experiment with shading from light to dark.



- To create a greater sense of three-dimensionality (solidity) you may want to try one of the following methods.



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



PAINTING HINTS

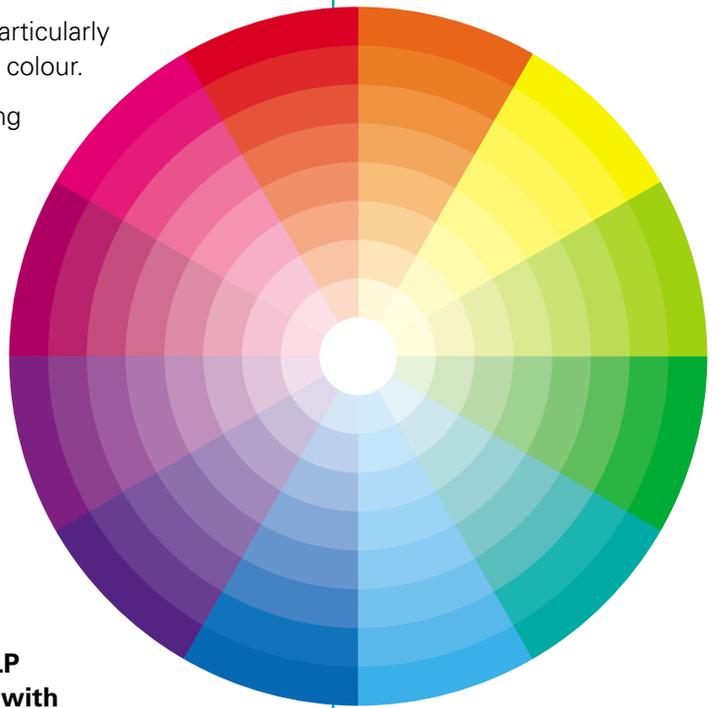
- Wear protective clothing.
- Always place a piece of old newspaper or other used paper on your table before you begin. Not only does it make cleaning up easier but it is useful for wiping excess water from your brush or testing your colour.
- It is easier to paint the background first.
- Mix your paint 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 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.

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.



A paddlepop stick makes a good pottery tool.

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 art work: 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.

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 art work 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 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.

Linoprint

If more than one colour is used, it is called a *reduction print*.



Student art work: monoprint by Anika Ledet, Year 7



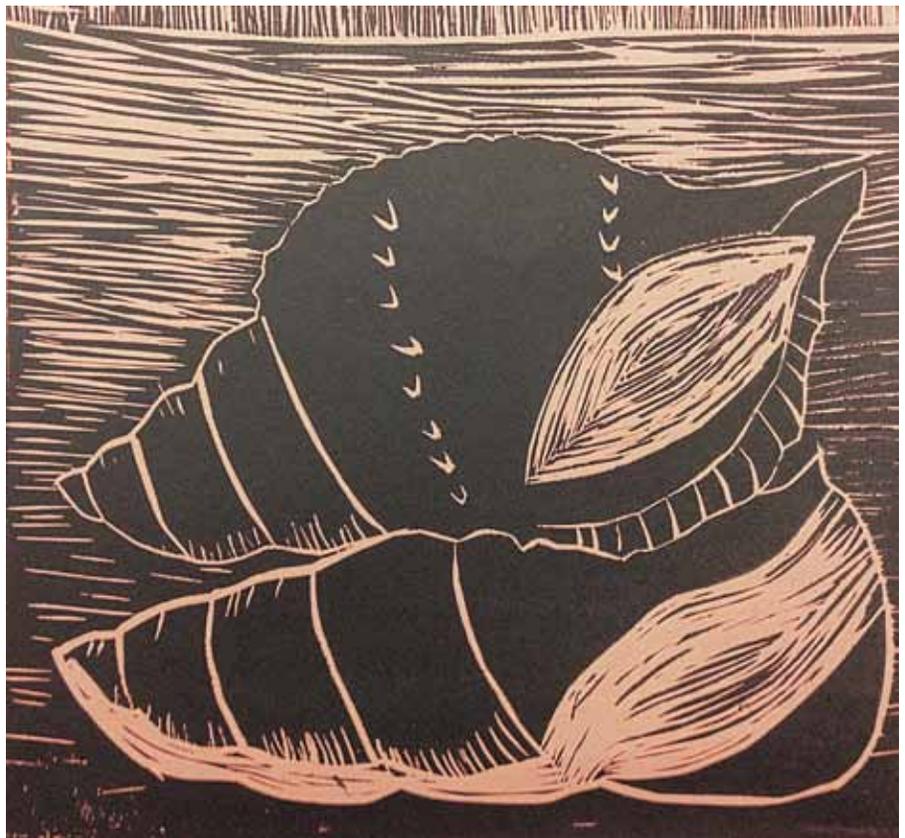
Student art work: drypoint by Annie Kilbane, Year 9



This drypoint was created by scratching into a piece of cardboard torn from the inside of a milk carton. The surface was then inked up, the ink rubbed out slightly and run through the press.

Student art work:
drypoint by Emily Boden,
Year 11

Student art work: linoprint by
Ellie Pertsinidis, Year 8



MAKING A LINOPRINT

PROCESS

STEP 1 Trace the shape of the piece of lino you will be using twice in your process diary. Try two designs based on an insect or other natural object, experimenting with the composition (arrangement in the square). Try to avoid having your insect placed right in the centre. Also try to tilt your insect or object in the shape to make an interesting design.

STEP 2 Consider a variety of line thicknesses and add a background. Decide on your best design.

STEP 3 Place a sheet of transfer paper, darkest side down, onto your lino block. Place your best design on top, lining up the edges. Trace over the main lines of your design using an even pressure.

STEP 4 Go back to your original design on paper and decide which areas will be cut out (the white areas) and which areas will be printed your first colour. Remember to have some medium areas cut out, not just the lines.

STEP 5 Cut out the areas to remain white, considering the direction and neatness of your carving as it will show on your final print.

ALWAYS CARVE AWAY FROM YOUR BODY AND FINGERS (A cut will hurt!)

STEP 6 So that all colours will print directly on top of each other you need to create a registration paper to be placed under your lino when printing. Trace the shape of your lino, label it with the direction of your design and your name.

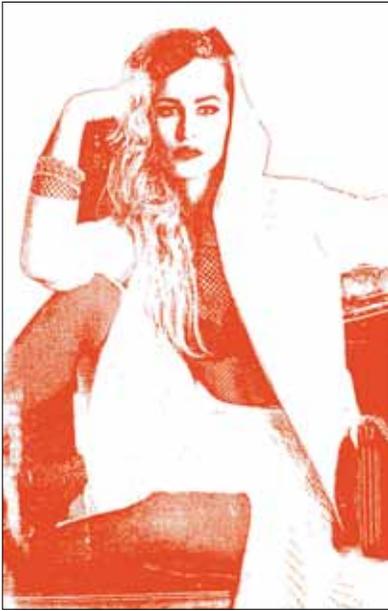
PAPER STENCIL SILK SCREENPRINT

PROCESS

- STEP 1** Place your image on a lightbox and trace it at least once.
- STEP 2** Place one of these drawings (leaving the other to plan from for further colour areas) on a cutting mat. Using a stencil knife, cut out the areas you wish to print (do not cut through the background). For every colour, you will need a new paper stencil. **WORK IN PAIRS** — you will need someone to hold the screen down firmly as you print.
- STEP 3** Place your stencil on top of a clean sheet of paper under which are several sheets of newspaper. Place the silkscreen on top. Add a generous amount of acrylic paint (which has been mixed with a little flow or extender medium to make it flow more easily) along the top edge between the wooden frame and the silk (there should be a border there).
- STEP 4** With a squeegee at a 45-degree angle towards you, evenly and firmly move it down the screen, stopping before you hit the wooden frame.
- STEP 5** Gently lift and remove your print. You may repeat this process. (Generally your stencil will last for only 2 to 3 prints; after that, it will need to be thrown away. The screen can be used again for someone else working in the same colour if you do a dry run first — with no new addition of paint and a piece of newspaper underneath while you drag the squeegee down.)
- STEP 6** The paint will dry on the screen very quickly so **CLEAN THOROUGHLY WITH RUNNING WATER AND A SPONGE.**



Student art work: sample cut paper stencil silkscreen by Charlene Chen, Year 9



Photographic screenprint

PHOTOGRAPHIC SCREENPRINTING

PROCESS

STEP 1 Prepare your art work: copy your black and white image onto overhead transparencies. Remember the BLACK part is what will print: this is called your *positive*.

STEP 2 Choose a clean silkscreen. Under the red safety light, coat the screen with one layer of green emulsion. The emulsion is light sensitive. Always work with it in the dark room under the red safety lamp only.

STEP 3 Pour a bead of emulsion onto a small squeegee, or one that fits your screen comfortably. Put the squeegee against the outside of the screen at the base, and tilt it forward until the emulsion is in contact with the silk mesh all the way along, but not dripping off the edges.

STEP 4 Carefully drag the squeegee upwards so that it evenly coats the mesh. At the top, tilt it back to catch any drips of emulsion. This process may be repeated to cover the whole screen. Catch any drips on the edge with a piece of card. Carefully scrape any excess back into emulsion bottle, taking care to seal it well. This should be stored in the fridge.

STEP 5 Leave screen to dry fully, or dry it with a hairdryer. It must not come into contact with any light at this point.

STEP 6 Under the red safety light, place prepared screen face up in the bay underneath the exposure lamp.

STEP 7 Place positive on top of the screen, IN REVERSE. Place a piece of glass or clear Perspex over the top of this to keep the art work in place.

STEP 8 Turn the exposure lamp on, and expose for 9 minutes. Use a timer. After 9 minutes, turn lamp off. Still using only the red safety light, rinse the screen under the tap. It helps to first coat both sides of the screen in water and then gently wash it off with a sponge or cloth. Be sure to rinse it off on both sides.

STEP 9 Dry exposed screen in sunlight to strengthen the bond of your exposed art work.

SOLAR ETCHING

This is a non-toxic alternative to traditional etching. Solar etching plates have a photopolymer layer over a base such as aluminium. They generally come with a protective film layer. Most large specialist art suppliers have these plates.

PROCESS

STEP 1 Create your art work and then photocopy onto a plastic overhead. You can include photographs and text (you do not need to reverse words as with a linoprint). Strong contrast and some line work such as delicate crosshatching work best. You can make adjustments at this stage by adding white ink, scratching into the black film or using a permanent marker but no changes can be made once it is transferred onto the solar etching plate.

STEP 2 Prepare plate by removing protective film. Shake on a small amount of talcum powder (baby powder is best) to stop photocopy from sticking. Dust off lightly with a dry sponge or kitchen cloth.

STEP 3 Place plate under photographic red light and position your photocopy of your art work on top, shiny side up (dull black side of photocopy to touch the solar plate).



Solar etching

- STEP 4** Gently place a sheet of glass on top and either clamp or hold firmly in position.
- STEP 5** Expose the plate for about 3 to 4 minutes with a solar globe (alternatively place it in strong sunlight). Turn off solar light (ultraviolet) and work under a photographic red lamp. Use a cooking or photographic timer to check the timing.
- STEP 6** Wearing gloves and using a small amount of water (do not place under running tap), gently scrub image with a soft nylon scrubbing brush for about 1 to 2 minutes to remove the sticky photographic emulsion on plate. Blot excess water quickly or wipe quickly with a dry soft sponge or lint-free cotton cloth.
- STEP 7** Dry plate with a hairdryer, making sure you do not hold it too close. Keep to about 150 cm away and keep the air moving over the surface. You should see the image starting to appear as roughened areas. Don't overheat it as the image will burn away.
- STEP 8** Expose your plate again to the solar light for 3 to 6 minutes to 'set' the image and harden the surface. Alternatively, place it in the sun for about 10 minutes.
- STEP 9** Blunt edges and corners with a fine file.
- STEP 10** Ink up with oil-based etching ink using a piece of cardboard or a dabber, rag wipe (lightweight Tarlatan works best) then paper wipe (telephone directory paper works well) using a light circular motion.
- STEP 11** Print using lightly dampened paper in an etching press. (Paper may stick if it is too wet.) Arches printing paper works best.

STEP 12 Clean plate with mineral turps (odourless solvent) or baby oil.

Note: The photographic image on the plate is water soluble so do not wash in water. If overexposed, too little of the image will wash away and result in a light print.

COLLAGRAPH

Create a collagraph by gluing different textured areas onto a base of cardboard. Items that can be used to create textures include: textured paper, bubble wrap, leaves, dribbles of PVA glue, scrunched up alfoil, pieces of cardboard, string.

PROCESS

STEP 1 Apply oil-based ink and wipe off any excess.

STEP 2 Print on damp paper through a printing press.



Experimental collagraph using textured paper and glue to create low relief areas to roll ink over before printing.

DIGITAL APPLICATIONS

There are a number of software applications available for editing graphics and digital images. Photoshop is probably the best known of these but there are other free applications available such as PhotoFiltre, Photo Pos Pro, FotoSketcher and StylePix. Not all of these will work on both Microsoft and Macintosh platforms, and as they are freeware they may not meet all your editing needs. Generally, digital applications allow you to create different effects by changing colours, applying filters and layers, as well as textures and patterns. Users' guides can be found with the applications. Experimentation with different applications will soon show which application is the most user-friendly for you.



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.

GENERAL ART-MAKING MARKING CRITERIA

eBook *plus*

-
- Demonstrates technical skill with the media 9–10
 - Awareness of compositional concerns and elements
 - Interprets subject matter in an imaginative and coherent work
 - Creative, original response to issue or subject matter

-
- Shows ability to control the media 8–8.5
 - Demonstrates some understanding of composition and structural concerns
 - Follows task directions
 - Some individuality in approach

-
- Some success in skill development and manipulation of media 7–7.5
 - Some understanding and development of art structural concerns
 - Has followed objectives and directions but little originality evident

-
- Attempts made at manipulation of media but not resolved 6–6.5
 - No real consideration for composition and the elements
 - No obvious attention to the objectives of the task

-
- Little or no effort, poor skill development 3–5.5
 - Poor composition and use of art elements and principles
 - Lacking in creativity and control

MARK

/10



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 on eBookPLUS for many of the making tasks throughout this book. A separate form is provided for sculpture tasks.

SELF-REFLECTION / EVALUATION OF YOUR LEARNING

Rate yourself on this 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 art work — balance and understanding of elements and principles used	1	2	3	4	5
--	---	---	---	---	---

Did you put total effort into the task?

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

What are your goals for future tasks in similar media?

Teacher's comment:

Responding to art

WHAT IS ART?

There is no single definition of art. Individuals have tried to explain their understanding of art, but different people gain different things from a work of art. Art's role and the form it may take are constantly changing. This is because art is always a reflection of society. A tribal society requires special objects for ceremonies and rituals. Art is a way of carrying on traditions and knowledge, particularly of beliefs. Our present society has introduced new forms of art, including video and computer-generated images. Our art comments on such issues as the environment, gender, multiculturalism and the power of the mass media. It is difficult to find one definition to cover all art.

All art involves creativity. It grows from human experience, feelings and thought. Art is something we experience. It adds to our enjoyment or understanding of life.

By looking at art from the past we can gain knowledge and understanding of a society's beliefs, values, attitudes and way of life. Artists generally have a sharper perception of our world. They experience life deeply, are aware of its beauty, are concerned about its problems. Through their art, artists help us to see more clearly, to be more aware and to think. Artists, particularly recent artists, do not offer us solutions, but challenge us to consider situations. Art is a means of communication — a visual language, a system of conveying ideas and emotions which goes beyond the use of words, similar in a way to music.

In creating art you increase the ways you may explore your thoughts, feelings and imagination. Art arouses your senses.

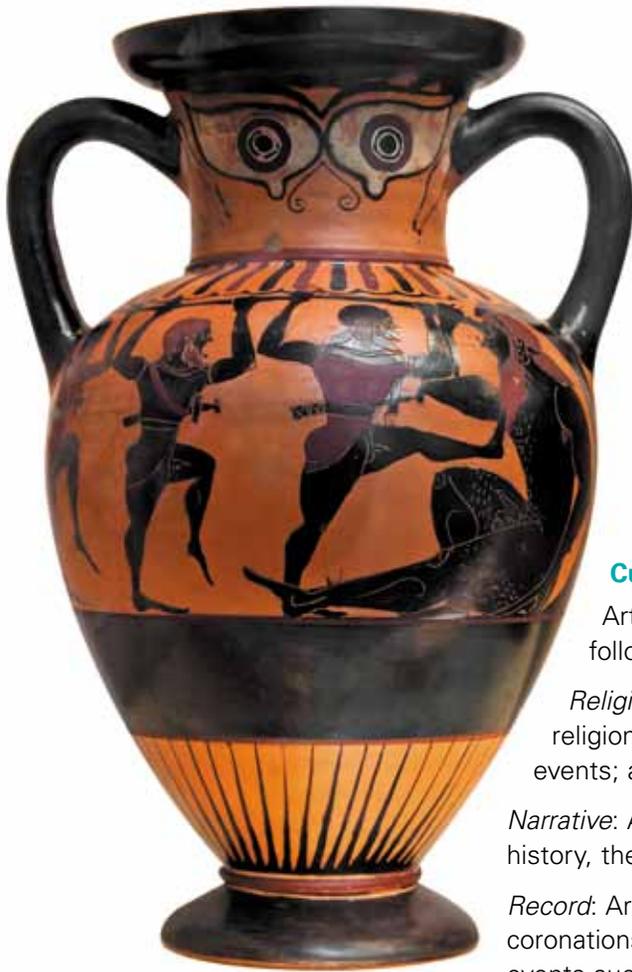
FUNCTIONS OF ART

The functions of art are varied. Art has played many roles throughout history. It is important to realise that it is possible for one object to fulfil several functions at once and that these roles may change in time and according to context (the way it is viewed and its surroundings). For example, a Greek pot originally functioned as a storage jar, but it was also decorated, and showed a careful concern for proportion, line and shape. Thus it was also an object of beauty. Moreover, the pot explained the ancient Greeks' beliefs by depicting their gods and heroes and their ideas of philosophy, so it was a means of communication. We look at it now displayed in a museum and for us it is a record of a civilisation, helping to explain the ancient Greeks' way of life and values. The same object, redrawn, can also become an advertisement for travel to Greece, changing its function once again.

Personal functions

Art is a means for people to explore their creative imagination, to express their dreams, beliefs, hopes and desires. Individuals have used art as a means of expressing their emotions (love, grief, anger) and spiritual visions, and of understanding the meaning of life.

Artists also explore their ideas on life and art, expressing their personal theories. Some, for example, show relationships between colour and emotion (see van Gogh, pages 205–6), and explore ways of representing reality (see Picasso, pages 41–2).



This Greek pot was designed for storage. (It is decorated with images of Ulysses fighting the Cyclops.) We recognise it as a work of art, representing an ancient culture. Using an image of it in a travel advertisement can symbolise what today's Greece has to offer a tourist.



Cultural functions

Art has several important cultural functions, including the following:

Religious/spiritual: Art has the function in various cultures of teaching religion and telling society's stories; of recording important religious events; and of keeping and passing on the culture's rules and traditions.

Narrative: Art can be a means of presenting stories, myths, legends, history, the deeds of a ruler, and so on.

Record: Art records and informs on historical events such as battles and coronations; social events such as celebrations and sport; and natural events such as avalanche and fire. Portraits have the function of recording individual likenesses. Since the invention of the camera, photography has largely taken over this function.

Propaganda: Art has been used as a form of persuasion to glorify rulers, heroes and deities. Political leaders at different times have placed restrictions on art, as a means of controlling information. Art techniques and art works themselves are also used in advertising to increase its impact.

Social comment: In art we see representations of power, such as portraits of kings. Art also reveals social order, relations between people and the roles they play (race and gender).

Art can reflect a sense of national identity, and create recognisable images or symbols to represent a culture or country.

A function of art can also be to bring about political or social change. This is easily seen in the art works of feminist artists and in Aboriginal paintings used in court for land rights claims. Art can seek changes in society or affirm changes that are occurring. The Futurists, in their art, glorified changes in society brought about by the Industrial Revolution, the motor car and the concept of speed.

In summary, art serves a variety of functions for a society — it informs and teaches; it explores issues, ideas and emotions. It reflects a culture's beliefs, attitudes, opinions and values, and is an indicator of change.

Here are a few hints to help you look more carefully at an art work 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 art work. An awareness of the elements and principles of art will assist your analysis.

HOW TO ANALYSE AN ART WORK

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

What do 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 art works, 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?*

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 art work consider:

- the purpose of the art work, 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?

eBookplus

- Use the **Vocabulary enrichment** worksheet in your eBookPLUS to improve your writing about art works.

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 art works. Often, the artist focuses on a few elements and in this way develops a unique style.

Art elements

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 art works and define meaning. They are often referred to as the structural devices of the artist and designer.

Art principles

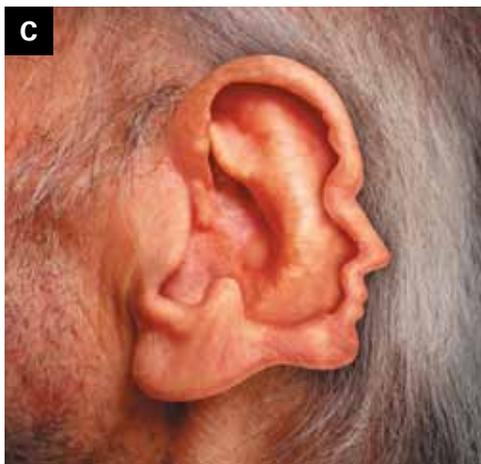
Balance, contrast, direction, emphasis, harmony, juxtaposition, movement, perspective, proportion, repetition, rhythm, unity and variety

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 (omitted, combined, distorted, texture added etc.)?
- 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?

Photographs A–D below show a variety of creative techniques. The photographs demonstrate different approaches to their subject matter.

Analyse them according to the points above.



Graphic organisers and learning skills

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

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 van Gogh and Locust Jones.

ART ELEMENT OR PRINCIPLE	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

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 art works 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 art works on a long table, with students standing around the table.

STEP 3 Students have five minutes to move the art works around so that the art works 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 art work, you must give a positive comment first, then give advice on how it can be improved. Never simply say that an art work 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 art work, 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', 'creative'.

Marking

After discussion of the art works, 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 learnt 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:

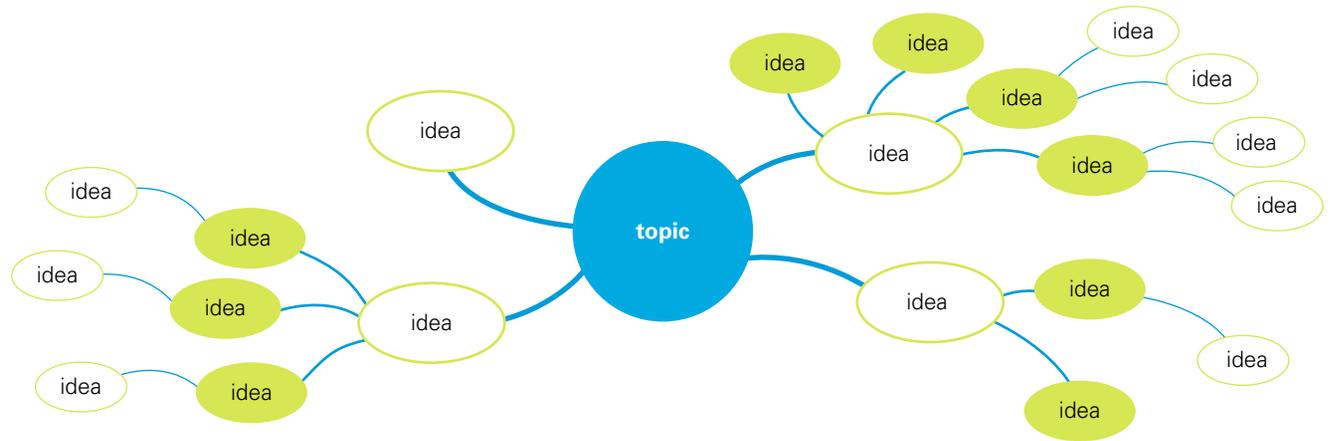
- 1** Write a positive comment about each art work.
- 2** Write a suggestion for improvement of each art work.
- 3** Sign your name below your comments.

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.

CLUSTER MAPS

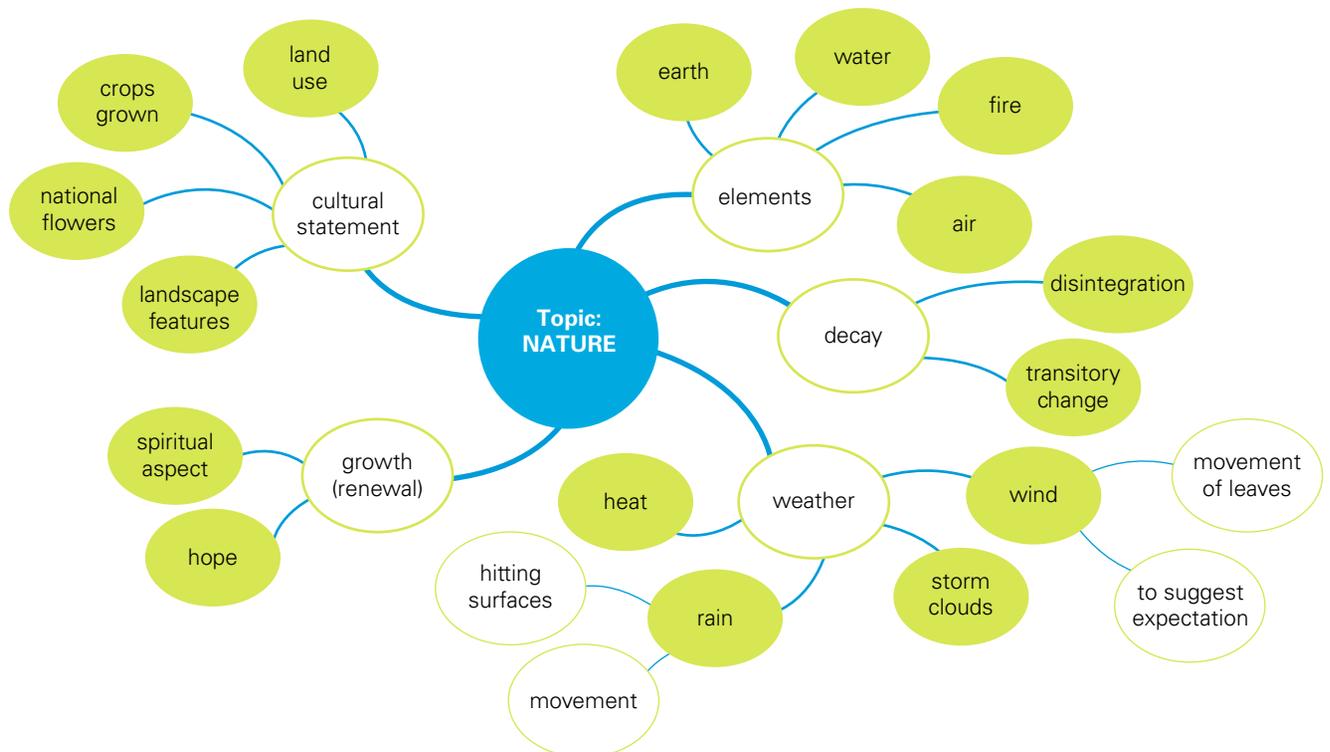
Cluster maps can help stimulate ideas when you are starting to explore a topic, whether for a written activity or for creating an art work. In a cluster map, drawing lines between related ideas also helps to reveal links between the ideas or issues.

- 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

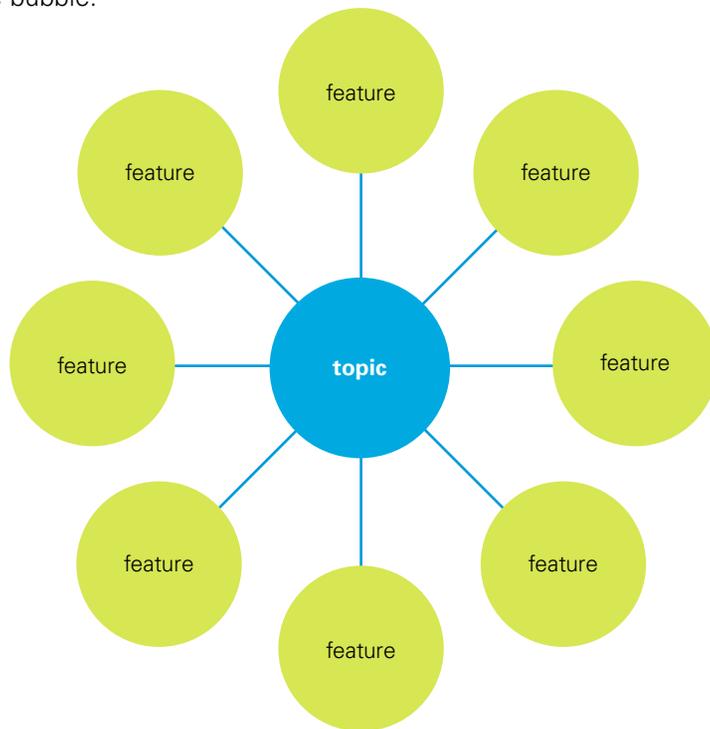
Question: Use a cluster map to gather your ideas for creating an art work based on nature.



SINGLE BUBBLE MAPS

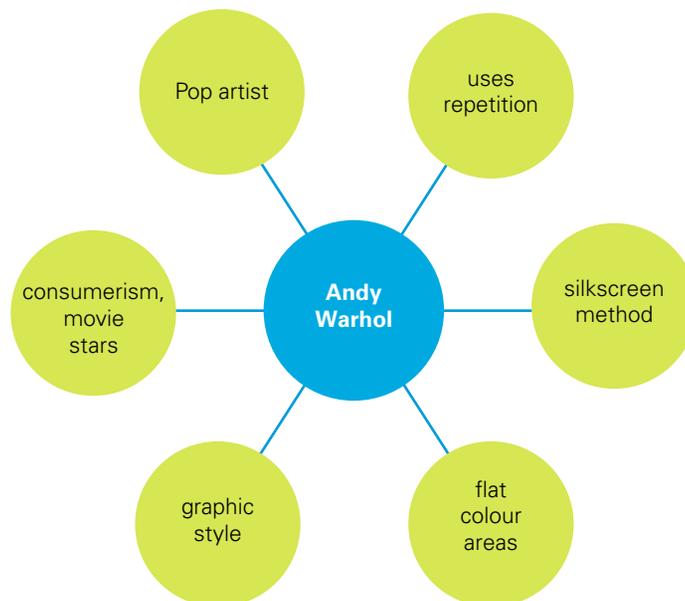
A single bubble map can help you to identify and summarise the main features of a topic, for example when analysing the issues or themes expressed by an artist, or the main art elements and principles used in an art work.

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



Example

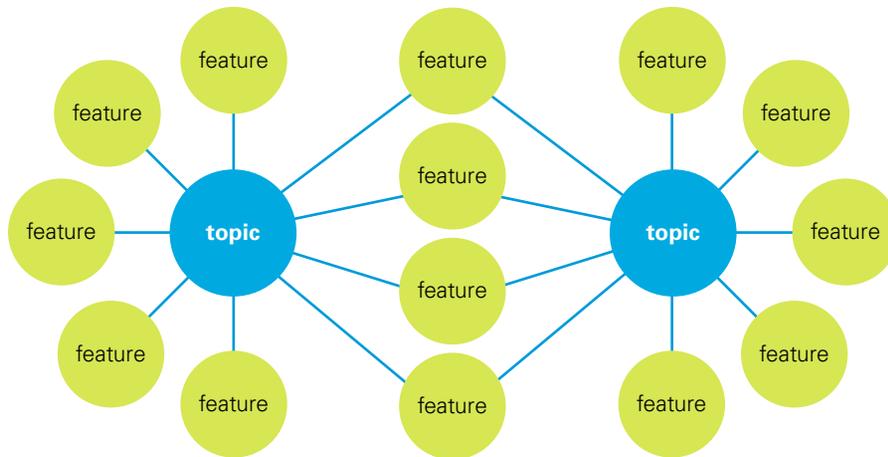
Question: List some characteristics of the work of Andy Warhol.



DOUBLE BUBBLE MAPS

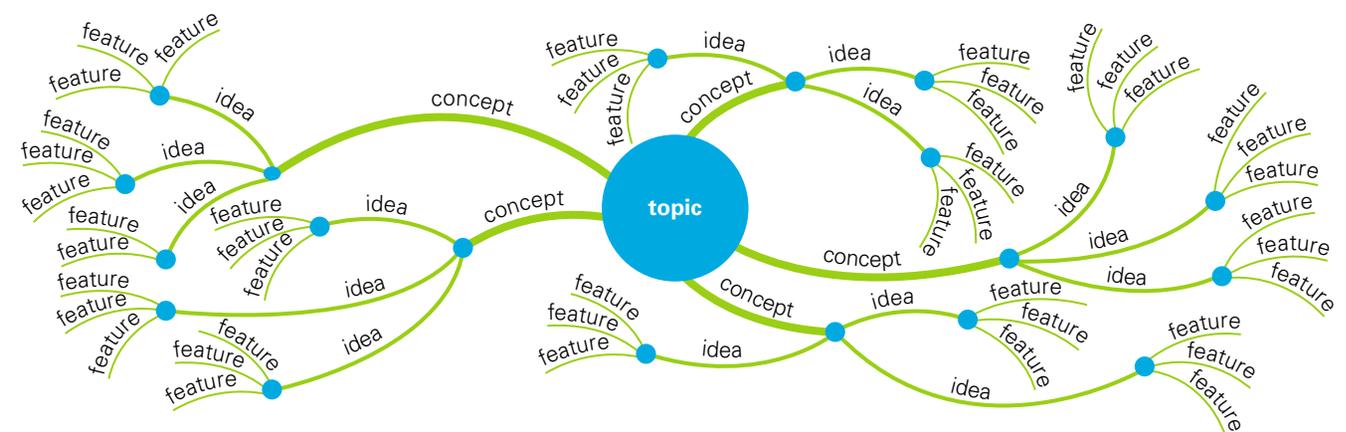
Double bubble maps help you to identify similarities, for example between two art works or between the approaches of two artists.

- Read about single bubble maps on page 24.
- Create separate single bubble maps for the art works 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.



MIND MAPS

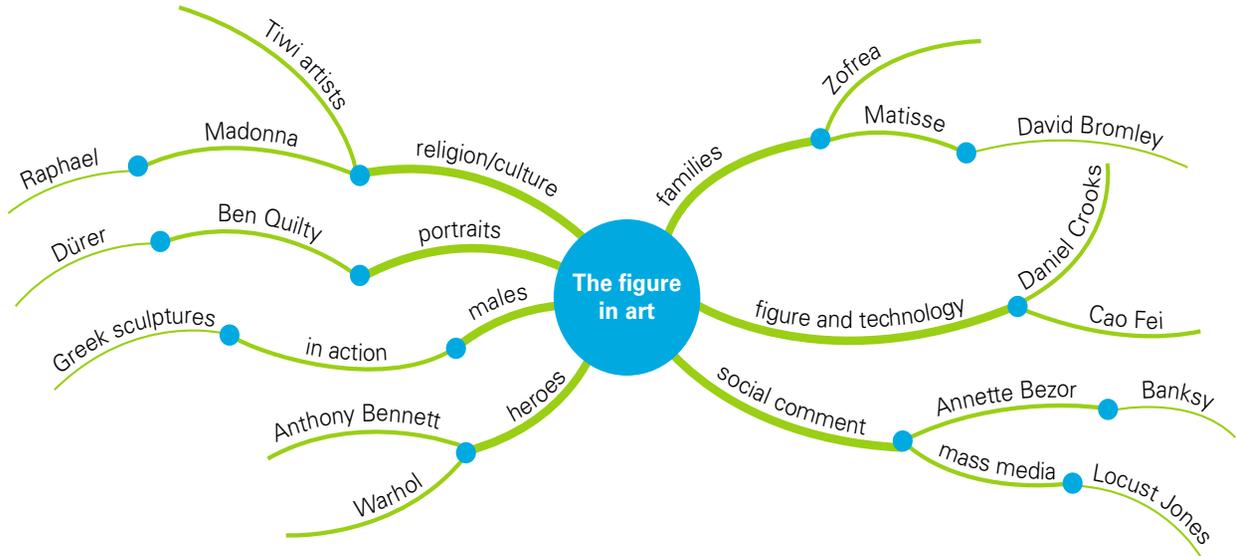
When you are exploring ideas on a topic or question, a mind map can help you to organise your initial ideas and to be creative in developing further ideas. It is literally a map of what is on your mind. Mind maps can also be useful when you are planning a piece of writing or reviewing a topic.



- 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

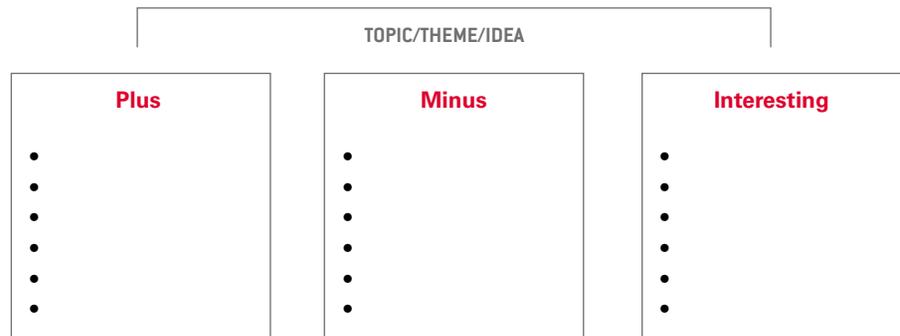
Question: Explore the many approaches to 'the figure' in art.



PLUS, MINUS, INTERESTING (PMI)

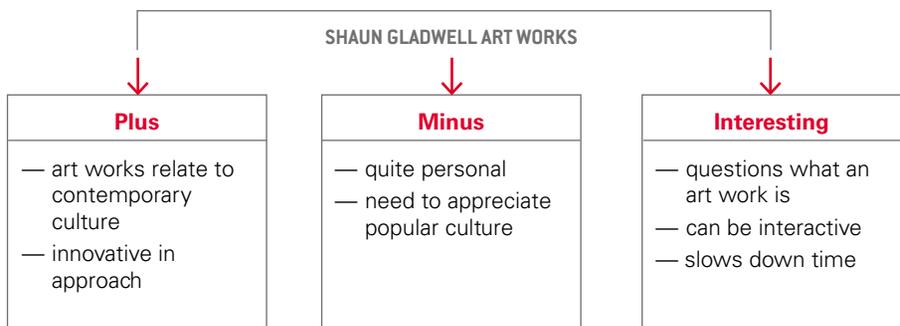
By focusing on the 'plus, minus and interesting' points about a topic or question, a PMI chart helps you to make decisions, for example when choosing a subject or materials for art making. A PMI can also be used as a way of evaluating and showing your perspectives on an art work.

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



Example

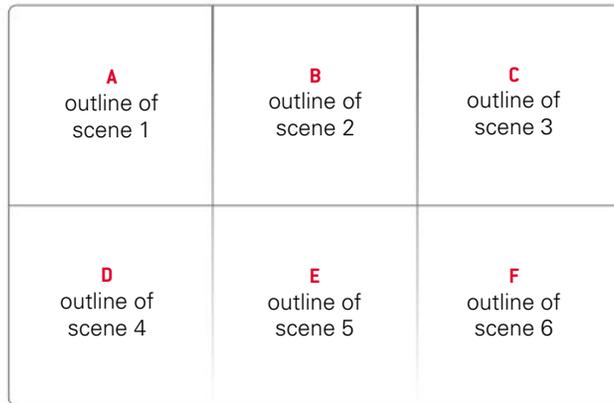
Question: Evaluate the art works of Shaun Gladwell.



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 art work.

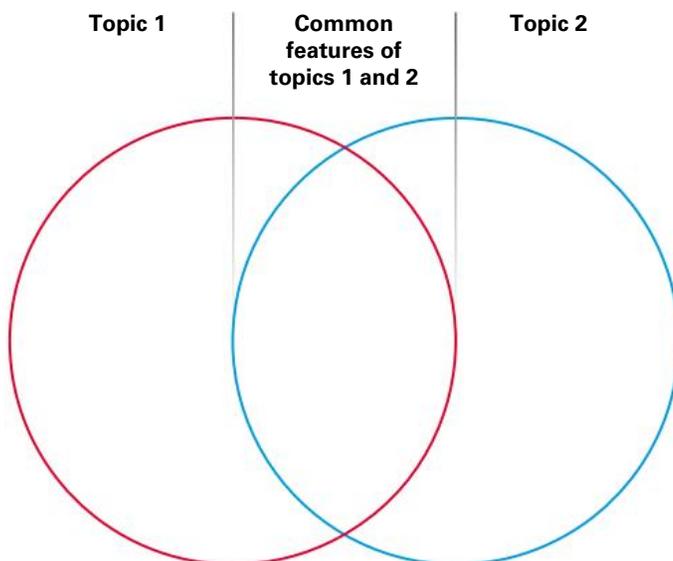
- Divide a page into equal sections (start with six or eight sections).
- Think of three main events in your story and sketch them into the first, middle and last sections.
- Sketch in other key events to fill out the story. You may need to redraw the storyboard neatly after your initial drafts.



VENN DIAGRAMS

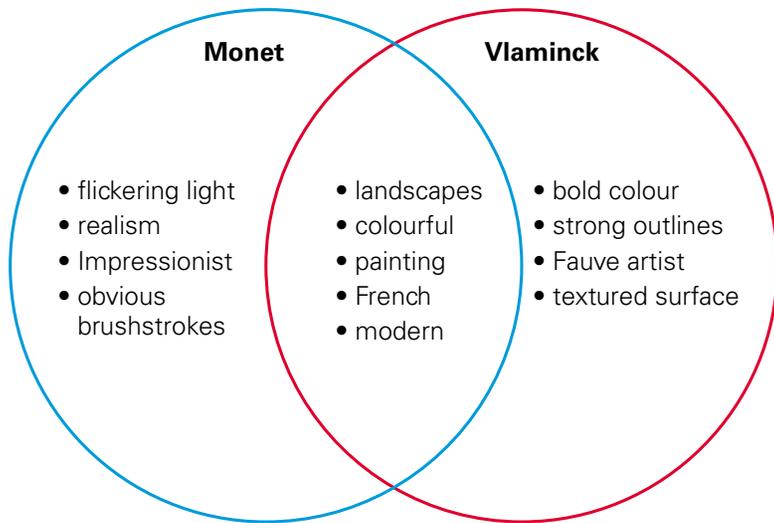
Venn diagrams can be used to show the similarities, or common features, of two or more topics, for example when comparing and contrasting art works by two artists.

- Draw two overlapping circles and write in the name of the two topics or art works.
- 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 Monet and Vlaminck.



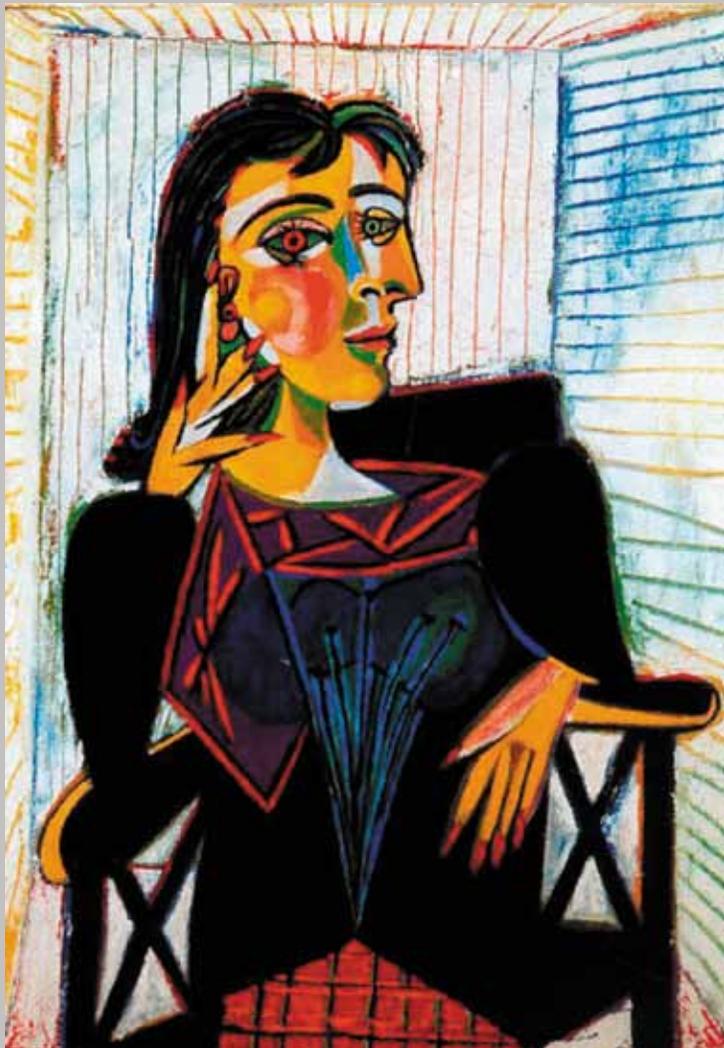
REFLECTION

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' art works will both broaden your appreciation of art works and help you improve your skills in written expression.

PEOPLE

The human face and figure are never-ending sources of inspiration for artists. The portrait, for example, gives us a likeness of a person. However, it can be used also as a means of suggesting a personality or one's character and social position. 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 undergone change, first with the camera and now with the new and easy digital methods of recording, manipulating and sharing a likeness of a person.



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

FEATURED ARTISTS

UNIT 1 Portraits

Ben QUILTY
 Tim STORRIER
 Albrecht DÜRER
 Cherry HOOD
 Pablo PICASSO
 Gustav KLIMT
 Darren SYLVESTER
 Del Kathryn BARTON
 Ernst Ludwig KIRCHNER
 Annette BEZOR

Student artists

UNIT 2 The figure — representing society

POLYKLEITOS
 RAPHAEL
 Neil HADDON
 Locust JONES
 BANKSY
 Baden PAILTHORPE

Student artist

UNIT 3 The figure — further approaches

Laith McGREGOR
 Sopheap PICH
 Juan FORD

Student artist

PORTRAITS

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.

GETTING STARTED

- 1 Name three ways or places you could find a portrait (or photograph) of a friend.
- 2 An artist makes choices when creating a portrait. How can an artist suggest the age, personality or feelings of the person (the sitter)?
- 3 An artist makes decisions about what and how much background to include, often even choosing the clothing to be worn by the sitter. Other props or objects may also be included, such as something in the person's hand or nearby on a table, or a pet, to help communicate information about the sitter. Give two examples of such props (e.g. placing the person in a uniform may suggest the person's profession).
- 4 Try this for homework. Find a portrait painting that you like. Based on your imagination and looking at the way the sitter is represented (shown) by the artist, write a short story (half to one page) about the life and personality/character of the sitter. This can take the form of a description or a story with a beginning, middle and end.

Don't forget to include the art work, its title and the name of the artist.

Use the **Portraits** weblinks in your eBookPLUS to help you find portraits.



Ben QUILTY

[b. 1973, Australian]

FORM

Painting

VOCABULARY

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.

ARCHIBALD PRIZE

Visit the Art Gallery of NSW's Archibald Prize website.

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. This work is 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. In Quilty's portrait, he has managed to suggest the dignity of Margaret



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

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. This portrait was painted not long before Margaret Olley died. Olley had been a friend and mentor to Quilty since she awarded him the Brett Whiteley Travelling Art Scholarship in 2002.

RESPONDING TASKS

- 1 Conduct an internet search for the portrait of Margaret Olley painted in 1948 by friend William Dobell. Write a comparison between his painting and the one painted by Ben Quilty.

You may like to use a Venn diagram (see Introduction, pages 27–8) 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?

- 2 Search online for Margaret Olley's self-portrait, *Portrait in the Mirror*. Which Archibald Prize portrait (Dobell's or Quilty's) does it most resemble?

FORM

Painting

VOCABULARY

mocking teasing or making fun of

eBook *plus*

TIM STORRIER

Visit the artist's website.



Tim Storrier
***The histrionic wayfarer
(after Bosch)*** 2012
self-portrait with Smudge
acrylic on canvas
183 × 122 cm
Courtesy of the artist

In *The histrionic wayfarer (after Bosch)*, Storrier has painted an almost comical self-portrait of himself as an artist with all his 'tools' on his back. He has represented himself as an adventurer exploring the barren landscape (which is usually present in his paintings). He has created a novel twist to what we expect to see in a portrait, as he has painted no face, merely glasses, to demonstrate how an artist 'sees more intently'. It is slightly **mocking** and perhaps the empty suit of clothes is a regret that his youth has gone.

RESPONDING TASKS

- 1 Describe the mood and painting technique in Tim Storrier's self-portrait, *The histrionic wayfarer (after Bosch)*.
- 2 Use the **Tim Storrier** weblink in your eBookPLUS to find other paintings by Storrier. Can you see how this portrait links to his role as an artist? Do you think Storrier's self-portrait is an accurate one?

eBookplus

Albrecht DÜRER

[1471–1528, German]

FORM

Painting

VOCABULARY

pious having a dutiful reverence for God
realism a likeness to the original, how something is normally seen

eBookplus

THE METROPOLITAN MUSEUM OF ART

View a slideshow of Dürer's work.



Self-portrait 1500
oil on panel
67 × 49 cm

This 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 by 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.' 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 focus on him. 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 thus painted himself in the likeness of God, showing his own importance as an artist and as a Christian citizen of Nuremburg.

HISTORICAL STUDY

Albrecht Dürer was a Northern Renaissance artist. He came from Nuremburg, 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. 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.

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 still a strong believer in Christianity. Christ was usually shown front-on with long flowing dark hair and a beard.

RESPONDING TASKS

- 1 Write your own response to this painting, concentrating on mood, technique and composition.
- 2 Interpret Dürer's use of tone and texture. How has he achieved a balance between the two?
- 3 It has been said that Dürer's gaze is very powerful. What do you feel and what do you think of when you look at his eyes?
- 4 Explain this art work from the viewpoint of Dürer himself. How has he reflected his values and his personal emotions or ideas?
- 5 As a class, discuss how Dürer's work represents a combination of the Italian Renaissance tradition (look at Raphael, pages 54–5, and Leonardo da Vinci) and the Northern Renaissance (van Eyck).
- 6 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 Dürer's self-portrait and how today's public representation of self has changed as a result of developments in technology.
- 7 Conduct an internet image search — type in 'albrecht durer self-portrait paintings' — to find other self-portraits by Dürer. How are his 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?

EXTENSION

- 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. Choose one artist from the fifteenth or sixteenth century, one modernist artist (twentieth century) and one contemporary artist.
- Why is being accepted and represented as an individual so important to humanity?
- Why would a fifteenth- or sixteenth-century portrait, such as *Mona Lisa* by Leonardo da Vinci, Raphael's *Portrait of Pope Julius II* or Dürer's *Self-portrait*, have a different meaning to a person living then than to a viewer today?

MAKING TASK 1

— photography/drawing

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 shading techniques. Use the grid method outlined below to help you create a likeness.

PROCESS

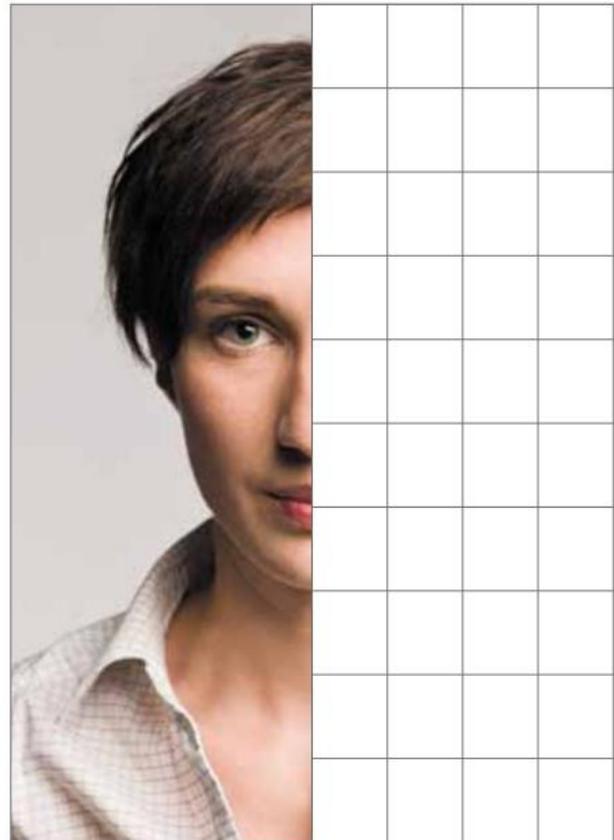
STEP 1 Measure the width and height of your photocopy of half a face. Extend the same width and height so that you will be working within the same size rectangle.

STEP 2 Measure across the top of the photocopy. Find the halfway point and measure the same distance on your blank rectangle. Do the same for the side. Connect these points in a light HB pencil with a ruler.

STEP 3 Look at the middle of the pupil of the eye. Draw a line across so that the middle of your drawn eye will be the same. Similarly look at the middle of the mouth and extend the line across. This may be all the guidance you need but if you are not feeling confident continue to measure other points of the face such as eyebrows and the end of the nose.

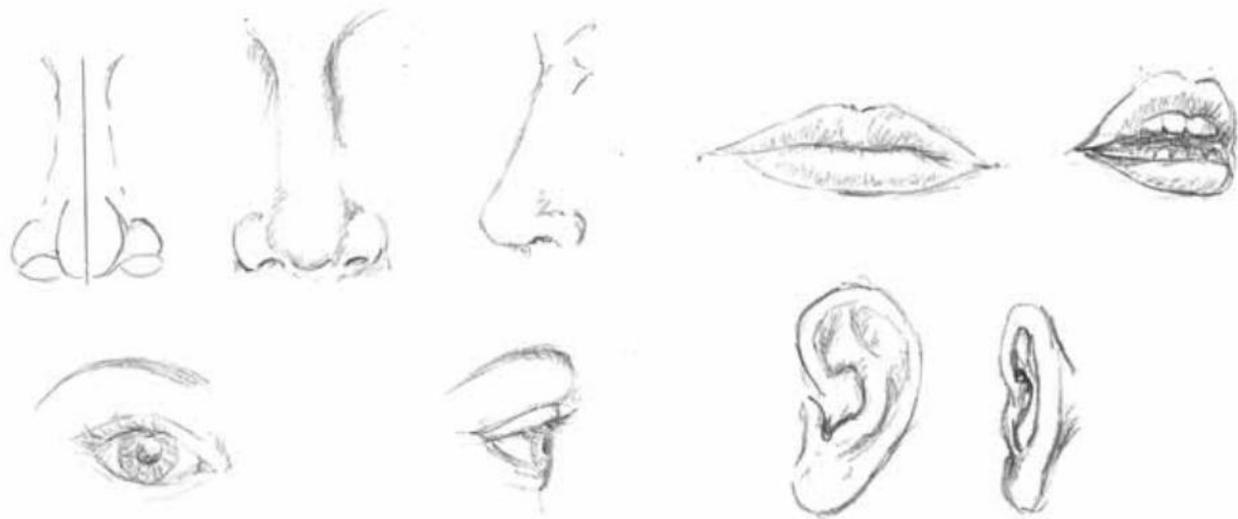
STEP 4 Now begin your drawing lightly in a soft 2B pencil. Try to put more pressure on your pencil where you want the line to be darker. Different types of lead pencils produce different effects. A HB is light and scratchy, a 2B softer, a 4B darker still while a 6B creates an intense dark grey to black tone.

STEP 5 Add shading to match the shading on your photocopy, starting with lightest areas and gradually adding more on the darker areas. Look at the drawing sheet in the Introduction section, page 5, on different methods of adding shading.



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 on page 262.



EXTENSION

For homework, draw your self-portrait — your face looking in a mirror.



MAKING TASK 2 — drawing with ink wash

Create an expressive self-portrait using brush and ink or watercolours to show mood or personality. Look at the work of Cherry Hood (page 38) for inspiration. You could also research the drawings of Joy Hester, an Australian artist.

When planning your art work, consider the following:

- What mood would you like to express in your portrait? What two words best describe this mood?
- When do you normally feel like this or is it an exception to your normal mood? What could trigger this mood?
- Where would you be, what would you be holding or be near?

Student art work: **self-portrait**, ink wash drawing by Nuala Rheinberger, Year 7

- Practise drawing your face in this mood — do you need to emphasise your eyes (are they wide open, staring, startled, half closed, heavy?) Consider the position of your mouth — open, upturned?
- Would your face be front-on or in profile? Are you looking at something or hiding?
- Would it be more dramatic or mysterious to include only half of your face? Is the position of your head on an angle, tilted up or down?

When you have considered these and made your decisions, and perhaps done some trial drawings, begin trying different effects with ink, for example, using a pointed wet brush, or a dry scratchy brush. Gradually add water to your ink to try different tones.

Now you are ready to begin.

Use the **Joy Hester** weblink in your eBookPLUS to view some of Joy Hester's works. When you have finished your art work, use the **Making task 2** document in your eBookPLUS to fill in a self-reflection form to evaluate and document your learning experience.

eBook plus

EXTENSION

Paint a realistic likeness of a face using watercolours.



Student art work:
watercolour portrait by
Matilda Measday, Year 9

Cherry HOOD

(b. 1960, Australian)

FORM

Painting

VOCABULARY

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

eBookplus

CHERRY HOOD

View Cherry Hood's 2008 exhibition, *flower power*.

Cherry Hood won the Archibald prize in 2002 for her portrait *Simon Tedeschi Unplugged*. In this portrait, *Serenity*, 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. The work was created by pouring water-



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

colour 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.

ARTIST'S PRACTICE

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. She 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 we see in *Valerian*. Instead of the face dripping and disappearing into the void of a canvas, it melts into the mystery of the background.

RESPONDING TASKS

- 1 How would you describe the mood of *Serenity*?
- 2 Assess how Hood's painting technique adds to this mood.
- 3 Describe the way she has painted the lips.
- 4 How is her work contemporary; for instance, what traditional rules for portraiture and watercolour painting does she break?
- 5 Describe the position of her portrait heads within the spatial dimensions of her paper or canvas.

MAKING TASK 3 — painting/collage

Adapt two views of a face, using collage to add pattern. Try to incorporate the style of two of the following three artists: Picasso (see page 41), Klimt (see page 42) or Jasper Knight (see page 137). You might like to consider your respective 'images', when at school and at the weekend.

For other inspiration for your art work, use the **Jasper Knight** weblink in your eBookPLUS to look up Jasper Knight.

eBook *plus*

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.



Student art work:
collage self-portrait by
Madie Urquhart, Year 7

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 art work, 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.

eBookplus

When you have finished your art work, use the **Making task 3** document in your eBookPLUS to fill in a self-reflection form to evaluate and document your learning experience.

Pablo PICASSO

(1881–1973, Spanish)

FORM

Painting

VOCABULARY

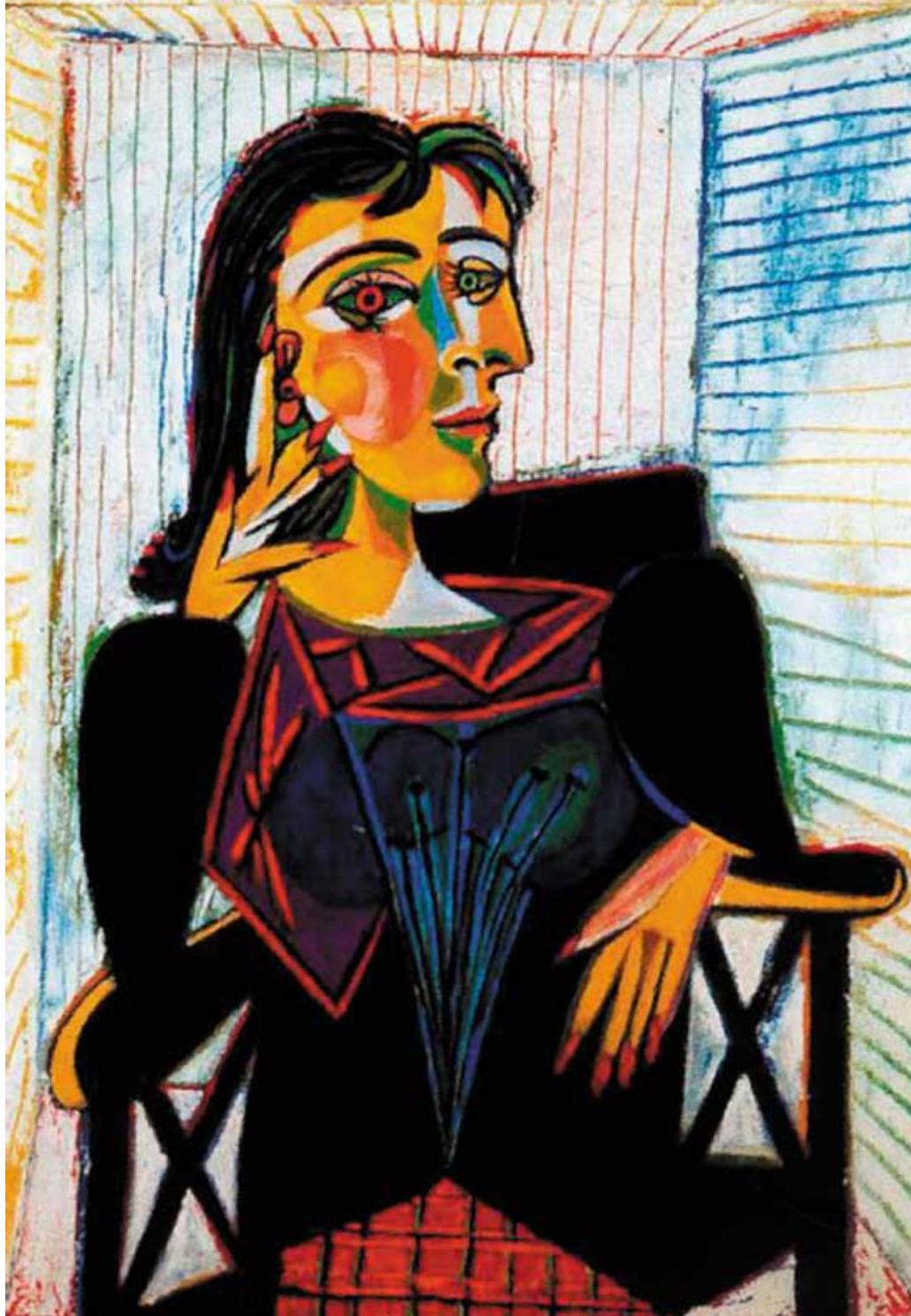
Cubism a movement which used the arrangements of lines and geometric shapes to show solidity and volume of objects on a flat surface (c. 1907–25)

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

eBookplus

PABLO PICASSO

Visit the official Pablo Picasso website.



Portrait of Dora Maar 1937

oil on canvas

92 × 65 cm

© PAINTING/Alamy

© Pablo Picasso/

Succession Picasso.

Licensed by Viscopy,

2013.

Picasso was a typical **Modernist** artist in his striving 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 his early Cubist stage (Analytical) he restricted his colours to shades of brown and grey, dissecting his objects and melding them into the background while he concentrated on his new approach to painting. His art work on the previous page has influences of his early Cubism style but incorporates the expressive colours and angles that he also used in *Weeping Woman*, as well as hints of surrealism.

This painting is of his lover Dora Maar, a surrealist photographer. He 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 face. 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. We can see that Picasso was in love with her 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.

RESPONDING TASKS

- 1 How has Picasso as a Modernist broken the traditional role of art as realistic representation?
- 2 Analyse this art work in terms of the *art elements* (see Introduction, page 19) of colour, line and texture and the principles of repetition and balance.
- 3 Imagine details of Dora Maar's life and mood and write a short story or poem about her.
- 4 Conduct an internet image search on 'Picasso *Weeping Woman*'. Analyse the similarities in style of this painting and the *Portrait of Dora Maar*.

Gustav KLIMT

[1862–1918, Austrian]

FORM

Painting

VOCABULARY

Art Nouveau (c. 1890–1914) 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



GUSTAV KLIMT

View the complete works of Gustav Klimt.

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. Unlike Picasso's woman, Klimt has used delicate curves to create the female. 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 (see page 220), Persian rugs and Japanese screens. Although the subject's body has solidity and elegance, her dress appears flat due to the intricate patterning.

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

RESPONDING TASKS

- 1 What mood is created by the figure dissolving into the patterned dress and background?
- 2 Copy three areas of pattern and add a description of each.

EXTENSION

Research Byzantine art and write a paragraph discussing how it has influenced Klimt's art work.

MAKING TASK 4 – photography to capture emotion



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 on how you could crop the image to focus on the emotion as expressed in the facial expression and body language. Look at the photograph taken by Darren Sylvester as inspiration.

- Consider how to manipulate your photograph to heighten the emotion.
- Which Photoshop tool would you use to add more contrast?
- Which Photoshop tool would you use to change or brighten the colour?

Darren SYLVESTER

(b. 1974, Australian)

FORM

Photography

VOCABULARY

globalisation the process of becoming international rather than national

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

eBook plus

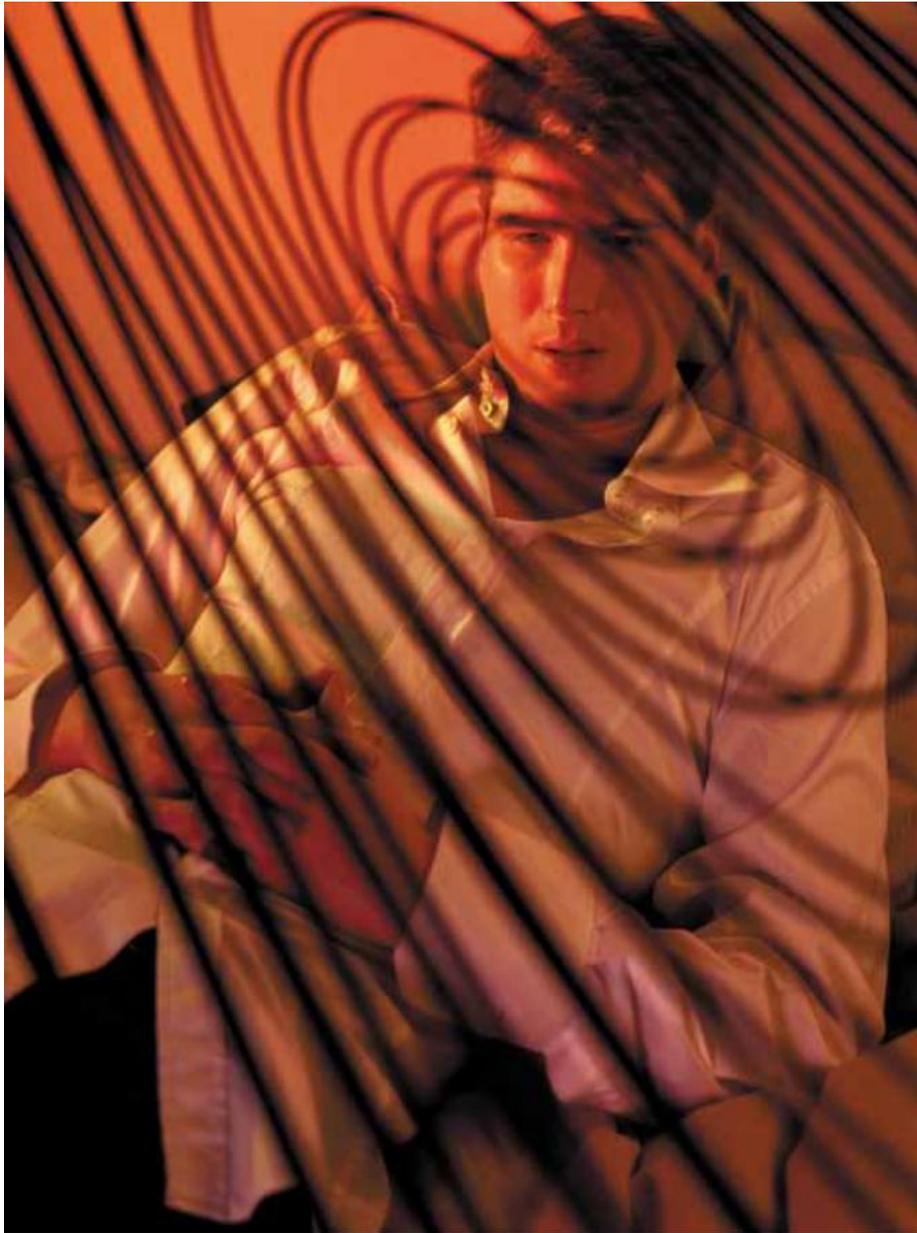
DARREN SYLVESTER

Watch an interview with the artist.

In *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.

ARTIST'S PRACTICE

Darren Sylvester carefully poses his large-scale colour photographs yet they appear completely real. His art works 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. He 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. (Also see his work, page 88.)



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

RESPONDING TASKS

- 1 What did you first think or feel when you saw these ‘thought rings’ on the photograph?
- 2 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?
- 3 What are some of the decisions to be made when taking a photograph?
- 4 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?
- 5 Use the **Darren Sylvester** weblinks in your eBookPLUS to research other examples of Darren Sylvester’s works, such as *Your First Love is Your Last Love*, 2005.



MAKING TASK 5

— stop motion animation

Create a stop motion animation on the theme of a split identity, showing different moods. You could work collaboratively. One person in your group could do the photography, two others could be the artists, one other could be the person in charge of the digital work. You could work on large paper or use a whiteboard and marker. For ideas on the style of line work to use, look at the faces in the art works of Australian contemporary artist Del Kathryn Barton (page 47) and Kirchner (page 49).

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

PROCESS

STEP 1 The aim is to draw an outline of a head, neck and shoulders on a whiteboard. 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 another mood or activity.

STEP 2 Once you have planned what is to be drawn, have one person on each side adding 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 not jumpy. You will need to consider taking 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.

ALTERNATIVE MAKING TASK 5 — LINOPRINT

Create a linoprint suggesting two personalities or moods of the one face. For the process of making a linoprint, see the Introduction section, page 10.

Del Kathryn BARTON

(b. 1972, Australian)

FORM

Painting

VOCABULARY

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

vulnerable open or susceptible to hurt

eBookplus

DEL KATHRYN BARTON

- View the artist's 2008 and 2013 Archibald Prize winning paintings.
- Watch an interview with the artist.

Del Kathryn Barton combines different media and drawing and painting techniques to create a unique and fanciful style. In *untitled girl*, 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 birds. These are decorative and suggestive rather than realistically painted. Contrasted to these **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.



Del Kathryn Barton
untitled girl 2005
synthetic polymer paint,
gouache, watercolour and ink on
polyester canvas
120 × 86 cm
Courtesy of the artist and
Roslyn Oxley9 Gallery, Sydney

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.

Her 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, very liquid eyes and red pouting lips. Black scrawled lines suggest the face and body while they are clothed in richly patterned materials with decorative touches of bows, ribbons and scarves. Animals and birds are often part of the painting, 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.

RESPONDING TASKS

- 1 Describe how Del Kathryn Barton depicts eyes and mouths.
- 2 Explain her painting technique and the relationship of people to backgrounds.
- 3 Write your own analysis or description of one of her 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.

EXTENSION

Del Kathryn Barton has recently 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 his writing, which can be viewed using the **Del Kathryn Barton** weblink in your eBookPLUS. Her works are not just illustrations of the story but are imaginative, deeply-felt responses to his writing. What do you see as the different roles and relationships between writers, artists and designers in creating a book?

eBookplus

Ernst Ludwig KIRCHNER

[1880–1938, German]

FORM

Painting

VOCABULARY

Expressionism a theory of art in which free expression of the artist's emotional reactions is more important than natural or realistic representation

eBook *plus*

ERNST LUDWIG KIRCHNER

View MoMA's collection of works by Kirchner.

With the rise of Modernism, and the development of the camera, portraiture underwent drastic changes in its role of realistic representation.

A German **Expressionist**, Kirchner communicates the mood of anxiety in his art work through distortion of the face, angular planes and straight lines. The focus is not on making the work aesthetically pleasing, rather it is on



Struggles

[The Torments of Love] 1915

colour woodblock in black,
red and blue

33.6 × 21.4 cm

Brücke Museum, Berlin

exposing the emotions and psyche of the subject. His is a bold approach with brutal black–white and colour contrasts with diagonal lines. Kirchner's works are characterised by exaggerated gestures and expressions. He creates an emotional intensity, a feeling of tension or aggression, thus the purpose of portraiture has become the expression of meaning and emotional experience.

RESPONDING TASKS

1 Which two of the following words would you choose to describe this art work? Use each word in a sentence to help you with your analysis.

crisp, abstracted, linear, dynamic, fierce, exaggerated, gaze, angular, texture, contrast, emotive

2 How has the carving technique (direction of carving, use of lines) added to the mood of this print?

3 How has his use of colour reinforced the mood?

4 Consider whether the effect would have changed if he had added more realistic detail in the hair and clothing.

EXTENSION

Look at portraits by van Gogh and Kirchner. Write a comparison considering how van Gogh and Kirchner chose different media and techniques to explore emotional states. Make use of some of the graphic organisers (learning tools, such as a Venn diagram) in the Introduction section to help you plan.

MAKING TASK 6 — painting

Copy a colour photograph from a magazine to extend your colour-mixing and observational skill. If you wish, you could complete just half a face. See the work of Annette Bezor (below) and complete the questions that follow.

Annette BEZOR

(b. 1950, Australian)

FORM

Painting

VOCABULARY

idealised presented in an ideal form, without imperfections
stereotype an oversimplified and conventional idea or image, used to label or define
stylised a simplified style or form, often to achieve an effect rather than being true to life

eBookplus

ANNETTE BEZOR

Visit the artist's website.

ARTIST'S PRACTICE

Subject matter — meaning/intention

Annette Bezor's works are an investigation of values, expectations and representations of women from different times and cultures. She often contrasts women from the past with images from popular culture, **stylising** them into perfected faces. She challenges us to identify the **stereotypes** from advertising, films and decorative art to consider the female's loss of identity due to the demands of society. Her **idealised** faces with their smooth unblemished skin mock the superficiality of our consumer world.



Annette Bezor
Crossings 2007
oil on canvas
85 × 97 cm
© Annette Bezor

Technique

Bezor is a highly skilled painter, whether it is at softly blending tone, or creating a sense of the softness and solidity of flesh, the liquid reflection of eyes, the transparency or rich lushness of fabric or the detail required to paint hair. She works in oil paint and on a large scale but her brushstrokes are hardly noticeable except perhaps in the cracks in the lips or lines of eyelashes. Yet Bezor is not content to paint just realistic portraits; she constantly pushes her subject, often working in doubles or seemingly mirror images and experimenting with technique. She makes subtle distortions or changes to her faces on her computer, sometimes stretching them or making them seem more exotic, before painting them. At times they hint at the pulling, stretching and smoothing achieved by plastic surgery. The faces are generally tightly cropped, thus take up most of the space of the huge canvas. Unusual, strong colours add to the sense of artificiality. In some of her works she achieves a textured background by sanding back layers and repainting or using scanned images from a computer.

RESPONDING TASKS

- 1 Write your own description of one of Bezor's art works. You might like to use some of the following words:
slick, disjointed, flowing, lush, exotic, perfected, disturbing, overlapping, transparent.
- 2 How do her portraits differ from those of one other portrait artist of your choice?
- 3 Discuss in an essay how the purpose of portraiture has changed over time. Use examples from this unit to illustrate your viewpoint.

THE FIGURE — representing society

Along with 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 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.

GETTING STARTED

Before you begin figure drawing it is helpful to consider what the 'ideal proportions' of the figure are. These 'rules' were devised during the ancient Greek times by Polykleitos (see below).



- Draw from life a person in the position of the figure in the sculpture by Polykleitos on page 53. Move around the figure and draw it from several viewpoints. To see how the figure moves, use the **Wooden doll** weblink in your eBookPLUS to look at an animation of a wooden doll.
- Create a sculpture of a figure in action. Suggested materials to use are wire and wax; wire and plaster; wire and wire mesh, wire and sticky tape, or clay.

POLYKLEITOS

[c. fifth century BCE, Greek]

FORM

Sculpture

VOCABULARY

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

idealised presented in a perfect or ideal form, without imperfections

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

naturalism relaxed, realistic depiction



POLYKLEITOS

Watch a video on how Polykleitos posed his statue.

In the following work, 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.

HISTORICAL STUDY

Polykleitos belonged to the Classical style of Greek art, often called the Golden Age of Greek art. At this stage the Greek sculptors achieved mastery over all technical aspects of sculpture. They created relaxed figures of 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.

The 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. Thus all young men at the time 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 (see Byzantine mosaics, page 220). Naturalism was to re-emerge during the period of the Renaissance (see Raphael).

RESPONDING TASKS

- 1 Stand in the position of the figure in the sculpture, then describe how you feel.
- 2 Athletes performed in the Olympic Games in the nude. What effect do you think that would have had on their ideas of nudity? How might it have influenced what they considered to be the perfect human figure?
- 3 List three characteristics of Classical Greek sculpture.
- 4 In what ways is Greek sculpture a reflection of the beliefs, values and lifestyle of the ancient Greeks?

EXTENSION

Look at the work of Renaissance sculptor Donatello. What similarities or differences are there to Greek art?



Doryphoros c. fifth century BCE
Roman marble copy of
a lost Greek bronze by Polykleitos
Museo Nazionale, Naples

RAPHAEL

[1483–1520, Italian]

FORM

Painting

VOCABULARY

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

philosophy the search for knowledge and wisdom

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

eBook plus

RAPHAEL

See other paintings by Raphael in the collection of the National Gallery in London.



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 art works were highly respected at the time as creations of a master painter, and as objects of beauty.

In *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.

Even though there are some sixty figures in this painting 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
- 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 twenty-five, he was asked by Pope Julius II to decorate the papal rooms in the Vatican. Raphael worked in one part of the Vatican, in the Signature Room, at the same time as Michelangelo was working on the Sistine Chapel, which is also part of the Vatican.

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

Raphael's work reflects the ideas, beliefs, achievements and society of its time. He is also known for his tender, peaceful paintings of the Madonna that reflect a sense of grace and beauty. He painted more than 100 Madonna paintings. He was a popular, well-liked artist in his time and, as a result, quite wealthy.

RESPONDING TASKS

- 1 Explain how Raphael has used light in *The School of Athens*.
- 2 How has Raphael shown a sense of depth or distance?
- 3 Explain the composition (the arrangement or organisation) in relationship to both the positioning of the figures and the architecture.

EXTENSION

Discuss the development of naturalism in Renaissance painting by referring to the work of Giotto, Masaccio and Raphael.



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

MAKING TASK 1 — photomedia

Have three of your classmates copy the positions of three of the figures in *The School of Athens*. 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* is the taking of images from past art works and putting them in a new context to alter their meaning. (See how Alasdair Macintyre appropriates *The School of Athens* as well as other past art works in his work, pages 253–4.)

EXTENSION

eBook plus

Look at the work by Daniel Crooks (pages 274–5) and Shaun Gladwell (page 276) for inspiration. Then use the **Storm Sequence** weblink in your eBookPLUS to watch Shaun Gladwell's *Storm Sequence*.

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. Experiment with slowing down the time or speeding up the action. Add a soundtrack.

MAKING TASK 2 — drawing

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. Be inspired by the work of Neil Haddon.

eBook plus

Use the **Sally Smart** weblink in your eBookPLUS to research art works by Sally Smart, particularly her use of silhouette figures.

Neil HADDON

(b. 1967, British/Australian)

FORM

Painting

VOCABULARY

motif a distinct element or image
narrative story or sequence of events
schematic using a plan or diagram

eBook plus

NEIL HADDON

See Neil Haddon at work in his studio.

ARTIST'S PRACTICE

Neil Haddon creates large works which are his interpretation of the urban environment. He creates a **schematic** pictorial account of **narratives**. From childhood experience of reading poems and novels, and making his own interpretations that were often not the 'accepted' meaning, he wishes to create narratives that are open to multiple meanings. In our present world of easy



Neil Haddon
The First Time 2011
partially abraded high
gloss enamel and
oil paint on
aluminium panel
170 × 150 cm
Image courtesy the
artist and dianne
tanzer gallery +
projects, Melbourne

access to information and bombardment of ‘facts’, Haddon questions that ‘truth’ has become too easy to accept.

In keeping with what he observes and experiences around him, an urban landscape of cars, signs and buildings, Haddon’s choice of media is aluminium as a base, and high gloss enamel paint. He first prepares his surface with coats of gloss black that will remain as an underlying dramatic element in his paintings. Putting on a breathing apparatus for safety, he applies cut strips, shapes and stencils using masking film before he begins manipulating the surface with a sanding machine. He uses an overhead projector to decide on image placement. Then using a compressor and spray gun, he applies colour. Masking is important as he adds more detail. Shadow images of figures predominate in his paintings but nature also has a place. Poppies, which are grown in Tasmania for the making of analgesics for the pharmaceutical industry, are also a common **motif**. There is a feeling of vitality and freshness to his work.

Neil Maddon has been a teacher at the Tasmanian School of Art since 1999 and has won the Sulman Prize at the Art Gallery of NSW as well as teaching in Spain and exhibiting in Los Angeles.

To see other works by the artist, use the **Neil Haddon** weblink in your eBookPLUS.

eBookplus

RESPONDING TASKS

- 1 Discuss the visual qualities of Neil Haddon's work.
- 2 Assess the importance of Haddon's choice of materials and working methods to his resulting works.
- 3 What is Haddon's viewpoint on the subject of his paintings?

MAKING TASK 3 — drawing

PROCESS

- STEP 1** Research a social or political issue that you have read about in the newspaper or heard in the news in recent weeks. Alternatively, research a social issue of concern to you personally or of concern to youth in general.
- STEP 2** Organise your data and create charts, graphs, tables or key words to communicate your information.
- STEP 3** Decide on key imagery.
- STEP 4** Experiment with different implements to create lines before you begin, such as twigs or eye droppers.
- STEP 5** 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 (page 60) and Basquiat (page 236) and the work of Locust Jones (page 59).

STEP 6 Consider ways of strengthening the visual impact, such as adding background detail or balancing large areas of black with smaller white spaces.

STEP 7 Text (words) could help you strengthen your meaning. Consider also using some overlays with stencils, as Haddon and Banksy (pages 56 and 60) do, to resolve your drawings and create a unity or narrative between different drawings.

EXTENSION

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.

eBookplus

Use the **Making task 3** document in your eBookPLUS to write a self-reflection on your process and work upon completion.



Student art work:
Anxiety in a cityscape,
ink and acrylic on canvas by
Emily Wright, Year 10

Locust JONES

(b. 1963, New Zealander)

FORM

Drawing

VOCABULARY

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

eBookplus

LOCUST JONES

View other works by the artist.



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

ARTIST'S PRACTICE

Locust Jones's recent 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. Rolls of paper undulate along the walls and large fitness balls covered in drawings hang from the ceiling. 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.

RESPONDING TASKS

- 1 Jones's images or scenes tend to blend into each other. What effect does this have?
- 2 Why 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?
- 3 Analyse his work in terms of line, balance, pattern and direction.

BANKSY

(Birthdate and real name unconfirmed, British)

FORM

Painting

VOCABULARY

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

eBook plus

BANKSY

Visit the artist's website.

ARTIST'S PRACTICE

The work of street artist Banksy is immensely popular. This popularity is aided by the fact that no-one knows exactly who he is, although there have been recent rumours and allegations as to his identity. The current claim is that he is Robin Cunningham, born in Bristol in 1974, but this has not been confirmed by his agent. Banksy has been branding public spaces with his distinctive, comical and, at times, biting comments on society and the art world for over a decade. He has gained particular **notoriety** in the last five years. His wall murals, which some councils considered acts of vandalism and painted over, only to be repainted by Banksy, are now starting to be valued and protected. Apart from his graffiti-style stencil street art, he has also performed 'stunts' on the art world such as hanging a grinning Mona Lisa in the Louvre. His works are political and at times **subversive**, acting always as a social commentary.

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

RESPONDING TASKS

- 1 Conduct an internet image search for Banksy. Choose two of his art works and write an analysis of each, giving your interpretation of their meaning.
- 2 Use the **GhostPatrol** weblink in your eBookPLUS to look at the work of Miso and GhostPatrol.

eBook plus



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

MAKING TASK 4 — drawing, painting or photography

Clothing can be an indicator of personality or lifestyle, or a means of belonging, or may suggest the frailty of humanity or the loss or absence of someone. Draw, paint or photograph an item of clothing or someone dressed in a particular style to express one of these ideas. Consider the position of the piece of clothing, viewpoint and means of display (if on a hanger, in a box or discarded) to help communicate your meaning. Consider such 'cult' clothing as that of bikers, Goths or the youth of Harajuku, Japan. You might like to look to such artists as Margaret Atkins for further inspiration.

EXTENSION

Photograph a series of people in uniforms from behind, concentrating on the jackets, boots or hats, so that the audience has to guess what the person would look like. This emphasises how people lose individuality once they take on a particular role in a uniform. Try unusual viewpoints. You may consider uniforms worn by ambulance officers, military or security personnel, or even hospitality staff.

Baden PAILTHORPE

(b. 1984, Australian)

FORM

Video/
multimedia

VOCABULARY

appropriation the copying of past art, changing its context and therefore its meaning
mesmerising completely holding the attention of the viewer
remixing the practice of using digital technology to re-fashion or remake something

eBook *plus*

BADEN PAILTHORPE

View other works by the artist.

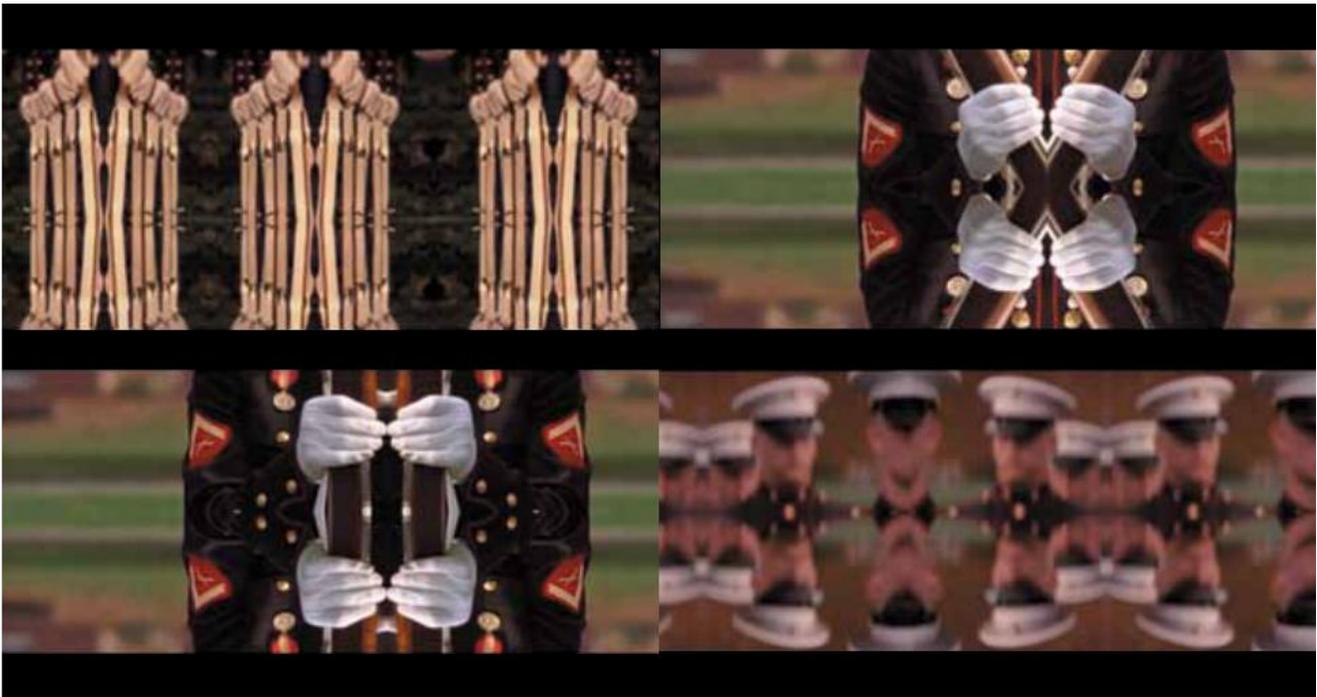
ARTIST'S PRACTICE

Pailthorpe investigates politics and the aesthetics of the military and associated technologies.

In his 2012 exhibition *Formations*, he created three video and new media art works by **remixing** Hollywood cinema and manipulating US military training simulators. *Formations*, repetitions and loss of individuality within organised societies such as the military are some of his concerns. We are reminded of military strategies such as deception, camouflage and confusing the enemy. As technological advances are often invented and employed by the forces, it is appropriate that he uses this media as his method of communication.

In *Halo 2012*, a US soldier and a Taliban fighter free-fall over Afghanistan — it refers to a military skydive but its gracefulness also makes us think of spirituality.

Formation VII involves military marching, but, through Pailthorpe's manipulation, the lines of soldiers have become poetic and **mesmerising**, walking through a simulated landscape. The formation is almost a machine-like organism that winds its way, joins and fragments.



Baden Pailthorpe
Very Few Good Men 2012
 HD video, 16:9
 colour, sound, 2 minutes
 ed. 5 + 2 AP
 Courtesy of the artist and
 Martin Browne Contemporary



Very Few Good Men involves the **appropriation** of classic military film. Pailthorpe has remixed Marine Corps drills to create an almost abstract work of uniforms and camouflage.

Digital manipulation has resulted in the serious, esteemed subject of flags, uniforms and medals being reduced to repetitive patterns similar to what is seen looking through a kaleidoscope. Order associated with the military has been re-interpreted.

To find more examples of his videos, use the **Baden Pailthorpe** weblink in your eBookPLUS to go to his website.

RESPONDING TASKS

- 1 Conduct an internet search to find and view Baden Pailthorpe's *Formation (difference and repetition)* 2011 video. Discuss how he interprets the themes of repetition and difference in the military situation.
- 2 Discuss why a video is a more effective medium to use than a painting or a photograph for this artist.
- 3 How might art work that remixes existing film and video images using digital technology be a good means of making a social or political comment?

THE FIGURE — further approaches

The human figure exists and functions in many contexts, both concrete and abstract. Artists often choose to portray more abstract representations of the human figure to express concepts or ideas. To do this, they experiment with techniques and media to confront the viewer and challenge them to consider new meanings.

GETTING STARTED

Draw the outline of a foot from the ankle down. Now add realistic detail and shading to parts of the shoe or toes.

MAKING TASK 1 — drawing

Create a series of drawings concentrating on hair and how adornments in hair can suggest personality. Draw the subject from behind so that the face is not part of the drawing. You could add humour by having unexpected objects stuck in the hair. You may like to work in biro like Laith McGregor (see the following artist).

Alternatively you could concentrate on the face, leaving the hair as a negative space. Use areas of a drawing as blank spaces to enrich the meaning.

Student art work: drawing by Mia Montesin, Year 9



Laith McGREGOR

(b. 1977, Australian)

FORM

Drawing

VOCABULARY

quirkiness oddness or unusualness, unconventionality

eBook *plus*

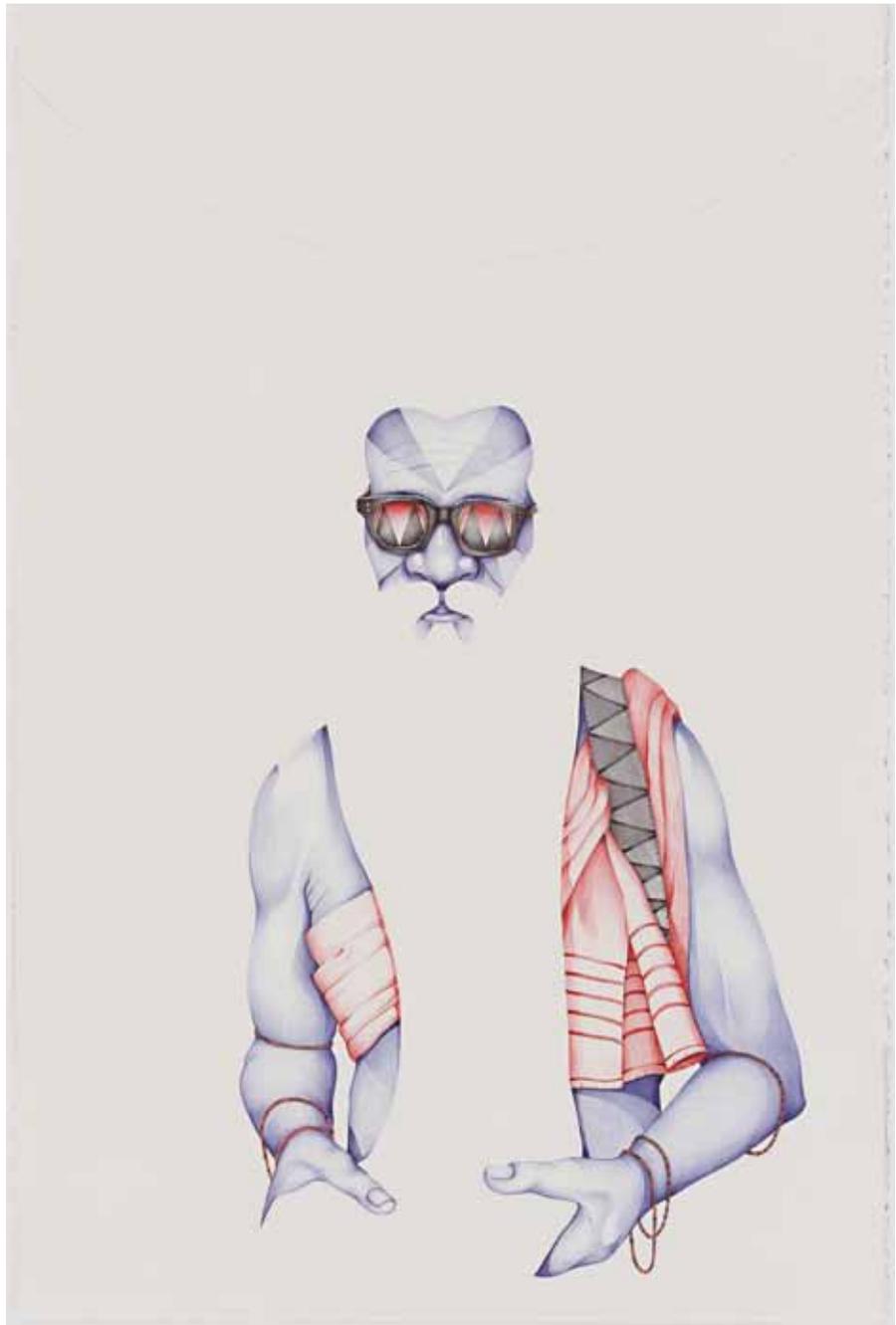
LAITH MCGREGOR

Watch an interview with the artist.

ARTIST'S PRACTICE

Laith McGregor works in a realistic drawing style but uses an untraditional medium, the everyday biro pen. He builds up tone in a methodical, time-consuming process of adding fine lines. He is also able to suggest different textures and patterns. The 'characters' of his portrait drawings combine factual details from personal family histories, fictional hero worship and the subconscious dream world. Some drawings are less realistic than others, such as those with oversized beards or facial hair that turns into other worlds. Popular culture items such as thongs, baseball caps and motorbikes are part of his subject matter. His art works make us think about identity, disguise and how we present ourselves to the world. He has created an

Laith McGregor
Untitled (Swami 4) 2011
biro and perforations on paper
102.5 × 65.5 cm
Image courtesy the artist and
Sullivan+Strumpf



individual style not just through his choice of drawing medium but also by the **quirkiness** of his subjects and compositions.

RESPONDING TASK

- 1 Conduct a YouTube search for an interview with the artist Laith McGregor as well as watching the video interview on your eBookPLUS (see page 63). Write three things you learnt about his artist's practice.
- 2 Explain how it is more intriguing or non-traditional to have empty spaces in the drawings.
- 3 How does his drawing style affect the viewer?
- 4 What effect does the use of different colours have?
- 5 Try drawing using a biro. What are the advantages and challenges of this medium?

Sopheap PICH

(b. 1971, Cambodian)

FORM

Sculpture

VOCABULARY

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

eBook *plus*

SOPHEAP PICH

Visit the artist's website.

ARTIST'S PRACTICE

The sculptures of Sopheap Pich, although making reference to the body (in this case the body of **Buddha**), are almost abstract in their simplicity and use of the pattern of the weaving or basketry craft process. Through his use of rattan and bamboo as his materials, he relates to the traditional craft, culture and history of Cambodia, yet as art his works are quite contemporary in



MAKING TASK 2 — sculpture

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 and re-join with more sticky tape.) Look at the work of Sopheap Pich for inspiration.

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

approach. By making the figure hollow and letting the figures unravel, we are enticed into making our own interpretations. The sculptures represent a cross between Sopheap Pich's Cambodian upbringing (he fled Cambodia in 1979) and his experience of contemporary art while living and studying in the United States. He returned to Cambodia in 2002. Much of his work focuses on current changes in Cambodian society, including health and social problems.

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.”

RESPONDING TASKS

- 1 Write your own interpretation of this art work. 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.*
- 2 How is *Buddha* a contemporary piece of art that reflects Cambodian culture?
- 3 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?

EXTENSION

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?



MAKING TASK 3 — photomedia

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 to cast shadows suggesting tattoos or cultural rituals. Other shadows such as branches or leaves from nature could be used. You may like to manipulate your photographs using Photoshop. Use the weblinks in your eBookPLUS to see the black and white (gelatin silver) photographs with strong shadows by Olive Cotton and Max Dupain and the work of the contemporary artist Juan Ford (see the following page) for inspiration.

eBookplus

You can use Photoshop to superimpose patterns onto your photograph.

FORM

Painting

VOCABULARY

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

eBook *plus*

JUAN FORD

Visit the artist's website.

ARTIST'S PRACTICE

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 (see pages 257–9) to Modernist Margaret Preston (see pages 176–8).

Juan Ford depicts Australian flora in a contemporary world, seen in *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 art works make us consider the often uncomfortable connection between the environment and society.

RESPONDING TASKS

- 1 Why do you think Ford has decided to create this as a painting rather than a photograph?



Juan Ford
Negative Space 2 2007
oil on linen
25 × 25 cm
Image courtesy the artist
and Sullivan+Strumpf

MAKING TASK 4 — digital media

Pain, injury and exhaustion may occur in the effort to achieve sporting honours. Consider the repetitive nature of training and consequences on the body as subject matter for art making.

Create a series of photographs or a video. Concentrate on a section of the body and an unusual viewpoint; for example, the impact of feet on a gymnast's bar, feet poised on the edge of a diving board, hands on a cricket bat or a gymnast's ring, or the tension and movement of muscles on backs across a range of sports or dance.

Don't forget to ask for permission before you photograph or video anyone.

MAKING TASK 5 — photography

Take a series of photographs to communicate the concept of medals, cups and how humans collect objects in recognition of success. Consider also the methods of display. This task could also link to medals and souvenirs of war. You may want to visit the PE or History department for guidance and inspiration.

MAKING TASK 6 — painting: sport/figures in movement

eBook plus

PROCESS

STEP 1 Manipulate the surface of your paper by using wedges of cardboard or sponges to apply a textural surface using tones of two colours.

STEP 2 Over the surface, draw figures engaged in a sporting activity, using black or white ink. Try to create a sense of movement by using diagonal directions.

STEP 3 Experiment with acrylic mediums such as Flow, Extender or Binder to create transparent paint that can be used to infill some areas. Remember if you add white to your colour it

will increase the opacity and you will not be able to see the textured surface you created underneath.

STEP 4 Add your figures in lines on top — try white or black ink.

STEP 5 Don't forget to make decisions as you go — you do not have to 'fill in' all areas. Make sure you balance your areas of ink line and painted areas.

STEP 6 Use the **Making task 6** document in your eBookPLUS to write a self-reflection when you have finished your art work.

REFLECTION

Consider what you have learnt in this chapter about the proportions of the figure and how it can represent different ideas, emotions and conventions. Review the varied media in which artists have worked to represent their human subjects. Think about what skills and knowledge you have learnt through your own art-making and in responding to the different featured art works. What learning goals can you set yourself for the future?

HUMANITY

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 art works, we can investigate the values associated with important life events.

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 of art works allows us to appreciate the meanings intended by the artist as a reflection of values, traditions and cultural practices. Through making art works 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.

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.



FEATURED ARTISTS

UNIT 1 Family

Salvatore ZOFREA
Barbara HANRAHAN
Matt CALVERT
Charles BLACKMAN
David BROMLEY

Student artist

UNIT 2 Heroes and celebrities

Andy WARHOL
Anthony BENNETT
Tsukioka YOSHITOSHI

Student artist

UNIT 3 Life events and social issues

David ROSETZKY
Darren SYLVESTER
Alberto GIACOMETTI
Dadang CHRISTANTO
Bui Cong KHANH
Damien HIRST
Tiwi artists

Student artists

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

FAMILY

Each family is unique. You may have several brothers and sisters, be an only child, have a grandparent living with you, or your parents may be divorced. You may even include your pets as important members of your family. In order to create art works expressing your experiences, consider some of the following:

- What is your position within your family and how do you contribute?
- Do you spend time together each day? If so when?
- Think of your happiest family memory, maybe a celebration or holiday.
- What do you value most about your family?

GETTING STARTED

- 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.

MAKING TASK 1 — printmaking

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.

PROCESS

- STEP 1** Take a photo or find an old photo of one or more members of your family.
- STEP 2** Enlarge the image on a photocopier.
- STEP 3** Using tracing paper or a lightbox, trace the main lines and simplify the darker shaded areas. You may want to alter the background or add a new one.
- STEP 4** 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.

See the work of artists Zofrea and Barbara Hanrahan on pages 71 and 72 to help you decide which areas to carve out.

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

For further procedure for linoprinting, see the Introduction section (page 10) of this book.

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.

FORM

Printmaking

VOCABULARY

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

eBookplus

SALVATORE ZOFREA

View other works by the artist.

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 identification with place.

Note how in *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.

RESPONDING TASKS

- 1 What values are expressed in Zofrea's prints?
- 2 Write your own analysis of this woodblock considering meaning, emotions, balance of white and black areas, and carving technique.



Salvatore Zofrea
(Australian, b. 1946)
***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.

Barbara HANRAHAN

[1939–1991, Australian]

FORM

Printmaking

VOCABULARY

frivolity silliness or lack of seriousness

eBookplus

BARBARA HANRAHAN

See a gallery of the artist's work.

Are the two girls shown in *Autumn* sisters or friends? There is a strange mixture of **frivolity** and sadness that is almost hidden by the complexity of the patterning. They walk and pick flowers. It is an intriguing work with beautiful decorative qualities and an exquisite balance of black and white areas. The viewer is left to decipher the various meanings suggested.

Barbara Hanrahan fully utilises the expressive and decorative possibilities of the medium of lino. It is an excellent example of how to create different textures and surface interest by controlling the direction of the cut of the lino tool. Barbara Hanrahan studied printmaking at the South Australian School of Art, continuing her studies in London.



Barbara Hanrahan
(Australian, b. 1939, d. 1991)

Autumn from the portfolio *Twelve
linocuts, a suite of prints* 1990
linocut, black ink on ivory Velin
Arches paper
51 x 38 cm

Art Gallery of New South Wales
Purchased 1990
Photo: AGNSW

© Courtesy J.P Steele
150.1990.8

By arrangement with the Licensor,
The Barbara Hanrahan Estate,
c/- Curtis Brown (Aust) Pty Ltd

“As a child and ever after, the minute, hidden facets of things intrigued me. I was forever walking with my head bent, looking at the ground. I saw an ant pick its way across the earth, the moss at the base of the wall ... I came inside, and found the dust that lay under the mat, the stale hair in the brush.’

RESPONDING TASKS

- 1 Write two sentences analysing this work. Refer to the art elements and principles on page 19.
- 2 Do you see any relationship between the artist's statement and your impression of her print?
- 3 Write a short story or poem to accompany this linocut. Complete a cluster map first (see page 23) to organise your ideas and brainstorm some key words to use in your story or poem.

MAKING TASK 2 — painting

Collect a range of family portraits, and images of toys and of children at play as a reference to organise your ideas into a painting.

Experiment with different ways of grouping your imagery, such as into different size rectangles. Look at the works of Matt Calvert, Charles Blackman and David Bromley on pages 74, 75 and 78.

Objectives of the task are to:

- improve drawing and painting skills

- create an interesting painted surface
- experiment with textural areas and coloured outlines (try using palette knives, sponges and cardboard to create interesting surfaces)
- play with using a grid as a means of controlling composition
- work from own world, imagination and memories in a personal way.

Use the painting hints in the Introduction section of this book (page 6) as a guide.



Student art work:
painting by
Meghan Ridge, Year 8

RESPONDING TASKS

Take three photographs of members of your family (one or more) in everyday situations (not just a straight-on portrait shot). Consider where you normally see them, and what they might be holding or doing.

EXTENSION

eBookplus

- Working from your imagination, create a stop motion animation inspired by a character from a children's book.

OR

- Rewrite and illustrate a classic children's book such as *Peter Rabbit* by Beatrix Potter. Experiment by making it a more contemporary story and consider having it take place in a suburban garden in Australia.

Matt CALVERT

[b. 1969, Australian]

FORM

Sculpture

VOCABULARY

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

eBookplus

MATT CALVERT

View other works by the artist.

Matt Calvert's works suggest the fragility and innocence of childhood. His sculptures seem to be brought to life from his personal memories and the discarded past. He makes sculptures from hard crushed glass of three-dimensional **silhouettes** of children and animals, as if they have come to life.

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, almost silhouette, 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 clear glass allowing a slight view through the figure.

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.

ARTIST'S PRACTICE

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.

Matt Calvert uses mainly clear and plastic glass but also metal and plastic. The shapes of the rabbits he makes remind us of Beatrix Potter's children's story of Peter Rabbit who sneaks into Mr McGregor's garden. However, they are not cuddly or furry, due to his choice of media, although he 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.



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

RESPONDING TASKS

- 1 What social issues does Calvert investigate in his art?
- 2 How does he engage his audience in order to communicate his meaning?
- 3 How does his choice of materials relate to his meaning?
- 4 Calvert uses recycled materials. Why do you think it is important for artists to consider sustainability in their art making? Is this a contemporary 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.

Charles BLACKMAN

(b. 1928, Australian)

FORM

Painting

VOCABULARY

domestic to do with family or home life

eBook *plus*

CHARLES BLACKMAN

View other works by the artist.

The Australian painter Charles Blackman created his famous *Alice in Wonderland* series of art works 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 *Feet beneath the table*, shown on page 76. Here Alice sits calmly yet her eyes are staring. The surface has a textured feel due to the layers of paint that have been applied with rough brushstrokes.



Charles Blackman
Australian, born 1928, worked in
England 1961–66

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.

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 Blackman more aware of human feelings and actions. It also helped foster his love of reading, as he read aloud to his wife. He read mainly fantasy and poetry. The influence from the books he read can be easily seen in his *Alice in Wonderland* series of paintings. Blackman created many paintings of **domestic** scenes, such as mother and child, picnics and children playing. Many expressed loneliness. Blackman often mixed together 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’.

RESPONDING TASKS

- 1 Several of Blackman’s paintings show heads turned away or eyes downcast. What effect does this create? Can you suggest why Blackman would do this?

- 2 What do you think Alice is thinking? What emotions is she feeling?
- 3 In the Alice series, Blackman has worked from his imagination but do you think he is trying to influence society's attitudes or values? If so, how?
- 4 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 Blackman?
- 5 In giving their opinion of an art work, 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?
- 6 Write a piece of critical writing on *Feet beneath the table*. Before you begin, read the student sample below to give you some ideas on how to use complex sentences to analyse the techniques used, and to express your interpretation and how you think an audience might react to the art work.



Charles Blackman
 Australian, b. 1928
Colette at the piano (from
 'Colette' series) 1976
 crayon, pastel, charcoal and synthetic
 polymer paint on woven paper
 176.8 × 147 cm
 Purchased 1978
 Queensland Art Gallery Collection
 © Charles Raymond Blackman/
 Licensed by Viscopy, 2013.

Student sample of critical writing on *Colette at the piano* by Charles Blackman

Charlotte Weale, Year 8

'This art work is of a young girl playing at the piano, but with a blank sheet of music in front of her. The fluid, long and thoughtful strokes used to construct the girl, compared to the bold, stiff line work used to create the background, piano and chair, contribute to the interesting and dramatic effect of the art work.

Although these components of the art work contradict each other, they create balance and tie the art work together as a whole leading our eyes across the piece. The colours used are quite basic, but not having overwhelming colours makes the black, white and random blocks and tinges of yellow stand out. The materials used, such as charcoal, paint and pastel, have been produced on top of woven paper. The mood is very mysterious and eerie as the blank sheet of music keeps the audience guessing. All of these individual aspects harmonise to create a stimulating and imaginative art work.'

David BROMLEY

(b. 1960, British/Australian)

FORM

Painting

VOCABULARY

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

eBook *plus*

DAVID BROMLEY

Visit the artist's website.

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.

ARTIST'S PRACTICE

The intention of the artist shows in his choice of subject matter. In his painted children series, 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. Hope, love and friendship stand out as his main themes. Although he often repeats some of his objects (such as butterflies, toy drums, swings and books) from one art work to another, he 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.

RESPONDING TASKS

- 1 Art works often give us information about a way of life in a particular time. The large scale of Bromley's paintings involves the audience and reminds us that these are not just book illustrations but have layers of meaning and affect us emotionally.

What toys or activities does Bromley paint that are not part of your childhood or that of today's young children? Do an internet search using the search term 'David Bromley — children'.



- 2 Name three toys that would be out of place in a Bromley painting.
- 3 What values about childhood do you think Bromley is trying to communicate to the viewer?

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

EXTENSION

- Create a story to match one of Bromley's art works.
- 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 art works and discuss in essay form the attitudes and mood of the subjects and the techniques used by the artists.

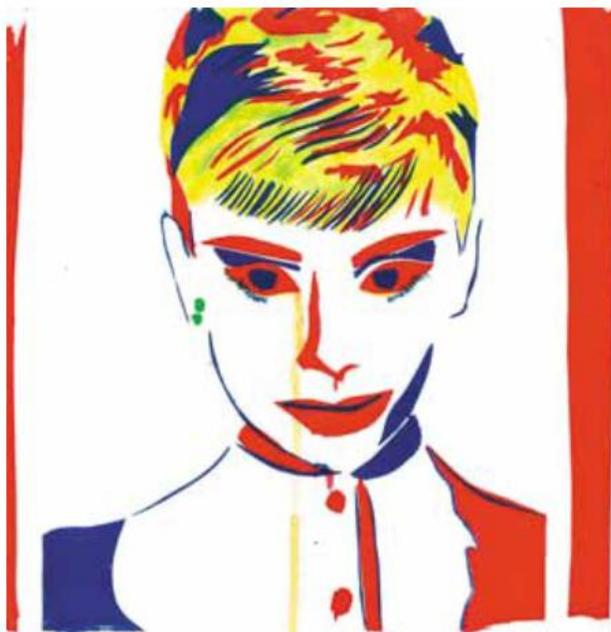
HEROES AND CELEBRITIES

What makes a hero? Is it the deeds they have done or what they have achieved? Humanity has always had heroes. 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.

GETTING STARTED

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 TV. Choose your image or images and manipulate using Photoshop. Alternatively, use a paper stencil or photographic silkscreen to create a series of works. It could use a combination of methods, including hand painting at the end. For the procedure for photographic silkscreen, see the Introduction section of this book.

MAKING TASK 1 — paper stencil silk screenprint



Student art work: **Audrey Hepburn**, silk screenprint by Jacquelyn Chia, Year 9

PROCESS

STEP 1 Place a photocopy of your person on a lightbox. Place a new sheet of paper on top and trace the main areas of the image. (In the example at left, the blue outlines were traced first.) Keep your original photocopy.

STEP 2 Place your drawing on a cutting mat. Use a stencil knife (not scissors) to cut out the areas you wish to print. (Do not cut through the background.) **WORK IN PAIRS** — you will need someone to hold the screen down firmly as you print.

STEP 3 Place your stencil on top of a clean sheet of paper under which are some sheets of newspaper. Place the silkscreen on top. Add a generous amount of acrylic paint that has been mixed with a little flow or extender medium so that it doesn't clog the screen along the top edge between the wooden frame and the silk (there should be a border there).

With a squeegee at a 45-degree angle towards you, evenly and firmly move it down the screen, stopping before you hit the wooden frame.

STEP 4 Gently lift and remove your print. You may repeat this process so that you have an

edition of up to 3 prints. Generally your stencil will last for only 2 to 3 prints before it will need to be thrown away. However, the screen can be used again for someone else if working in the same colour, if you do a dry run first: with no new addition of paint and a piece of newspaper underneath, drag the squeegee down.

The paint will dry on the screen very quickly so CLEAN WITH RUNNING WATER AND A SPONGE THOROUGHLY.

STEP 5 Once your print is dry, you are ready to add another colour on top. In the student example, the second colour was red, the third yellow, then small areas were hand painted.

Andy WARHOL

(1928–1987, American)

FORM

Silk screenprinting

VOCABULARY

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

eBookplus

THE ANDY WARHOL MUSEUM

Visit the Andy Warhol Museum online and view the collection.



Elizabeth Taylor 1963
synthetic polymer and
silkscreen inks on canvas
101.6 × 101.6 cm

HISTORICAL STUDY

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 screenprinting.

ARTIST'S PRACTICE

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 art works, by 1963 he was instead using the silkscreen process. He often used **polaroid photographs** as a starting point. By using photographic techniques and the silkscreen method, Warhol commented on the mass media world of America at the time.

RESPONDING TASKS

- 1 Do a web search of other portraits by Warhol, particularly his Marilyn Monroe series but also his repetitive works on Coca-Cola bottles and Campbell's soup cans.
- 2 Write your own analysis of a Warhol art work, in particular referring to technique, use of colour and line.
- 3 What can you learn about American society in the 1950s and 1960s from Warhol's paintings?

Anthony BENNETT

[b. 1966, Australian]

FORM

Painting

VOCABULARY

gestural marks or brushstrokes made through the movement of the arm or body

homage respect or honour

eBook plus

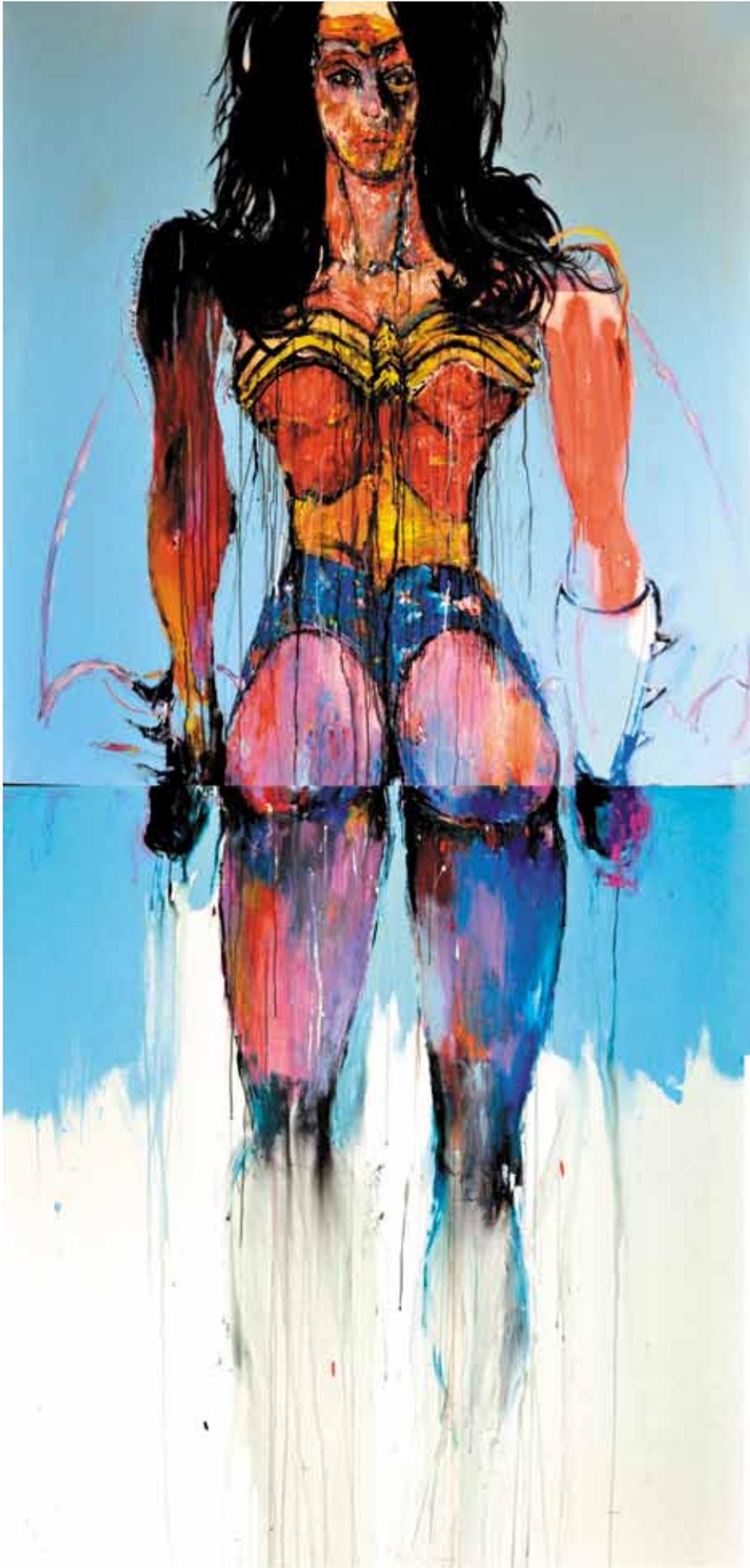
ANTHONY BENNETT

View a gallery of the artist's works.

The series of art works, entitled *apollonian and dionysian*, is reminiscent of the TV and movie characters Wonder Woman and Superman, the ultimate heroes. Not only did they have athletic powers and strength beyond mere mortals but they were ideals of beauty and also fought on the side of good. Bennett has used garish combinations of colour in a painted surface where the imagery tends to melt or be smeared. His bold black outlines are expressive and his paint quality varies from flat areas to **gestural** thick blending of colour and overlays of paint glazes, while at times the paint seems to melt and dribble, adding to the feeling of spontaneity. This is an artist who paints with passion and purpose. Just as there is a mix of fine art traditions and a cartoon, graffiti style, he uses popular culture and consumer imagery to lead us into deeper philosophical thought.

ARTIST'S PRACTICE

Bennett's paintings are a link to cartoons and Pop art, in particular Lichtenstein, graffiti and the art of Basquiat (see page 236). Bennett creates his own visual language from everyday culture, appropriating imagery from advertising, cartoons, movie stars and popular music, with references to art history. Artists that he makes reference to, either in imagery or technique, include Andy Warhol, Willem de Kooning and Cy Twombly (see page 138). There is a mix of genres, at times in **homage**, but at other times he uses critique in a mood



Anthony Bennett
weaponised barbie 2012
mixed media on canvas
240 x 120 cm
© Anthony Bennett

of dissent. He challenges us to reconsider our values on popular culture. His titles are integral to communicating his attitude and meaning. This series is a development from his earlier 2007 exhibition of 'celebrity portraits', titled *super thanks for asking*. It included paintings of iconic figures such as Brett Whiteley, Vincent van Gogh, Salvador Dali, Andy Warhol, Reg Mombassa, Peter Garrett and Queen Elizabeth II.

RESPONDING

- 1 Write your own interpretation of *weaponised barbie*.
- 2 How is Bennett's representation of celebrities/heroes different from Warhol's? Consider technique, mood and meaning.
- 3 Look at the work of Basquiat (page 236) and Cy Twombly (page 138) and explain the influences you see on Bennett's work.
- 4 Why might an audience for a Warhol painting in the 1960s have a different viewpoint on the subject of celebrities to the viewpoint of an audience now? Can you find any evidence that makes you think Bennett has considered this in his work?

Tsukioka YOSHITOSHI

[1839–1892, Japanese]

FORM

Printmaking

VOCABULARY

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



TSUKIOKA YOSHITOSHI

View a gallery of the artist's works.

HISTORICAL PRACTICE

Edo Period Japanese art

It is interesting to compare art works that present the heroes of different cultures and times, those who are famous and infamous.

This work 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. 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 A.D., power was still with these clans, led by the Shogun. The samurai were at the disposal of the Shogun. 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.

This woodblock 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 was actually a legendary swordsman, taught Musashi the finer points of fighting.



RESPONDING TASKS

- 1 What symbols of hero worship do you see?
- 2 What value was central to the Japanese culture at this time and what were considered to be the main virtues of the samurai?
- 3 Can you see any similarities between this art work and heroes in cartoons and films you might have seen?
- 4 What do you consider are the attributes of a hero? Must a hero be fearsome and strong yet tragic, like the one depicted?
- 5 What is one Buddhist concept you have learnt from the explanation of Edo art?

EXTENSION

Use the **Cao Fei** weblink in your eBookPLUS to look at the work of contemporary Chinese artist, Cao Fei, particularly her photography series *Cosplayers*. How do they relate to the work of Anthony Bennett (see page 82) and the Japanese Edo artists?

Tsukioka Yoshitoshi
(Japanese 1839–1892)

***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

eBookplus

UNIT 3

LIFE EVENTS AND SOCIAL ISSUES

Through looking at a range of art works that investigate emotions such as loneliness, you will develop empathy while appreciating how new technologies have been used in contemporary art. 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.

David ROSETZKY

[b. 1970, Australian]

FORM

Video

VOCABULARY

monologue a speech made by a single character in which he or she speaks his or her innermost thoughts aloud
mood a prevailing atmosphere or feeling that evokes an emotional response from the viewer

eBook plus

DAVID ROSETZKY

Visit the artist's website to view *Nothing Like This* and other works.

David Rosetzky creates videos to which the audience feels connected as they become 'confidantes' to the characters.

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

David Rosetzky

Nothing Like This 2007

video still

Image courtesy the artist and
Sutton Gallery, Melbourne



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.

ARTIST'S PRACTICE

The central themes of 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 *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.

Rosetzky was awarded the inaugural Anne Landa Award for Moving Image and New Media Art, Art Gallery of NSW in 2005.

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.’

RESPONDING TASKS

- 1 What links do you see with Rosetzky's art and issues of bullying at school? Look in particular at the quoted statement of the art critic Andrew Frost.
- 2 Many video artists alter time as a method to create **mood** or add meaning to their works. Daniel Crooks (pages 274–6) splices time sequences and fragments his images to create a sensation of movement and alter our perceptions. Rosetzky slows down his videos to a relaxed, languid pace. How do you think this would affect the mood and his meaning?
- 3 Read the quote by art critic Andrew Frost and find his opinion or judgement of Rosetzky's art works. Art critics provide a way of understanding an artist's work. How has Frost helped you appreciate or understand Rosetzky's work?

MAKING TASK 1 — pitching a short film

Write a short story of 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.

FORM

Photography

VOCABULARY

consumerism a theory that the economy of a capitalist society needs people to consume more and more goods



DAVID SYLVESTER

Watch an interview with the artist.

ARTIST'S PRACTICE

Darren Sylvester creates photographs about the relationships of teenagers and the effects of **consumerism** and technology on their lives. Every photograph is carefully planned to help suggest a mood or story. Positions of bodies, clothing and objects, and strategic lighting add to the emotional situation. Use the **Darren Sylvester** weblink in your eBookPLUS to see an interview with the artist discussing his recent work. For other works and information on Sylvester, see pages 44–5.

Darren Sylvester

Don't Substitute A Life To Satisfy Mine 2007

lightjet print

120 × 160 cm, edition of 3

Image courtesy the artist and

Sullivan+Strumpf

RESPONDING TASKS

- 1 Look carefully at the objects Sylvester has chosen to include in this photograph and the body language of the teenagers.
- 2 Write a short story concerning the two people in the photograph and possible events leading up to this situation.



MAKING TASK 2 — group video

eBookplus

In pairs or in a group, create a short film on the theme of loneliness — see student sample on your eBookPLUS, Giacometti (below), Sylvester (pages 44–5, 88) and Rosetsky (page 86) 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, 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 eBookPLUS to write an individual self-reflection as well as a group evaluation of your successes and the skills you have developed.



Student art work: **The fear of being lost** video by Katie Chauvel and Sophie McClellan, Year 9

Alberto GIACOMETTI

[1901–1966, Swiss]

FORM

Sculpture

VOCABULARY

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

eBookplus

**ALBERTO GIACOMETTI/
MoMA**

View a gallery of the artist's works.

Alberto Giacometti deals with issues of loneliness, the disjointed relationships that mankind 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's main subjects are heads and distorted figures. Giacometti saw art as a means of communicating to others what he saw and felt. He wished his art works to reveal his memories and his concern with the concept of **mortality**. 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. *Man Pointing*, 1947 and *Walking Man*,

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.



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 which 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?'

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 *City Square* shows people walking. The figures are close to each other, yet the space between them seems to separate 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. Most of his sculptures are now 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.

RESPONDING TASKS

- 1 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 and texting has had on the way we communicate.)
- 2 Is the social problem of loneliness and alienation still prevalent? How is it communicated in today's world?
- 3 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.
- 4 Assess how successful Giacometti is in conveying his meaning through his choice of media and technique.

MAKING TASK 3

— exploring mood

Create a group skit, choose music, write a poem or create a series of photographs to explore a theme or mood expressed in Giacometti's art.

MAKING TASK 4 — sculpture

Create a figurative sculpture to explore a human emotion. Look also at Rodin's *The Thinker* before you begin.

MAKING TASK 5 — choice of media

Create an art work 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.

STEP 1 Look at the work of Rosetzky (page 86), Sylvester (pages 44–5, 88) and Giacometti (page 89) and consider your homework photographs and drawings. 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 of your past or think of a room in which you feel uncomfortable or lonely.

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

STEP 2 Decide which media to use to best suit what you are trying to achieve; for example, a linoprint allows you to concentrate on line and pattern, a painting on colour and expressive tone and brushstrokes, a photograph allows you to add people or realistic objects. Don't forget collage can be added to a painting and photographs can be manipulated using Photoshop or other similar software applications.

It could be a short film — a story carried out in the one room where you use your friends or family as actors (don't forget to get their permission first) and vary your shots from close up to whole room. Choose music to suit the mood and story.

YOU MUST MAKE THE DECISIONS — what is to be included? What is the viewpoint? What would you title the art work?

STEP 3 Plan your art work, do a rough sketch (or storyboard) first of the composition then begin.

STEP 4 Write an evaluation of your work considering its success as an art work, your skill with the media you chose and how you were able to create what you intended (for example, a particular mood to suggest a story or situation) or if you were concentrating on an exciting colour scheme and use of pattern.

eBook plus

MAKING TASK 6 — 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, page 92), in cultural dress or holding an object that is significant to you. You might also be influenced by the distortion and surface texture of Giacometti's figures. Brainstorm places where your figures could be exhibited and how you could set a mood to enhance the meaning of the art work such as by the arrangement of the figures (in one row or in groups etc.) or adding tea lights or incense. Perhaps ask another class to write an evaluation of the installation. Use your eBookPLUS to complete a self-reflection sheet at the completion of the task.

Dadang CHRISTANTO

(b. 1957, Indonesian)

FORM

Installation/
performance art

VOCABULARY

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

eBook plus

DADANG CHRISTANTO

View other works by the artist.

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.

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 art work is in the form of a memorial, the figures symbolising victims not heroes.

ART PRACTICE

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 universal 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 throughout the world on humanity as well as environmental concerns. Dadang Christanto's more recent work, *Survivor*, is a performance piece continuing with his concerns of disaster and human suffering. It is based on events in the Sidoarjo region of East Java where hot volcanic mud wiped out 11 nearby 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 *They give evidence*. The performance was developed from a previous performance by the artist in Jakarta in 2008.

RESPONDING TASKS

- 1 Write your personal response to the art work shown.
- 2 What do you see as the key concerns or the meaning communicated in Dadang Christanto's art?

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 Mood is often conveyed through colour, dramatic lighting or facial expression but what has Christanto used to communicate mood and meaning?
- 4 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 a subversive power and raise international awareness. Do you agree?
- 5 Performance work requires documentation in photographs and video. Do you think a live audience would have a different experience from someone viewing the documentation? Explain the different experiences and why documentation is needed.

EXTENSION

Discuss in an essay the work of two artists who choose to address an issue of social concern in their work. One must be a non-Western artist and you should refer to specific examples of their work. In your essay, you should mention how their art is influenced by their culture (beliefs, values and lifestyle). How do they create meaning and message in their imagery?

MAKING TASK 7 — drawings or drypoint prints

Create a series of drawings or drypoint prints (see Introduction, page 9) that explore a social issue or injustice. Possibilities might be prisoner-of-war camps, refugee camps, poverty or violence.



Student art work: pencil sketch
by Lily Owens, Year 9



Student art work: pencil sketch by
Matilda Measday, Year 9

Bui Cong KHANH

(b. 1972, Vietnamese)

FORM

Ceramics

VOCABULARY

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

eBook *plus*

BUI CONG KHANH

View other works by the artist.

In *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, 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 motor bikes, 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



Bui Cong Khanh
Vietnam, b. 1972
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

simple craft into that of an art installation. Exhibited in the Triennial 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.

ARTIST'S PRACTICE

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.

RESPONDING TASKS

- 1 What can you learn about Vietnamese history and contemporary society from Bui Cong Khan's art?
- 2 What symbols of Western society can you see in this porcelain pot?
- 3 Explain how he has used his imagery to relate to the shape of the pot, thus enhancing its form.
- 4 Draw the shape of this pot but add a scene from your daily life as decoration and symbols which reflect where you live and your culture.

Damien HIRST

(b. 1965, British)

FORM

Various

VOCABULARY

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

formaldehyde a solution used as a preservative

eBook plus

DAMIEN HIRST

Visit the artist's website.

ARTIST'S PRACTICE

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 work. He works with both the dead (sheep, sharks, flies, cigarette butts) and the alive (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. Being presented like an exhibit in a natural history museum, it suggests conservation as well as representing death. The viewer is both shocked and fascinated as they peer into the tank at what represents fear and death to most people. He 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.



Hirst has also explored both horrifying and amusing aspects of life including sickness, with cabinets and shelves of aesthetically arranged objects (pills, surgical instruments and anatomy teaching parts). The cabinets represent an alternative way of representing the body, with each of the medicines on view corresponding to different conditions or ailments, and by extension to particular organs or parts of the body. Hirst seems to be pointing out the inefficiency or uselessness of medicine in curing long-term ailments of the body and mind. In *Still* 1994 and *Lapdancer* 2006, surgical instruments are displayed in stainless steel cabinets suggesting the clinical environment of the operating theatre and reminding us of how invasive surgical procedures can be.

The early medicine cabinets were created concurrently with his Spot Paintings, an attempt by Hirst to create a precise grid structure on the canvas in a scientific approach to painting. Each spot is painted a different colour and is of uniform size, equal to the size of the spaces between each dot. This extreme control of placement and relationship between parts can be seen in the way he later arranges objects on shelves, as seen in *Lullaby, the seasons*, 2002. The title of this work alludes to layers of meaning beyond the individually produced facsimile pills to replicate actual medicine. A lullaby is a song to send children to sleep while pharmaceuticals often have sleep-inducing side effects. The second part of the title, *The Seasons* refers to the traditional art history motif to represent time passing and the transient nature of life.

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, to our horror 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 the art work above 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 the vulnerability of life.

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 colour appears to be applied in a scientific formula, creating beautiful spectrums of colour but in reality there is a high degree of randomness in their creation.

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.

Hirst's art works 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.

RESPONDING TASKS

- 1 How is Hirst's art a comment on the life cycle and what are some of the symbols he uses?
- 2 What are some of his different methods or materials for making art?
- 3 Examine the significance of the titles he gives his works. How do the titles lead you to discover his intention or suggest meaning?
- 4 To what extent do you think art can affect our values and beliefs? Does the art of Hirst make his viewers contemplate their life choices?

Tiwi artists

[Australian/Indigenous]

FORM

Installation

VOCABULARY

funerary to do with funerals or burial rituals

eBook plus

TIWI ARTISTS/ AUSTRALIAN MUSEUM

Visit the Australian Museum online to find out about Pukumani poles by Tiwi artists.

HISTORICAL STUDY

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 carved and painted with symbolic patterns in a distinctive style to honour the dead by carrying information regarding the deceased, their deeds and 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.

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 Aboriginal culture within an art context. It was a conscious choice by the senior Tiwi 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 Indigenous Intellectual Property

In studying Aboriginal 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 in Indigenous art. Aboriginal students are not permitted to use designs which are not related to their ancestral country or language group.

Tiwi artists from Melville Island, Northern Territory, Torres Strait Islanders

Pukumani Grave Posts
natural pigment on wood

RESPONDING TASKS

- 1 Name or explain some of the geometrical patterns you see on these grave posts; for example, diamond shapes.
- 2 What similarities and differences do you see in these grave posts and other cultures' ways of marking a burial place?
- 3 How are these grave posts linked to Aboriginal spirituality?
- 4 In what way does your family celebrate a family member's life?
- 5 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 of your own culture.

EXTENSION

- Can you think of a novel, film or poem which deals with the concept of death and memorials?
- Investigate other funerary customs such as ancient Egyptian pharaohs and pyramids, Indonesian ceremonies, mausoleums and crypts in European churches or China's Terracotta Army from the First Emperor (Qin Dynasty) as particular ways of honouring the history of a member of royalty.
- Aboriginal funerary rites differ from one place to another. Find out what traditions are involved with burial in Arnhem Land.

REFLECTION

Consider what skills you have developed and how you have learnt to express your ideas and feelings on some of life's issues. Decide on your strengths in media and approach and set yourself art-making goals to refine and strengthen your powers of communication. How has your understanding of other cultures been widened? It might help to list the different countries and time periods you have investigated in this chapter.

NATURE

Exploring the natural world not only leads us to an appreciation of its beauty, but encourages an inquiry into its structures and creatures, and a respect for its cycles. Through engagement with a variety of artists, you will not only develop your critical analysis skills but also find a personal voice and means of communication through exploring different art processes involving 2D and 3D art and craft. The natural world offers myriad opportunities to improvise, imagine, analyse and organise while practising and refining your art skills and deepening your knowledge.



Richard Allen
Red Pelican 2008
 synthetic polymer and Indian ink on canvas
 180 × 120 cm

FEATURED ARTISTS

UNIT 1 Insects and flora

Nicholas BLOWERS
 Charwei TSAI
 Fiona HALL
 Tim MAGUIRE
 Georgia O'KEEFFE

Student artists

UNIT 2 Birds and animals

Michael RILEY
 Richard ALLEN
 Craig WADDELL
 Peter COOLEY
 Sam LEACH
 Marian DREW

Student artists

UNIT 3 Sculpting nature

Fiona HALL
 Bronwyn OLIVER

INSECTS AND FLORA

Insects 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.

GETTING STARTED

- 1 As research, attempt some fine detailed pencil drawings of insects. Take your own photographs, look at books in the library and conduct an internet image search.
- 2 Homework drawing: Draw three objects from nature starting with either the letter A or S.

MAKING TASK 1 — printmaking

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

Linocutting tools

- + 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 end of lesson.

OBJECTIVES of the task are to:

- achieve asymmetrical balance
- create a pattern with a variety of line and size shapes
- use a controlled carving technique.

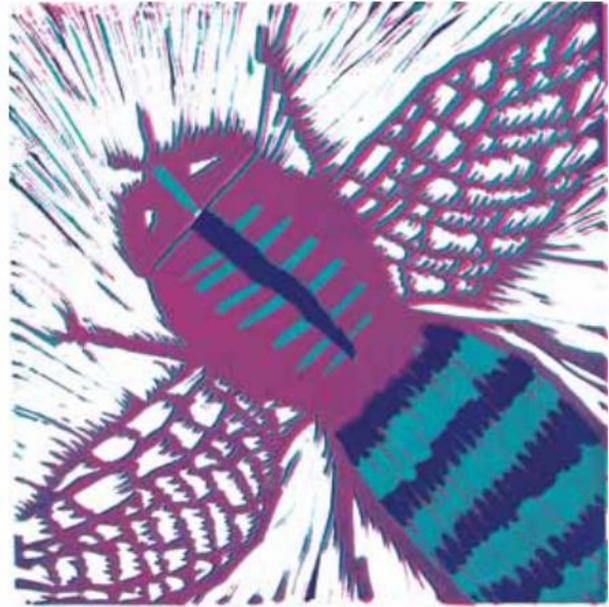
PROCESS

STEP 1 Trace the shape of the piece of lino you will be using twice in your process diary. Try two designs based on an insect, experimenting with the composition (arrangement in the square). Try to avoid placing your insect right in the centre. Try also to tilt your insect in the shape to make an interesting design.

STEP 2 Consider a variety of line thicknesses and add a background. Decide on your best design.



Student art work: two-colour reduction print
by Lucy Murdoch, Year 7



Student art work: three-colour reduction print by
Rachel Roberts, Year 7

STEP 3 Place a sheet of transfer paper, darkest side down, onto your lino block. Place your best design on top, lining up the edges. Trace over the main lines of your design using even pressure.

STEP 4 Go back to your original design on paper and decide which areas will be cut out (the white areas) and which areas will be printed your first colour. Remember to have some medium areas cut out, not just the lines.

STEP 5 Cut out the areas to remain white, considering the direction and neatness of your carving as it will show on your final print.

STEP 6 So that all colours will print directly on top of each other, you need to create a registration paper to be placed under your lino when printing. Trace the shape of your lino and label it with the direction of your design and your name.

STEP 7 Place a small amount of block printing ink on a piece of Perspex. Roll it out in a small rectangle no larger than your lino block with a soft roller, working in two directions until a 'tacky' sound is heard. You are now ready to place your lino block on newspaper and roll the ink from the roller onto your lino.

STEP 8 Place your registration paper on the printing press then position your lino block within the shape you traced. Put a sheet of clean cartridge paper (with your name on the corner) on top, being careful to match up the edges of the paper. If you have no printing press, you can use a clean roller or spoon and rub the top layer of paper.

STEP 9 Wash your lino block and carve out more areas. The shapes and lines you carve out this time will remain the colour you just printed — the areas you leave will be printed a second colour. Repeat steps 6 and 7.

Use the **Making task 1** document in your eBookPLUS to write a self-reflection on your process and work upon completion.

eBookplus

EXTENSION

Documented forms — transitory art

STEP 1 Look at the insect paintings of Nicholas Blowers (page 105) and your own drawings of insects. Draw an insect on a piece of paper.

STEP 2 Cut out areas of your drawing with a stencil knife (not scissors as you want to keep the background area intact, similar to the stencils you use for silk screenprinting — see page 11).

STEP 3 Place your stencil on a grey or beige sheet of paper. Shake talcum powder over your paper stencil, then gently lift it up to reveal the 'imprint' of your insect. Admire your creation and document this art work in photographs.



Student art work:
Mia Wood, Year 7



Student art work:
Zoe Welborn, Year 7

MAKING TASK 2 — printmaking

Create a small drypoint or monoprint of an insect, exploring a variety of lines to create tone and pattern. Consider a background such as twigs, grass or flowers. (See the Introduction section, page 9, for procedures for drypoint and monoprint.) Explore the art work of Nicholas Blowers (page 105) for inspiration.

Alternatively you could create an ink and watercolour work.

PROCESS — DRYPOINT

STEP 1 Place a drawing underneath the piece of drypoint plastic and scratch into the plastic with the sharp drypoint tool. These scratched-into areas will then have water-based printing ink rubbed into them.

STEP 2 Gently polish off the top surface with a gentle circular motion.

STEP 3 Place your plastic ink-side up on a clean piece of paper onto 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.

PROCESS — MONOPRINT

STEP 1 Do a drawing of an insect in pencil.

STEP 2 Using a lino roller, roll ink onto a piece of Perspex to create a rectangle the same size as your drawing.

STEP 3 Blot off this inked area with newspaper, gently rubbing the paper. Try again with the newspaper — if only a light film of ink comes onto the paper you are ready to begin.

Make sure you have neat edges to the rolled area of ink. You may need to 'frame' the area with clean strips of paper.

STEP 4 Now place your drawing onto the Perspex, drawing side up. Trace over your drawing. Your traced lines will come out on the back of your drawing.

Note: Be careful not to lean on your paper while tracing, as any pressure will leave a mark. If you want some shaded areas, gently rub with your finger.

Nicholas BLOWERS

[b. 1972, British/Australian]

FORM

Painting

VOCABULARY

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

macro photography extreme close-up photography

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

eBookplus

NICHOLAS BLOWERS

View other works by the artist.



Nicholas Blowers

Moth III 2012

oil on paper

57 × 104 cm

Courtesy of MiCK Gallery, Sydney



Nicholas Blowers

Grasshopper I 2012

oil on paper

90 × 130 cm

Courtesy of MiCK Gallery, Sydney

These delicate works are from 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.

Scientific classification and references to early botanical drawings before the invention of the camera come to mind. But what is overwhelming is the

art works' beauty 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 viewer is more aware of 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**.

ARTIST'S PRACTICE

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.

RESPONDING TASKS

- 1 How has technology helped Blowers interpret his subject?
- 2 How does his work make us consider environmental issues?
- 3 What appeals to you most about his work or what aspect or art skill do you admire?

Charwei TSAI

[b. 1980, Chinese]

FORM

Installation
Photography
Video

VOCABULARY

calligraphy the art of doing beautiful handwriting
ephemeral not lasting long, fleeting

eBook plus

CHARWEI TSAI

Visit the artist's website.

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.

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 *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 transitory (short-lived), 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



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

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. Her 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.

RESPONDING TASKS

- 1 Using the **Exhibition** and **Tsai** sky weblinks in your eBookPLUS and the art work above, write your own response to or description of one of Charwei Tsai's works. You may like to include the following words: *delicate, exquisite, pattern, spiritual, organic, imaginative.*
- 2 How is her work an enticing synthesis of creative arts?
- 3 '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?

eBookplus

MAKING TASK 3

— photography/video

For homework, consider 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 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 perish.

MAKING TASK 4 — sculpture

Create a soft sculpture of an insect or bird using foam wound with wool and fabric offcuts. You may wish to incorporate found objects as a starting point, as in the work of Fiona Hall (see image below where Hall has used plastic ware as the body of her creature and added beaded wings).

Alternatively, use bubble wrap or plastic bags as the main body parts or a cane structure wrapped with masking tape or sticky tape, or you could use a wire armature, apply wire mesh and tissue paper or hand-made or recycled paper.

eBookplus

Use the **Making task 4** document in your eBookPLUS to write a self-reflection on your work upon completion.

Fiona HALL

(b. 1953, Australian)

FORM

Sculpture

VOCABULARY

Tupperware a brand of plastic kitchenware very popular from the 1950s onwards and sold through a party plan

eBookplus

FIONA HALL

Visit the Australian government website to find out more about the artist.



Fiona Hall

Cell Culture 2002

variable glass, metal, pvc, beads in vitrine
dimensions variable

Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney

In *Cell Culture*, Fiona Hall has imaginatively used a found object (plastic **Tupperware** container) as a starting point of her sculpture. She has delicately beaded the wings, incorporating her extensive skills in this craft medium. The glass beads not only create a sense of beautiful patterning but reflect the transparent nature of the plastic Tupperware. She has cleverly combined two different surfaces to give a creative response to nature. By her use of materials she challenges the viewer to think of man's intervention into nature.



Student art work: craft by Annalise Dayeh, Year 7

MAKING TASK 5 — photomedia

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 of an insect or a vegetable as a body. Use your imagination and sense of curiosity to explore new ideas.

MAKING TASK 6 — painting

PROCESS

STEP 1(A) Do some research drawings of leaves and plants, concentrating on the pattern of lines seen in the veins and in the different coloured areas of variegated plants. Draw at least three overlapping leaves to fill your page, using a Fineliner or ballpoint pen.

STEP 1(B) This could be extended into a paper cut-out work using pages from old books, representing the destruction of trees to create paper.

STEP 1(C) A drawing of a tree could be done within a human-made constraint such as a circle or a keyhole shape or arched doorway. This could be drawn or it could be created by cutting out the shape in cardboard, placing slightly damp paper on top and running it through a printing press used for linoprints. (This is called embossing.)

Look at the work of Bronwyn Oliver (see pages 129–31). Although she creates sculptures, through her use of wire she suggests the delicate patterns in plant forms and nature in general.

STEP 2 Create a painting of exotic flowers and foliage — concentrate on large, tropical or unusual flowers in close focus. Look at the following photographs for ideas on shapes and colours. Don't forget to 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.

Objectives of the task are to:

- create an interesting composition by varying the size of flowers and leaves, avoiding a central focus
- 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.

Look at the paintings of Tim Maguire (page 112) for further inspiration.



Use the **Making task 6** document in your eBookPLUS to write a self-reflection on your process and work upon completion.

ART-MAKING HINTS

- Composition is the way you organise the elements within an art work.
- 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?



EXTENSION

Take a series of photographs of a flower blooming then dying or create an animation by drawing a garden growing.



Student art work: painting by Mia Montesin, Year 7

Tim MAGUIRE

(b. 1958, British/Australian)

FORM

Painting

VOCABULARY

luminosity radiating or reflecting light

eBook *plus*

TIM MAGUIRE

Visit the artist's website.



Tim Maguire

Untitled 20120104 2012

oil on canvas

160 × 300 cm

Image courtesy the artist and Tolarno Galleries, Melbourne

Tim Maguire paints a traditional subject matter — flowers — but breaks with convention by working on a huge scale. 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 media to dissolve the surface.

His paintings of flowers suggest the passing of time and thus remind us of our own mortality, harking back to seventeenth-century Dutch still-lives 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. His paintings represent frozen moments of time.

RESPONDING TASKS

- 1 How has Tim Maguire created a sense of flowers growing and dying?
- 2 Describe his 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 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.)

Georgia O'KEEFFE

[1887–1986, American]

FORM

Painting

VOCABULARY

Modernism an art movement of the twentieth century characterised by a break from art traditions

eBook *plus*

GEORGIA O'KEEFFE MUSEUM

View other works by the artist at the website of the Georgia O'Keeffe Museum.

HISTORICAL STUDY

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

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.

RESPONDING TASKS

- 1 What is the viewpoint of O'Keeffe's paintings (above, from a distance, side-on, close-up)?
- 2 Describe her painting in your own words.
- 3 In what ways is her style individual?
- 4 Explain how she has used the art elements of line, colour, tone, direction.



eBookplus

- 5 Use the weblinks in your eBookPlus to view paintings by Jan Lawnikanis (*Translucence*), Anne Marie Graham (*Jungle with Cassowary*), Elisabeth Kruger (*Glimpse*), Christine Johnson (*Sub Rosa*) and Diana Watson (*Capri*). In what ways are any of these works similar to that of Georgia O'Keeffe? Consider the art elements and art principles in your response.

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.

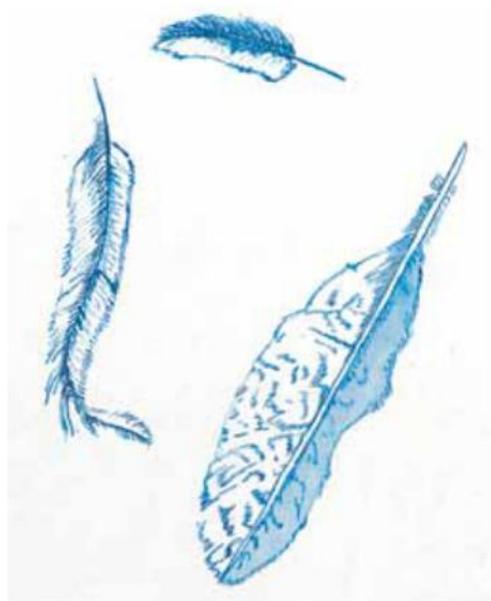
UNIT 2

BIRDS AND ANIMALS

Birds and animals have adorned cave walls, Egyptian temples and Roman villas, been part of rituals and offered a means for artists to display their skills of realism. Contemporary artists represent the close relationship of people and their pets, often using them in a humorous way or as a symbol for human traits or conditions. Other artists simply revel in their exquisite textures, bold colours and three-dimensional forms. Enjoy the inspiration they offer.

GETTING STARTED

Draw three feathers using different elements, techniques and media; for example, pencil, ink, watercolour or charcoal (or pastel). Use the student art works below as a reference.



Student art work: drawing by Meghan Ridge, Year 8



Student art work: drawing by Amanda Siarakas, Year 8

Michael RILEY

[1960–2004, Australian/Indigenous]

FORM

Photography

VOCABULARY

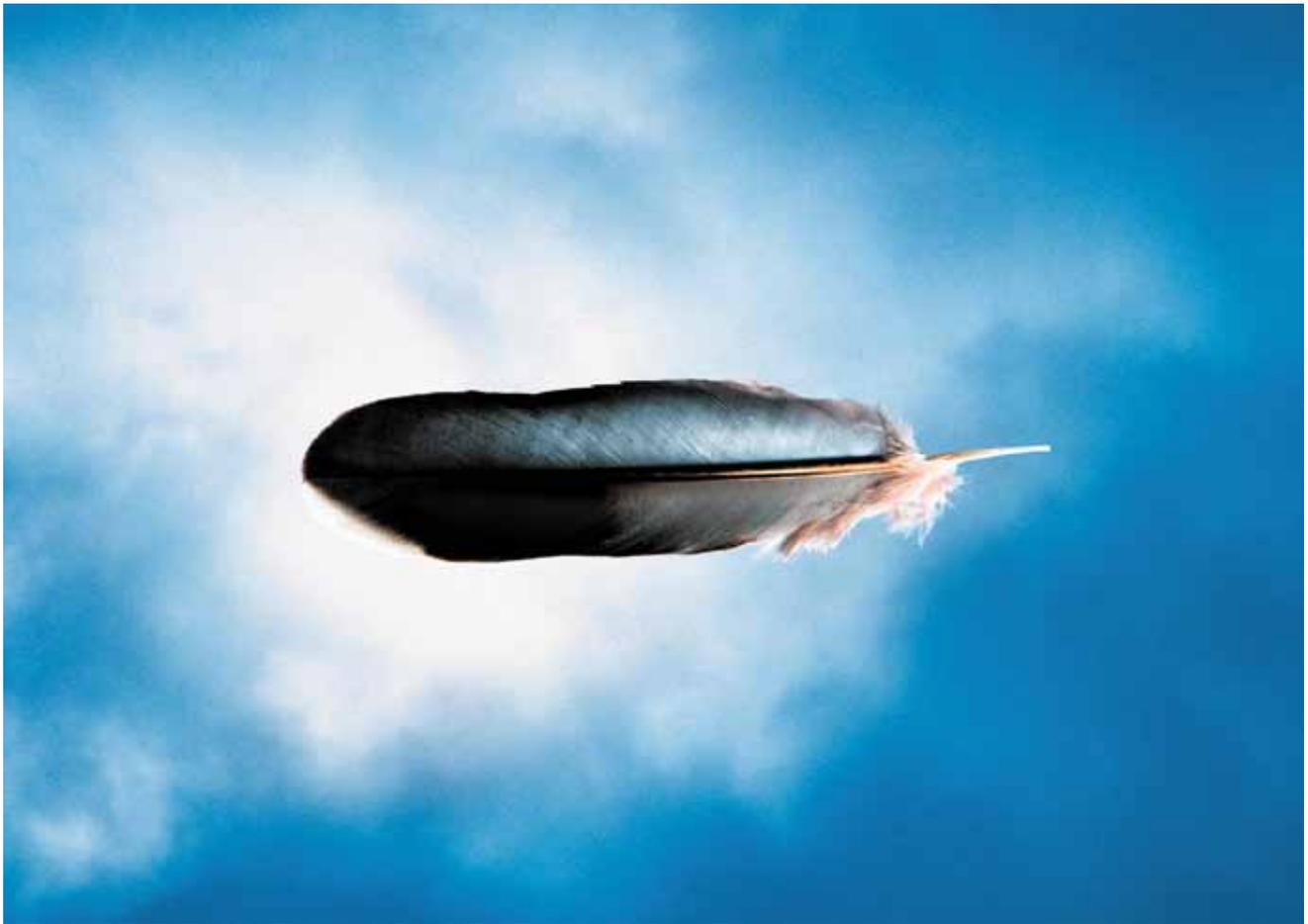
assimilation policy of absorbing the Indigenous people into the white community, to encourage them to blend into the European way of life

eBook plus

MICHAEL RILEY/GOMA

- View an interview with Michael Riley on GOMA's website and complete the worksheet.
- View Michael Riley's works at the National Gallery of Australia's website.

Cloud is a series 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. There is no definite narrative to these images yet they do suggest a place and culture, particularly when we understand that



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.

Riley is an Indigenous artist from inland New South Wales who was brought up on a mission and sent to Sunday school. His works challenge us to think of issues pertaining to the Aboriginal community, past and present, including **assimilation**, imposed Christian upbringing, loss of land, cultural traditions and beliefs. In the Wiradjuri language, the word for feather and wing are the same and a feather can be interpreted as evidence of a spiritual visit.

RESPONDING TASKS

- 1 Why do you think Michael Riley has included no land, only sky in the art work shown above?
- 2 The feather here has been used as a symbol with particular cultural meaning. What does a feather mean to you?

EXTENSION

- What effects might the cow and locust have on traditional Aboriginal way of life? (Remember Michael Riley came from Dubbo, so think of life before the crossing of the Blue Mountains and colonisation.)
- 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).

FORM

Painting

VOCABULARY**tactile** appealing to the sense of toucheBook *plus***RICHARD ALLEN**

Visit the artist's website.



Richard Allen has communicated his love of nature in many of his art works. 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.

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.

Richard Allen

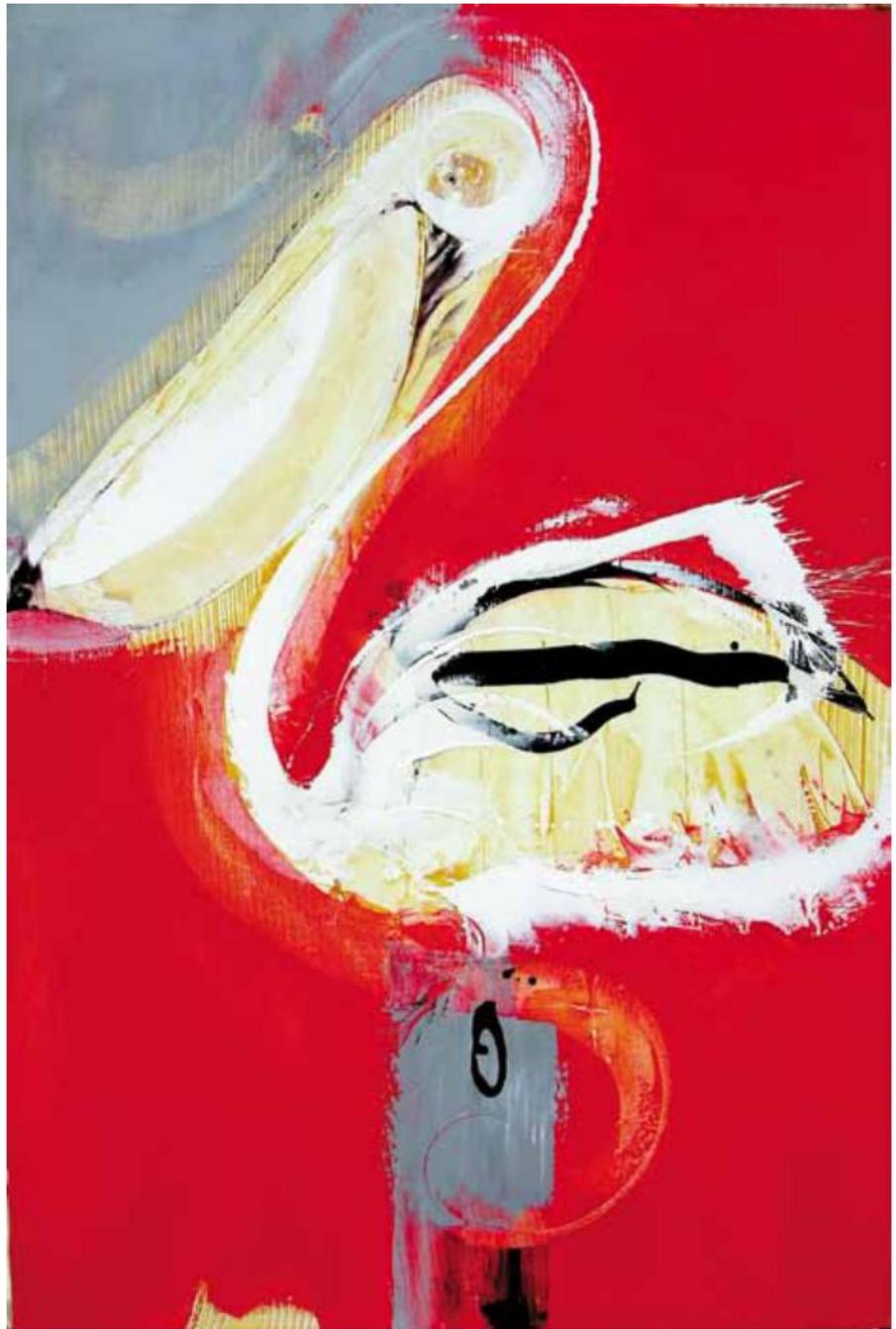
Figaro's Feather 2011

synthetic polymer and Indian ink on canvas

100 × 240 cm

RESPONDING TASKS

- 1 How have the art elements of colour, line and texture been used and organised in Allen's paintings shown here?
- 2 How does his painting differ from a photograph or detailed realistic painting? Does this make Allen's work more expressive and exciting?
- 3 Where do you normally see pelicans? Do you associate them with any activity?
- 4 Could the artist be attaching any environmental or social value meaning to the pelican as shown in his painting on the following page?



Richard Allen
Red Pelican 2008
synthetic polymer and Indian ink on
canvas
180 × 120 cm

MAKING TASK 1 — painting

Create an expressive painting, practising your acrylic painting skills, on the theme of birds — the pattern and texture of their feathers and the movement of flight. Experiment with impasto medium to create more definite brushstrokes and textural thick 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.

ALTERNATIVE TASKS

- Use watercolour washes and fine detailed ink work on top. See the work of traditional Chinese art and that of Australian artist John Wolseley for inspiration.
- Use scratchboard to create linear detail of white on black.

Craig WADDELL

(b. 1973, Australian)

FORM

Painting

VOCABULARY

macho displaying strongly male qualities

eBook *plus*

CRAIG WADDELL

Visit the artist's website.



Craig Waddell
Angus 2012
oil on linen
76 × 108 cm
Image courtesy of
Gallery9 Sydney
www.craigwaddell.com

This close-up of a rooster, *Angus*, is vibrant and expressive, attesting to Waddell's love of the quality of paint. The paint has been thickly applied, with such a sense of energy and spontaneity that the viewer can almost imagine him slapping the paint on. We can see the influence of growing up in rural Galston, NSW in his choice of subject matter. Waddell attributes human characteristics and personality traits to his rural subjects, such as the rooster on the previous page and even his tractors. He associates each with its own character, be it cheeky, assertive or 'macho'. His works are semi-abstract with an emphasis on texture and colour.

MAKING TASK 2

— time-based drawings

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.

Peter COOLEY

(b. 1956, Australian)

FORM

Ceramic sculpture

VOCABULARY

kitsch showy, common, almost bad taste

eBook *plus*

PETER COOLEY

View other works by the artist.



Peter Cooley
Corellas 2 2011
earthenware
29 × 31 × 17 cm

Courtesy of the artist and Martin
Browne Contemporary

Peter Cooley creates life size and larger, garishly coloured ceramic sculptures of birds, in particular Australian parrots, galahs and swans. They are individual in approach due to the distortion and emphasis on a rough texture. They act more as **kitsch** representations of typically Australian species than realistic ones. There is an element of fun and humour, the birds sometimes cheekily looking at the viewer. At times they are wholly three-dimensional, while at other times he cuts them out as flat silhouettes, then bends them around or joins more than one to a tree trunk. The unrefined surface and bold application of glaze add to the abstract qualities of the pieces.

RESPONDING TASKS

- 1 Write your own response to *Corellas 2*, considering mood and surface distortion.
- 2 Look at the **Peter Cooley** weblink in your eBookPLUS and find another Peter Cooley ceramic sculpture of birds. Make a drawing of it and compare it with a realistic photograph in Google Images of the same type of bird.

eBookplus

MAKING TASK 3 — ceramic sculpture

Create your own interpretation of a bird as a ceramic sculpture working in the slab method, bending and joining shapes to create a three-dimensional quality.

Use the **Making task 3** document in your eBookPLUS to write a self-reflection on your process and work upon completion.

eBookplus

Sam LEACH

(b. 1973, Australian)

FORM

Painting

VOCABULARY

austere stern, severe or grim

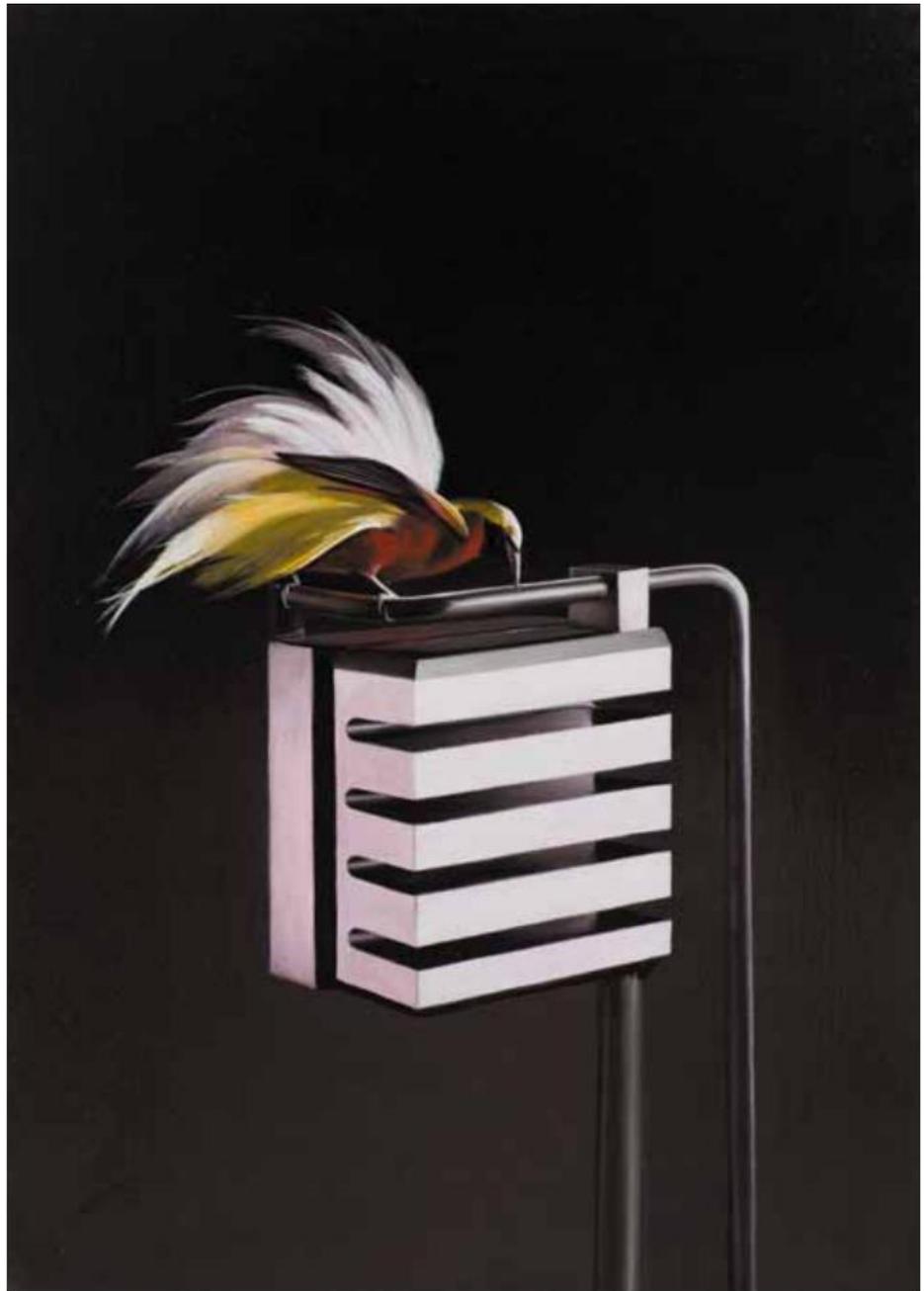
eBookplus

SAM LEACH

Visit the artist's website.

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, his animals and birds are starkly lit against a jet-black background. His paintings question the link between the natural world and technology. Scientific experiments come to mind, particularly when we look at the ape and monkey works since these animals have traditionally been used for medical and scientific experiments.

His 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. In this aspect of realistic precision as well as his themes, he 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
Paradise Moderator 2009
oil and resin on wood
35 × 25 cm
Image courtesy of the artist and
Sullivan+Strumpf

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. Leach's art works explore the relationship between animals and technology; the effects of scientific developments on the human and non-human bond.

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.'

Millie Carrie, Arts writer,
2008 Exhibition catalogue sullivan+strumpf gallery

“ ‘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.’

RESPONDING TASKS

- 1 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, ideological or political perspective of his work.
- 2 An art critic may also suggest an interpretation of an art work but they usually also give an opinion or judgement. What do you think is Millie Carrie's opinion of Sam Leach as an artist?
- 3 Do you think Sam Leach's art works can make a difference to the world? How?
- 4 How would an audience react to this work now and in the future?
- 5 Use the **Sam Leach** weblinks in your eBookPLUS to watch this artist's video, *I am the author of my own story*, and his conversation with Tony Lloyd for more information on his art-making practice and Archibald and Wynne successes. Complete the worksheet on your eBookPLUS after watching the video.

eBook plus

MAKING TASK 4 — drypoint

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 (see the Introduction, page 9 for procedure). As reference, research Henry Moore's drawings of sheep, John Olsen's animal drawings and the graphics of Brett Whiteley (baboon).

MAKING TASK 5 — choice of media

Communicate an animal abuse issue. You could use symbols such as dog collars, cages, medical research. As reference, research Lisa Roet's work on apes used for medical and scientific purposes.

Marian DREW

(b. 1960, Australian)

FORM

Photography

VOCABULARY

still life a picture representing inanimate (lifeless) objects, such as fruit or flowers

eBookplus

MARIAN DREW

Visit the artist's website.

Marian Drew's photographs carry on 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 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

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



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 look lovingly at their brilliant 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*.

ARTIST'S PRACTICE

Drew uses long exposures and a torch to achieve her high contrast photographs and to play with shadows. She uses a Pentax 6×7, a fairly large, medium-format camera. She exposes each frame for 15 minutes. The printing process involves scanning at high resolution and printing onto cotton paper.

RESPONDING TASKS

- 1 Analyse Marian Drew's photograph in terms of colour and use of light and dark.
- 2 How does Drew provoke us to consider our lack of concern for our fellow creatures through her photograph? How has she appealed to the viewer's sympathy?
- 3 'Marian Drew's photographs act as art works as well as political and environmental statements.' Comment on this statement .
- 4 Can you see any links in her work between science and art?
- 5 Write a comparison between Dutch seventeenth-century paintings and Marian Drew's work. You may like to use a Venn diagram (see the Introduction, pages 27–8) to organise your thoughts. Look at the painting by Pieter Claesz below and conduct a web search for paintings by Jan Davidsz, de Heem or Harmen Steenwyck.



Pieter Claesz
Still life with fish 1647
oil on canvas
61.9 × 80.9 cm

SCULPTING NATURE

Although sculpture still incorporates many of the elements and principles associated with two-dimensional works, such as line in drawings and colour in painting, sculptural works have their own challenges and possibilities. A sculpture is seen not from only one viewpoint but should entice the viewer to move around the work, exploring the balance between solid matter and negative space. The media chosen will add to an artist's comment on nature.

GETTING STARTED

Look around your home for a natural object such as a shell, capsicum, mushroom or piece of fruit. Create a realistic drawing of it using pencil and then cut open your object and draw the inside of it alongside your original drawing. Describe the similarities and differences between the two drawings. Look carefully at the outside surface of the object compared with the inside. Does the texture change? Are there any inside seeds or segments? Does the colour change? Is your object totally symmetrical or are there irregularities of shape as you move it around?

MAKING TASK 1 — 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 art work. 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 Introduction section on page 8.

PROCESS

STEP 1 Roll out a slab of clay with a rolling pin, being careful to roll from the centre outwards till it is about as thick as your middle finger.

STEP 2 Gently crush a handful of newspaper — this will be the support for your sculpture. Flop your clay over this support and join any edges.

STEP 3 Add pattern or texture to your surface.

STEP 4 Allow to dry thoroughly before firing in the kiln.

STEP 5 Apply oxides. Paint on, then sponge off excess so that paint remains in the incised lines or texture areas.

Note: Manganese gives a black stain, copper oxide gives a dark green tinge, cobalt oxide turns bright blue if a white glaze is added on top. Alternatively you can apply underglazes.

STEP 6 Paint on a glaze, remembering not to paint the base or surface that will touch the kiln shelf.

Alternatively, create a carving from a bar of soap. Look at the work of Fiona Hall below for inspiration. Text could be carved into the soap, or meaning could be added by the way it is displayed.

DISPLAY/EXHIBITION

Photograph your sculpture and add text or lines from a poem or a recipe using Photoshop or 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 4 or 5 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.

Fiona HALL

(b. 1953, Australian)

FORM

Sculpture

VOCABULARY

classification the act of arranging or organising things into classes or categories

eBook plus

FIONA HALL

View sculptures by the artist.



Fiona Hall
Cash Crop 1998–99
(detail)
carved soap, painted
banknotes, vitrine
115 × 130 × 55 cm
vitrine dimensions
Courtesy of the artist and
Roslyn Oxley9 Gallery,
Sydney

In *Cash Crop*, Hall has exquisitely carved fruit and vegetables from coloured soap, arranging them in size in a glass display case, with accompanying labels, similar to those used in museums. By using this form of display, we are made to consider the obsession we have with **classification** (begun during early colonialism by botanists such as Joseph Banks). But Hall has added humour in her classification labels, hinting at our consumer culture; for example, a peanut has been labelled 'tax return'. Note the bank notes at the base of the cabinet. In colonial times, food was used as a form of barter or commerce. Through her choice of non-traditional materials, in this case everyday soap, Hall is also challenging traditional conventions of sculpture being made out of a durable, precious material (generally marble or bronze) and being displayed on a pedestal or base.

The artist's skill and craft is unmistakable in all her work (see also page 108). Note that the bank notes at the base have been hand painted and a delicate overlay of a leaf has been added. She employs no assistants in the time-consuming and meticulous production of her work.

There is always an underlying meaning to Hall's art and it is generally based on historical and botanical investigations. She is interested in the way nature has been used and tamed, as well as changed by human activities.

RESPONDING TASKS

- 1 Hall creates intricate and enticing objects. How do you relate as a viewer to the realism and precise detail she is able to achieve?
- 2 What traditional art conventions does she challenge?
- 3 How does her work relate to subjects such as history and commerce?



An example of the joining process of cane sculpture

eBookplus

MAKING TASK 2 — sculpture assemblage

Create an assemblage, a linear work made with wire or cane, perhaps with tissue paper or transparent material such as net or wire gauze as infill areas. Look at the work of Bronwyn Oliver for inspiration for the structural linear frame.

PROCESS

STEP 1 Research images of natural objects such as seedpods, pine cones, butterfly cocoons, and sea creatures such as molluscs, seahorses or skeletons of fish. Collect any seedpods from your garden or local park. Take photographs over time to see deterioration or growth patterns.

STEP 2 Create investigative drawings — consider different viewpoints and details.

STEP 3 Decide on your concept — it could be growth, decay, structural elements and areas of space, transformation of form, enclosing, radiating. See the example of how to construct a form (in this case, a seahorse) in cane using masking tape to join the cane.

Use the **Making task 2** document in your eBookPLUS to write a self-reflection of your process and work upon completion.

Bronwyn OLIVER

(1959–2006, Australian)

FORM

Sculpture

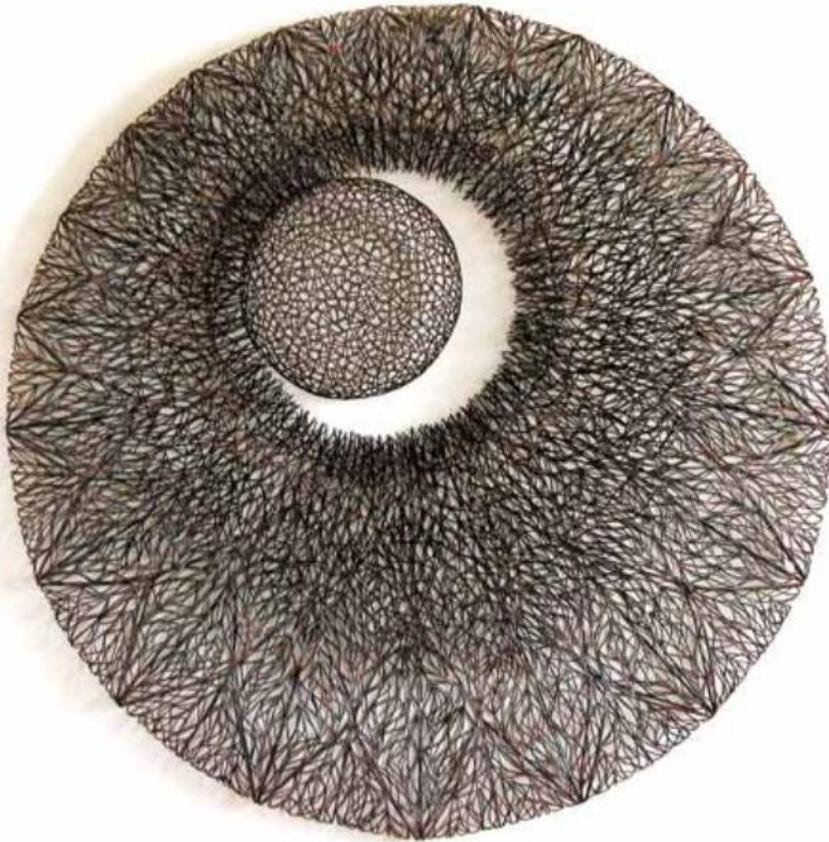
VOCABULARY

monumental on a grand scale, impressive
organic based on nature, on living things

eBook *plus*

BRONWYN OLIVER

View other works by the artist.



Bronwyn Oliver

Moon 2005

copper

86 × 86 × 12 cm

Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney

Many of 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 in her work, *Magnolia (seed)* for Royal Botanic Gardens, Sydney. Her work can also be appreciated 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 which change as the viewer walks past the work.

Bronwyn Oliver created delicate wire sculptures which remind us of shapes in nature such as seedpods and shells. Often she has 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, the mystery of life cycles rather than a natural object. Other works suggest growth.

Oliver's sculptures have structure and order, and show awareness of how to build logically using the sculptural medium in order to create beauty. 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.



Bronwyn Oliver
Vine 2005
Hilton Hotel, Sydney
aluminium
1650 cm
Courtesy of the artist and
Roslyn Oxley9 Gallery, Sydney



Bronwyn Oliver
Hatchery 1991
copper, lead and wood
50 × 70 × 60 cm
Courtesy of the artist and
Roslyn Oxley9 Gallery, Sydney

ARTIST'S STATEMENT

“ I am interested in structure and in what materials will do.’
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 slick refurbishment 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.’

RESPONDING TASKS

- 1 How does *Vine* relate to the space in which it is placed?
- 2 Imagine walking up the steps near *Vine*. How would the shape change?
- 3 What natural object does *Hatchery* remind you of?
- 4 How important is the way *Hatchery* has been exhibited (with strong lighting creating shadows that change), in terms of adding complexity and viewer participation?
- 5 Draw and write your own description, analysis and interpretation of one of Bronwyn Oliver’s works.

MAKING TASK 3 — sculpture using recyclable materials

Create a sculpture from recycled material such as old rubber, foam, plastic bags and sticky tape or bottle caps. It might be a creature such as a bluebottle made from a blue plastic bottle and shredded blue plastic bags for tentacles, or a tortoise from an old wetsuit cut up and glued together.



Use the **Sebastian Di Mauro** weblink in your eBookPLUS to research the sculptures made by this artist from neoprene and plastic mesh.

EXHIBITION

Working in pairs or groups arrange the sculptures within a natural setting — a park, section of school grounds or on rocks, by the sea or a lake. Photograph your sculptures from various viewing points or angles.

EXTENSION

Make an environmental comment with reference to humanity's use of nature. Consider adding meaning by using old pages from books cut into leaf shapes or tree silhouettes to reference the use of trees for paper and technological change. Alternatively use an old book as a base for your sculpture.

MAKING TASK 4 — printmaking/digital

Explore the concept of humanity's intervention or control of nature.

Design a series of prints with either nature or humanity gradually 'winning' the battle. Try layering using different printmaking techniques such as lino or silkscreen (particularly photographic silkscreen)

over monoprints or digital prints. Collect images of factories, warehouses or classical ruins, and overlay with natural objects such as vines, trees. Words could be added, particularly if doing a solar etching. See the Introduction section (pages 9–14 for the following printmaking techniques: monoprint, silkscreen and solar etching.

REFLECTION

Reflect on what you have learnt about the forms, patterns and structures of nature and how you can communicate meaning in your art. Consider the new artists you have been introduced to and the media and processes they incorporate in their art practice. Set yourself learning goals for future art engagement in making and responding to art works.

NATURE AND HUMAN INTERVENTION

The sea and the elements of nature have been used by artists to explore art theories and consider the relationships of art elements in creating art works. In creating art works 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.

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.

Andrew Browne
Down by the river 2011
 oil on linen
 175 × 262 cm
 Courtesy the artist and
 Tolarno Galleries



FEATURED ARTISTS

UNIT 1 The sea and marine life, weather

Joseph Mallord William TURNER
 Raoul DUFY
 Jasper KNIGHT
 Cy TWOMBLY
 Fujiko NAKAYA
 Minam APANG

Student artist

UNIT 2 Humanity versus nature

Qiu ANXIONG
 Giacomo COSTA
 Andrew BROWNE
 Huang YAN
 Toyo ITO

Student artist

THE SEA AND MARINE LIFE, WEATHER

By investigating artists who express different viewpoints on the same subject (for example, the sea), 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 mist machines. In your own art making you will concentrate on different media and techniques to develop intended effects.

GETTING STARTED

Delve into your dreams or memories of past experiences by the sea, a lake or a river. Express your personal experiences as an imaginative drawing. Some suggestions are a fear of drowning or snorkelling among coral.

MAKING TASK 1 — painting

Create a painting based on your personal response to the moods and movement of water and sailing. You may like to take your own photographs of the sea and boats, or research internet images.

PROCESS

STEP 1 First experiment with painting qualities, blending different tones from light to dark blue and experimenting with different brushes. Note that a sponge will give an excellent whitewash texture.

STEP 2 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 unit by Turner, Dufy and Twombly for inspiration.

Note: You may like to create a series choosing ships from different ages to represent technological change.

eBook plus

When you have finished your art work, write a self-reflection or evaluation of your process and work upon completion.

HINTS ON CREATING PERSPECTIVE AND DEPTH

It will help to remember these general rules when trying to achieve a realistic sense of depth to an art work.

- Objects become smaller as they move away from you.
- Try to suggest a foreground, middle ground and background to suggest depth in a painting.
- Colours become less bright as they recede into the distance.
- Edges of shapes become less distinct.
- You see more detail in the foreground with stronger tonal contrast (light against dark).

Joseph Mallord William TURNER

[1775–1851, British]

FORM

Painting

VOCABULARY

Romantic a style of art of the late eighteenth and nineteenth centuries in Europe, characterised by an imaginative, emotional attitude towards the subject

eBook *plus*

TURNER

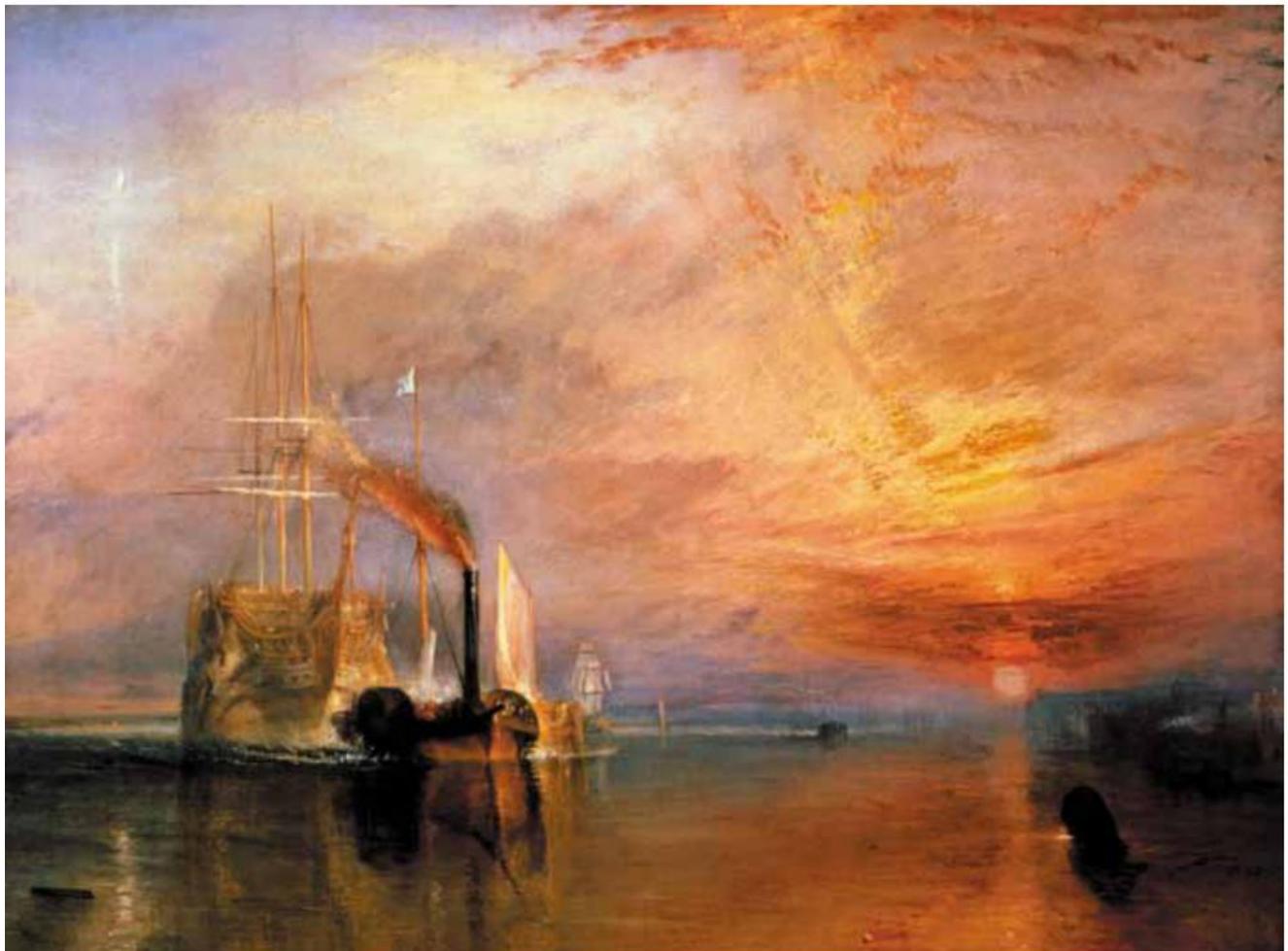
Visit the National Gallery website to view more Turner paintings.

HISTORICAL STUDY

Turner's work is an example of painting from the English **Romantic** period and his works are important within the history of seascape painting.

In *The Fighting Temeraire*, we see a ship being tugged to her last berth 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 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.

The Fighting Temeraire 1838
oil on canvas
91 × 122 cm
National Gallery, London



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.

RESPONDING TASKS

- 1 What were some of the forces of nature that Turner painted?
- 2 Write three lines of poetry to accompany this painting.
- 3 Describe the different surface texture and colours in the sky and water.
- 4 In the year this painting was completed, 1838, coloured photographs and videos had not been invented. Do you think an audience then would react differently to you today? Do you think this painting achieves a sense of a particular time and movement that is taking place? How do you think Turner has achieved this?
- 5 Find two other paintings by 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 and consider if Turner alters his approach at all given a less historical subject.

Raoul DUFY

[1877–1953, French]

FORM

Painting

VOCABULARY

Fauvism a modern art movement that concentrated on bold colour, loose, painterly brushwork and decorative line; other artists in this movement included Matisse, Derain and de Vlaminck

superimposed one thing placed over something else



DUFY

Visit the Tate Modern website to view other works by the artist.

In *Regatta*, we see a joyous, spontaneous approach to a yachting race. 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.

HISTORICAL STUDY

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. He soon developed his unique version of **Fauvism** with vigorous, spontaneous use of line over colour washes, which becomes evident in his work of the 1920s.

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 art work on a particular theme. Dufy was popular with critics and won the prize for painting at the 1952 Venice Biennale.

Dufy is perhaps best known for his keen observation that allowed him to simplify his forms using sketchy, expressive and often decorative lines which he **superimposed** over deftly 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.



Regatta

oil on canvas

Dufy, Raoul (1877–1953)/

Musée d'Art Moderne de la Ville de Paris, Paris, France/Giraudon/
The Bridgeman Art Library

RESPONDING TASKS

- 1 Describe Dufy's painting technique — his use of line, the way he applies paint, use of colour, tone, etc. Compare this with another Dufy art work in a different medium; for example, the woodcut *Serpent*. Use the **Serpent** weblink in your eBookPLUS to view this art work online.
- 2 Why do you think prints of Dufy's paintings sell so well today?
- 3 Does Dufy represent any values or attitudes towards life?



EXTENSION

- How is a Dufy painting more expressive, individual or imaginative than a photograph or realistic, finely detailed painting?
- What Photoshop tools would you use to alter a photograph of sailboats on the harbour to achieve a similar expressive effect?

Jasper KNIGHT

(b. 1978, Australian)

FORM

Painting

VOCABULARY

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

eBook plus

JASPER KNIGHT

Visit the Australian Galleries website to see works by the artist.

Knight's works are constructed of plywood, **Perspex**, old signs, cardboard boxes, flat paint and dribbled lines. Although his shapes are simplified, it is the play of surface that holds our interest. In *Palm Beach Wharf I and II*, there is a feeling of bright sunlight through his choice of colours and some playing with perspective. The bold colours and lack of tone create a graphic effect, so we are surprised by the deliberate dribbles of paint that are usually used in more expressive work. Jasper Knight creates dynamic, balanced compositions that suit the urban environment that is his focus. Note there is no person in this painting, even though the open door on the ferry boat suggests a human presence.



Jasper Knight
Palm Beach Wharf I 2009
Palm Beach Wharf 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

RESPONDING TASKS

- 1 How is this art work more contemporary than those of Turner and Dufy?
- 2 What effect do the signs (lettering) have?
- 3 Can you see any similarities with Cy Twombly (see page 139)?

Cy TWOMBLY

[1928–2011, American]

FORM

Painting

VOCABULARY

calligraphy the art of doing beautiful handwriting
contemplative meditative or thinking quietly
elusive hard to express or define

eBook plus

CY TWOMBLY

Visit the artist's website.

In *Three studies from the Temeraire*, random, loose scrawls and drips of paint create an expressive art work with a vivid energy of line in depicting the boats.

ARTIST'S PRACTICE

Cy Twombly left America to live permanently in Rome in 1957. His 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.

Although his 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



Purchased 2004 with funds provided by the Art Gallery Society of New South Wales and the Art Gallery of New South Wales Foundation, with the assistance of the following major donors: Kerry Packer AC & Roslyn Packer, Jillian Broadbent AO, Peter Weiss AM, Ginny & Leslie Green, Geoff & Vicki Ainsworth, Catriona & Simon Mordant, Susan Rothwell, Ann Corlett, Rowena Danziger AM & Ken Coles AM, Energy Australia, Brian France AM & Philippa France, Chris & Yvonne Gorman, John & Inge Grant, Penelope & Harry Seidler AC OBE, John Symond AM, Isaac & Susan Wakil, and a number of other private individuals.

Photo: AGNSW

© Cy Twombly Foundation, courtesy Gagosian Gallery, London
239.2004.a-c

Cy Twombly

Three studies from the Temeaire

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

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. His ‘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.

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 art works 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.

RESPONDING TASKS

- 1 How is a Twombly work similar to a child’s drawing?
- 2 Write your own description or response to Twombly’s art. You may like to include some of the following words or phrases: *lightly scratched marks*, *energetic lines*, *scribbly*, *subtle*, *naive*.
- 3 Compare and contrast Twombly’s interpretation of this historic event with that of Turner.

FORM

Interactive installation

VOCABULARY

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

eBook *plus*

FUJIKO NAKAYA

- View images of the artist's work.
- Watch a video of a fog sculpture by the artist.

Fujiko Nakaya explores weather conditions, in particular fog, in interactive **installations**. Fog is generally thought of as a natural phenomenon that we see from a distance over mountains or sea, occurring early on a cold winter's morning. In the case of Fujiko Nakaya's works, it is artificially produced and the audience is invited to walk through it, experiencing the dampness and loss of visibility. We become disoriented, stumble, bump into others and gradually come to rely on senses other than sight. Through this experience we are left with questions. She is challenging us to consider the power of nature and humanity's attempts to control or manage the environment in order to preserve or exploit it. Other works include a waterfall-like fog installation, *Tales of Ugetsu* (2008). This used wind sensors to control the production of fog and lighting by responding to the presence of viewers. Her earliest fog work was created for the second Sydney Biennale and was purchased by the National Gallery and renamed *Foggy Wake in a Desert: An Ecosphere* (1982) and was permanently installed in the sculpture garden. Other permanent works include *Greenland Glacial Moraine Garden* (1994) at the Museum of Snow and Ice in Kaga, Japan — a museum established in honour of her father, who was a snow and ice specialist. *Fog over Asuka breathes with ancient life* (2011) consisted of fog completely covering the oldest tomb in Japan.

Cloud Parking in Linz 2012

fog installation at the 18th Biennale of Sydney



Nakaya is presently working on a fog work in the Maldives, a group of equatorial islands that never naturally see fog.

RESPONDING TASKS

- 1 The term *installation* involves arrangement within a particular time and generally for a certain time. How does this contemporary art form have different constraints or needs compared with an oil painting hung in either a public museum or commercial gallery?
- 2 Both Turner and Fujiko Nakaya have used fog as their main subject matter in their art works. How do their interpretations differ?
- 3 The term *interactive* refers to art works where the audience are invited to participate in some way other than just looking. What is asked of the audience with Fujiko Nakaya's art works?

MAKING TASK 2 — linocut print

Design a linocut print or linear work in ink, based on the patterns and shapes of marine life — fish, turtles, bluebottles, seahorses, coral etc. You could experiment with applying the ink with a stick to achieve an expressive, varied line. It could also work well as a monoprint (see Introduction, page 9). You may like to add colour wash (ink or watercolour) in small areas to resolve your work. Examine the whimsical ink underwater drawings of Indian artist Minam Apang (below) for inspiration.

Minam APANG

(b. 1980, Indian)

FORM

Drawing

VOCABULARY

creation story myths, legends, stories told explaining the creation of the Earth and its creatures

eBook *plus*

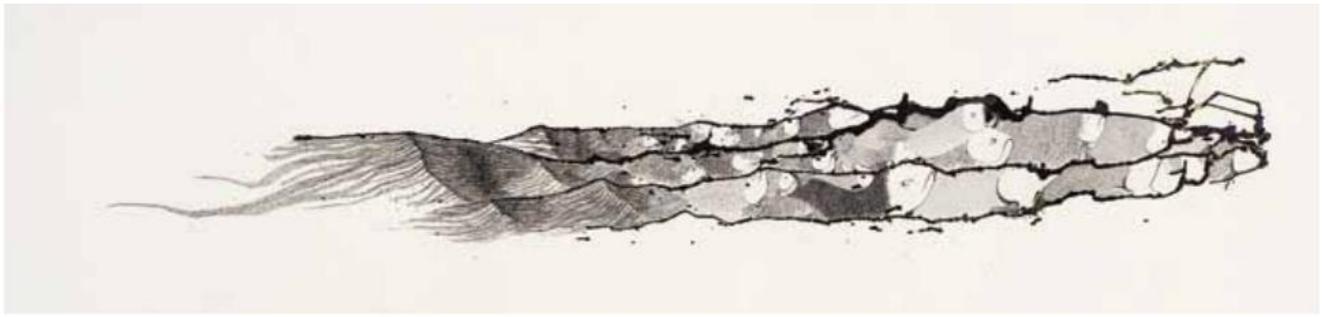
MINAM APANG

View images of the artist's work.

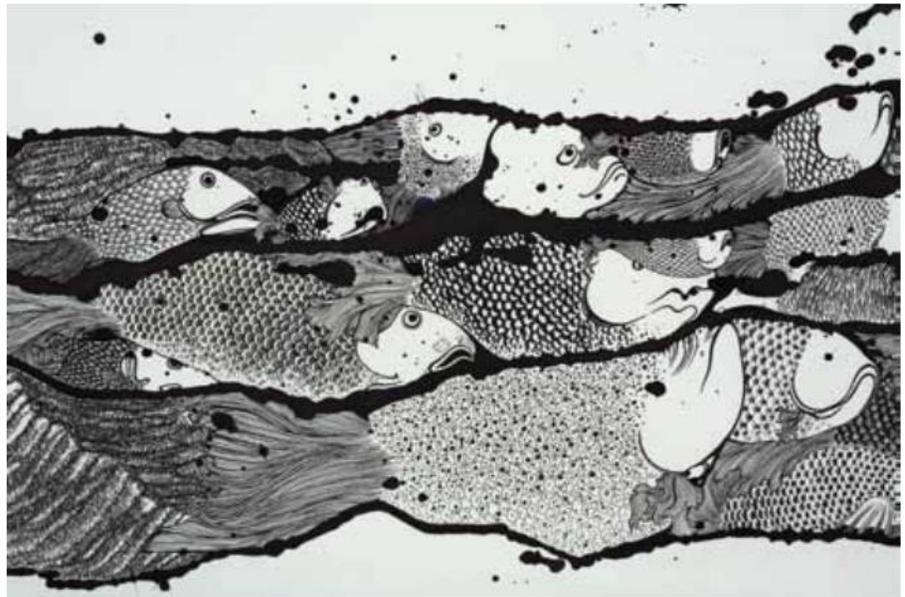
The inspiration for *The sleeping army may stir*, a series of ink drawings on paper, comes from a book by Verrier Elwin *Myths of the North-East Frontier of India*. It is a **creation story**, similar to those the artist recalls being told by her grandmother, of how fish and amphibians were created. 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 star's arrows. Those who couldn't escape were injured by the arrows, which is how the fish developed gills.

Educated at a Christian boarding school, 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.



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



Detail of
The sleeping army may stir

RESPONDING TASKS

- 1 Explain the technique used and the mood that is created in Minam Apang's drawing shown above.
- 2 'Artists communicate stories and ideas as an alternative to using words.' Comment on this statement showing similarities and differences, with particular reference to Minam Apang. You may also consider the work of Indigenous artist Rover Thomas (see page 245).



MAKING TASK 3 — collage

Research drawings of fish, noting patterns and shapes. Now extend at least three of these into different media such as pastel, gouache or ink, and collage them onto one sheet. You could add areas of coloured paper as a unifying device.

The advantage of a collage is that you can try different compositions and make decisions before you glue the images down.

Student art work: collage by Charlotte Weale, Year 8

UNIT 2

HUMANITY VERSUS NATURE

Art has always been a means of recording the relationship and battles between humanity and nature. With the rise of such modern issues as global warming, conservation and endangered species, art has also become a powerful tool for creating awareness.

GETTING STARTED

Think of an instance of nature being destroyed that has affected you personally. It could be as simple as a snail you accidentally trod on or as devastating as a bushfire deliberately lit by an arsonist. Express your anger or concern in a poem or short story illustrated by you. You could do a drawing or combine and manipulate images in Photoshop to create your desired effect.

MAKING TASK 1 — stop motion animation

Produce a stop motion animation of nature being destroyed — see video by Qiu Anxiong (below and online).

PROCESS

- STEP 1** Create a storyboard to plan your video. (See page 27.)
- STEP 2** You will need to take about 14 photographs per second of video.
- STEP 3** Make sure you use a tripod or support your camera to avoid your video being too jumpy.
- STEP 4** Animate your photographs using iMovie if you are using an Apple Mac or MovieMaker if using a PC.
- STEP 5** Add appropriate music — if you play a musical instrument, create your own accompaniment or search for some royalty-free music online.

Complete a self-reflection worksheet to evaluate your process and work upon completion.

eBook plus

Qiu ANXIONG

(b. 1972, Chinese)

FORM

Video animation

VOCABULARY

mythology the imaginative stories of myths and legends

eBook plus

QIU ANXIONG

Watch videos of the artist's work.

The new book of mountains and seas (part 1) is an animated video consisting of black and white expressive ink drawings forming a narrative (story) of environmental destruction. Nature is depicted being overpopulated by built

Qiu Anxiong
The new book of mountains and seas (part I) 2006 (still)
digital hand-painted animation, AVI file,
3 channel projection,
continuous loop exhibited
from PC, 4:1, black
and white, sound,
30:15 minutes, ed. 1/10
Courtesy of the artist and
Hanart TZ Gallery



structures, cars and oil jacks. It is the familiar story of humanity's attempts to conquer nature but told in a witty, inventive style of beautiful drawings that merge, hinting at the death of a civilisation. The rhythm is slow, allowing the viewer to be drawn into the story. The pulsating music accompanying the visual adds to its eerie mood.

The title of the film is based on an ancient book of **mythology**, *Classic of the Mountains and Seas*, that tells of the geological creation of the Earth.

This art work is a haunting experience for the viewer, making us consider the order of the universe and humanity's frailties and failings. Anxiong has used aspects of past Chinese culture to make sense of our present world.

ARTIST'S PRACTICE

Qiu Anxiong was born in the south-western city of Chengdu in Sichuan Province. After graduation from the Sichuan Art Academy he dreamt of becoming an artist, but his parents did not approve. He spent a year at a design company in Shenzhen, continuing to paint at night. In 1998 he enrolled in the College of Art at the University of Kassel in Germany. He spent six years there trying to keep his cultural identity while observing Western values and attitudes. We can see the melding of these two cultures in his work. He uses the contemporary medium of video, yet also employs the traditional Chinese ink and wash painting style. In fact, his works are actually painted with acrylics. This medium allows him to work with layers of wash on canvas rather than using ink on paper which can buckle with successive layers. Each image is then photographed with a digital camera before being transferred to the computer to be edited and animated.

One animation film may take up to 6000 original drawings and countless hours of post-production work.

Qiu Anxiong is intent on researching classic Eastern texts in order to gain an understanding of past and present, his aim being to find an art form where eastern and western ideas intersect.

“ ‘The ancients recognise the world with an open heart. Modern people are too self-confident, they depend on knowledge too much,’ Qiu says. He explains the inspiration for his work by saying: ‘I prefer something beyond knowledge. I use my senses and perceptions to experience the world’.

RESPONDING TASKS

- 1 What does the artist's statement tell you about his approach to his art making?
- 2 How does Qiu combine his Chinese culture with a contemporary western approach to art?

EXTENSION

- Qiu Anxiang has stated that he has been influenced by the work of William Kentridge, a South African animation artist. Conduct an internet search to view examples of Kentridge's work. What similarities can you see in their respective works?

MAKING TASK 2

— 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 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 linoprints of human-made items over nature drawings in the form of a drypoint.

Look at the digital work of Giacomo Costa (pages 146–7) and Andrew Browne (pages 148–9) for inspiration.



Student art work: Photoshop image by Maya Siva, Year 8

FORM

Digital
photography

VOCABULARY

analog photography photography that uses a chemical process; i.e. not digital

hyper-real an exaggerated or 'over-the-top' representation of reality

eBook plus

GIACOMO COSTA

Visit the artist's website.



Giacomo Costa

Plant 3 2010

C-print, diasec on Perspex,
edition of 1

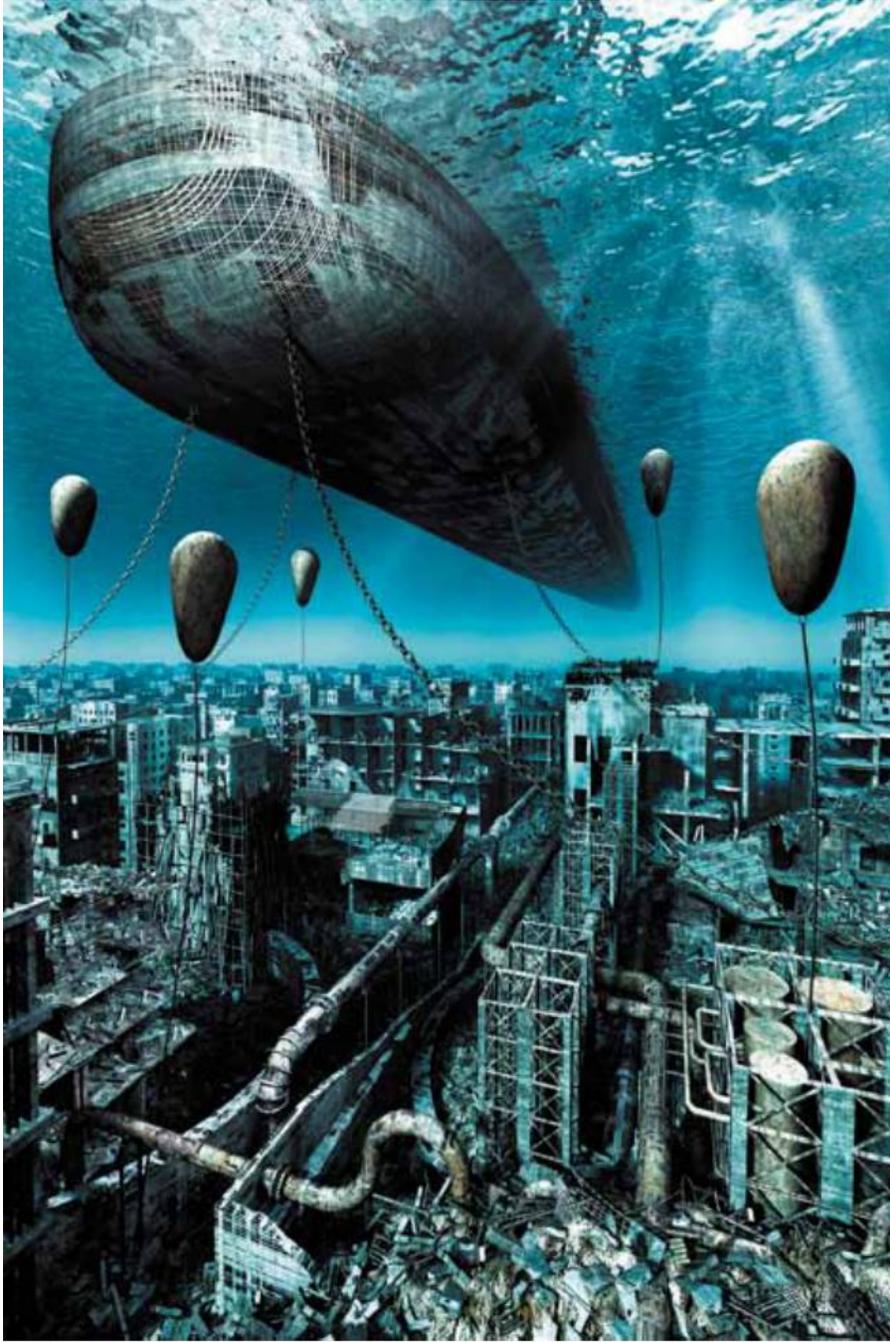
Courtesy: The artist and
DOMINIK MERSCH GALLERY

This art work 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.

ARTIST'S PRACTICE

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 complete shift from **analog photography** to totally creating his images with the computer using sophisticated 3D technologies. These images are then printed onto large-scale photographic paper or Perspex.

In his work, 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



Giacomo Costa
Aqua n.3 2007
C-Print, diasec on Perspex
Courtesy: The artist and
DOMINIK MERSCH GALLERY

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 is suggesting 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.

RESPONDING TASKS

- 1 In what ways is Costa's imagery both terrifying and appealing?
- 2 Why is Costa's choice to create digital imagery rather than a painting more effective in communicating his meaning?
- 3 Use the **Giacomo Costa** weblinks in your eBookPLUS to analyse one of his art works and explain your reactions to it.



MAKING TASK 3 — photomedia

Take a series of photographs of sections of trees, concentrating on roots and the patterns of branches. Manipulate these images in Photoshop (or a similar application) to reduce the colour and darken or blur the background. This art work could be extended into a series of drawings or drypoints (see Introduction, page 9).

Andrew BROWNE

(b. 1960, Australian)

FORM

Painting

VOCABULARY

purlieus environs, hangouts, one's haunts, the border or periphery
surreal dreamlike, relating to the subconscious

eBook plus

ANDREW BROWNE

Visit the artist's website.

ARTIST'S STATEMENT

Andrew Browne
Down by the river 2011
oil on linen
175 x 262 cm
Courtesy the artist and
Tolarno Galleries

“Nature on the fringe of the city is the subject of this recent work. Creepers overwhelming their hosts, trees in various states of decrepitude or marked for removal, culverts and river banks strangely illuminated, each giving rise to a weird and uncanny beauty. Revisiting various familiar sites and objects that have continued to engage me over a number of years (my **purlieus**), I seek to evoke both a psychologically charged and **surreal** dimension, and a specific (albeit manipulated) response to the formal qualities of the subjects.”

Andrew Browne, August 2011 Exhibition statement,
Martin Browne Contemporary Gallery





Andrew Browne's sophisticated paintings of sections of trees are based on his acute observations of his world through the process of taking photographs. Although the realism of his works suggests they are blown up photographs, they are actually beautifully painted oil on canvas. He stretches the possibilities of paint on canvas while creating a mysterious and, at times, eerie mood. We think of Romantic painters and their love of the grandeur and beauty of nature (such as Turner, page 135) as well as cinema and photography. Browne has an innate sense for creating exciting, elegant compositions, our eye led from the dark background to the interlacing pattern of branches. Although satisfied with the image he presents, we sense we are only seeing cropped images. He is focusing our attention on the beauty of the tree branches themselves but we are also aware of their vulnerability, since they appear in *Untitled (Barker's Creek)* to be from a fallen, dead tree.

Andrew Browne
Untitled (Barker's Creek) 2006
oil on linen
122 × 366 cm
Courtesy the artist and
Tolarno Galleries

RESPONDING TASKS

- 1 Explain the procedures and technique of Andrew Browne's work.
- 2 How does the artist's statement help you understand the intentions of the artist and interpret his work?

Huang YAN

(b. 1966, Chinese)

FORM

Photography/
performance art

VOCABULARY

transient short-lived, fleeting, quickly passing away

eBookplus

HUANG YAN

View images of the
artist's work.

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 the art work that follows is titled *Tattoo* with the suggestion that the paintings 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.



Huang Yan
Chinese Shan-Shui Tattoo No. 2
1999
100 × 80 cm
photography
Huang Yan, courtesy Galerie LOFT,
Paris

Performance as an art form developed during late modernism and is usually documented as photographs (as in the case of Huang Yan) and videos. See Yayoi Kusama (page 247–50).

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.

RESPONDING TASKS

- 1 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.
- 2 What links do you see between this work and tattoos? When does a tattoo, which is generally considered a craft, become a piece of art? What is the change in viewpoint?
- 3 How does this art work challenge you to think about the relationship between humanity and nature?

FORM

Architecture

VOCABULARY

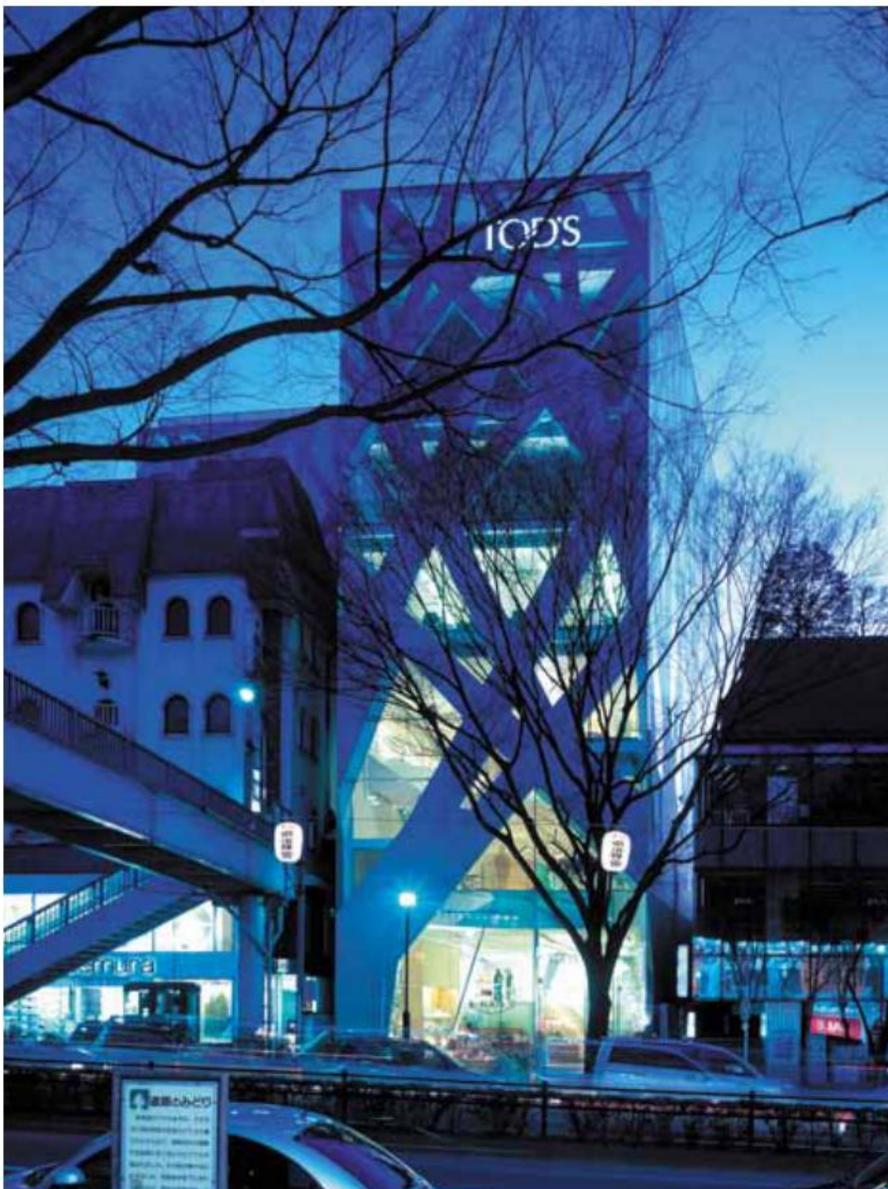
curvilinear curving lines

eBook *plus*

TOYO ITO

Visit the architect's website to see a timeline of his projects.

The façade of this Tokyo store, 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 (still admitting some daylight) is used on the south façade which faces private houses. There is a feeling of lightness and rhythm to this building, a human-made poetical 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.



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.

He 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'.

RESPONDING TASK

Explain how Toyo Ito tries to consider the balance between the human-made and the natural in his architectural designs.

MAKING TASK 4 — graphic design

Create a poster about an environmental issue; for example, discarded plastic bottles, cigarette butts, tree felling, global warming etc.

REFLECTION

Reflect upon the new skills and technologies you have explored. What aspects have you had most success with and what could you concentrate on to resolve your works in the future? Have your art works related to your own local or regional experiences or have you worked from a global viewpoint?

CHAPTER 5

HUMAN-MADE: STRUCTURES AND OBJECTS

Buildings, interiors and objects and how they are imagined, altered, responded to, designed and created are the concerns of this chapter, starting with the familiar and mundane, and extending to the fanciful, extraordinary and conceptual.

Using found objects, recreating past art or using 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 Australian heritage and global art trends. This is a chance for you to unleash your imagination.



FEATURED ARTISTS

UNIT 1 Buildings and interiors

Maurice de VLAMINCK
André DERAÏN
Howard ARKLEY
Darren WARDLE
Frank O. GEHRY
Jasper KNIGHT
Jeffrey SMART
Joanna LAMB
Song DONG

Student artists

UNIT 2 Objects — still life

Margaret OLLEY
Margaret PRESTON
Robyn STACEY
Andreas GURSKY
David BOWERS

Student artists

UNIT 3 Objects and perception — reality versus illusion

René MAGRITTE
Jeff KOONS
Alexander SETON
Ernesto NETO
Philip BEESLEY

Student artists

Darren Wardle

PM 2008

oil and acrylic on canvas

61 × 61 cm

Image courtesy of the artist and
Nellie Caston Gallery

BUILDINGS AND INTERIORS

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.

GETTING STARTED

For homework, draw the front or back entrance of your house, concentrating on proportion, tone and pattern.

MAKING TASK 1 — drawing/painting

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 (see pages 157–8), 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 (page 211).



Student art work:
Terrace house, painting by
Eliza Hunt, Year 7

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.

Use the link in your eBookPLUS to complete a self-reflection sheet to evaluate your process and work upon completion.

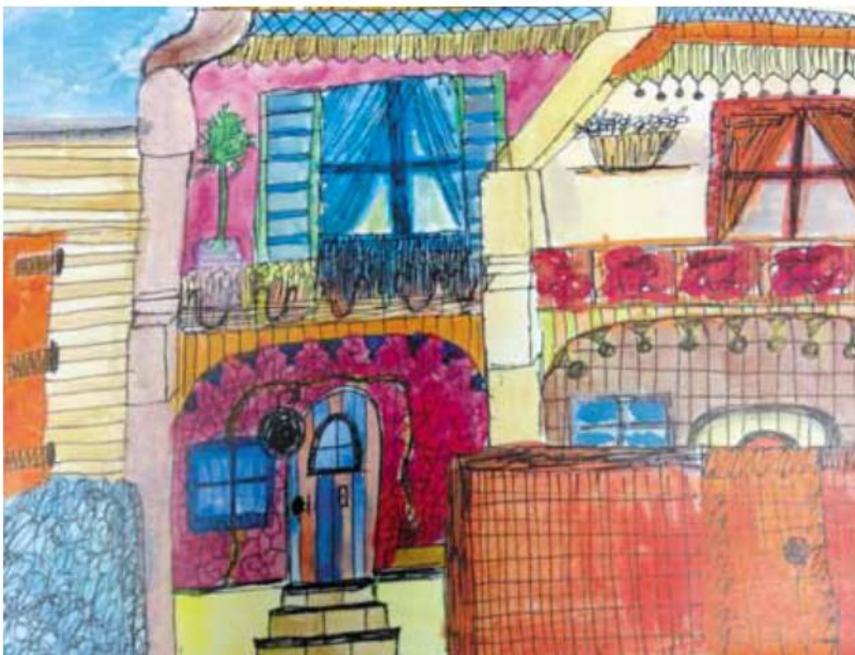
eBookplus



Student art work:
House, painting by
Sophia Evstigneev, Year 7

EXTENSION

- Extend your original drawing in biro or Artline pen and use coloured inks or water colour to add interest.
- Further experiment with media and create a house drawn with coloured pencils on black paper, concentrating on pattern.



Student art work: **House with orange fence**, painting by
Anika Ledet, Year 7

Maurice de VLAMINCK

[1876–1958, French]

FORM

Painting

VOCABULARY

Fauvism modern art movement that concentrated on bold colour, loose, painterly brushwork and decorative line; other artists in this movement included Matisse, Dufy and Derain.

eBook plus

MAURICE de VLAMINCK

Watch a slideshow of paintings by the artist.



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.

There is a close relationship between the artist and the art work in Vlaminck's paintings, as he paints in an emotional frenzy in response to his world. The audience is drawn in by the brilliant, bold colours and sense of vitality.

In *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. 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.

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 (see page 205).

In 1905, 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. 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. Vlaminck's style consisted of violent, spontaneous colour, with slashes of red, blue and green contrasting dramatically with strong, dark colours.

RESPONDING TASKS

- 1 Vlaminck has been referred to as the fiercest of the Fauves. What can you see in his paintings that suggests a wild or fierce approach or feeling? What feelings do you experience when you look at it?
- 2 How has the colour been applied in his paintings?
- 3 If you walked down this street, would you recognise it as the street in this painting? What would indicate to you that it was Restaurant de la Machine?

André DERRAIN

[1880–1954, French]

FORM

Painting

VOCABULARY

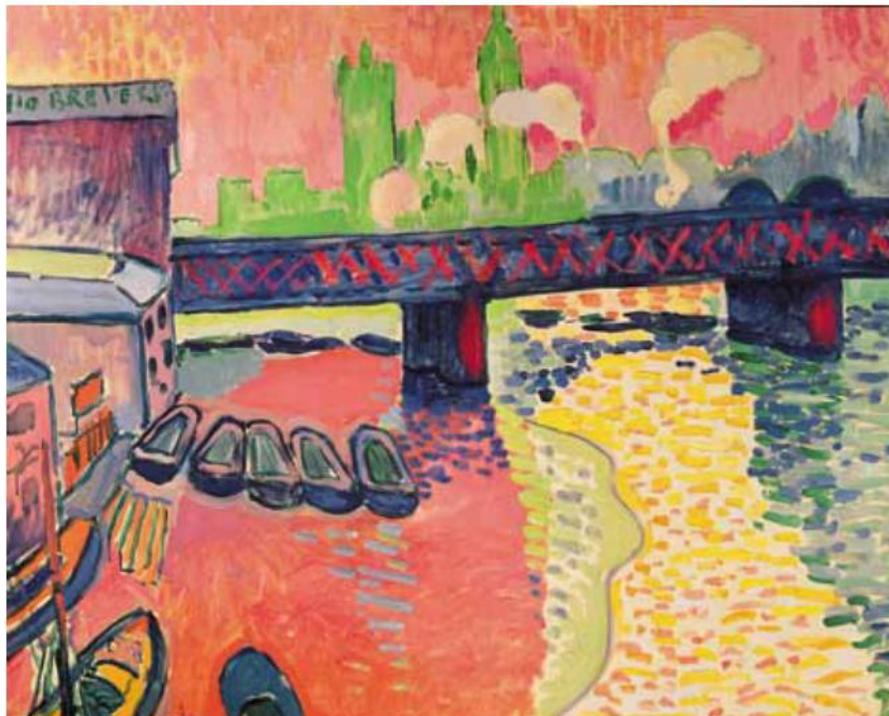
mundane ordinary, everyday or boring

eBook *plus*

ANDRÉ DERRAIN

View images of other works by the artist.

In *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. Derain has used an emotionally



Charing Cross Bridge 1906

oil on canvas
81 × 100 cm
National Gallery of Art,
Washington DC, USA

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. 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.

Derain is termed a Fauve artist, along with Vlaminck and Matisse due to his radical use of colour.

RESPONDING TASKS

- 1 Which area of the painting do you like most? Analyse it in terms of colour and technique.
- 2 Like the Impressionists, Fauve artists still thought they should record what they saw, but their approach was individual, an attempt to capture the passing moment of contemporary life (in the early 1900s). Explain this statement with reference to this painting by Derain. Use the **Fauvism** weblinks in your eBookPLUS to help you understand Fauvism as an art movement.

eBookplus

EXTENSION

Pretend you are an observer at the salon's first showing of the paintings by the Fauve artists in 1905. Remember you would never have seen abstract art, TV or computer-generated images. Write an account discussing your reaction to the exhibition. You may include comments you have heard by eavesdropping on the conversations of others at the exhibition.

MAKING TASK 2 — photography

- 1 For homework, take photographs of buildings in your local city or shopping area or the street where you live, either on your mobile phone camera or a digital camera. Consider unusual viewpoints — looking up, looking down a street, buildings reflected in windows etc.

You might like to consider if there is an area of debate or concern in your environment such as the building of an airport or shopping centre, a new highway or the pulling down of historic buildings.

- 2 Download these photographs onto a school computer as the starting point to a series of art works. Use your imagination and improvise, practising your digital skills. You could add patterns similar to a Howard Arkley art work (see page 159). Type 'Australian federation houses' into a search engine and you will see a site 'images of Australian federation houses' if you want to work like Arkley.

If you prefer, you could scan your photographs or copy the image of Frank Gehry's *Dancing House* (page 164) into Photoshop on your computer. Manipulate the photographs using Photoshop techniques to fracture, distort and alter the images to create a mood similar to that of Darren Wardle's paintings (see page 161–2). Try to create a series, perhaps in a group collaboration, so that they could be turned into a slide show with appropriate music. You might like to consider how these could be projected onto a building or stage set.

Howard ARKLEY

[1951–1999, Australian]

FORM

Painting

VOCABULARY

brick veneer describes a building that has a timber framework as its supporting structure and a single layer of bricks that gives it its outward appearance

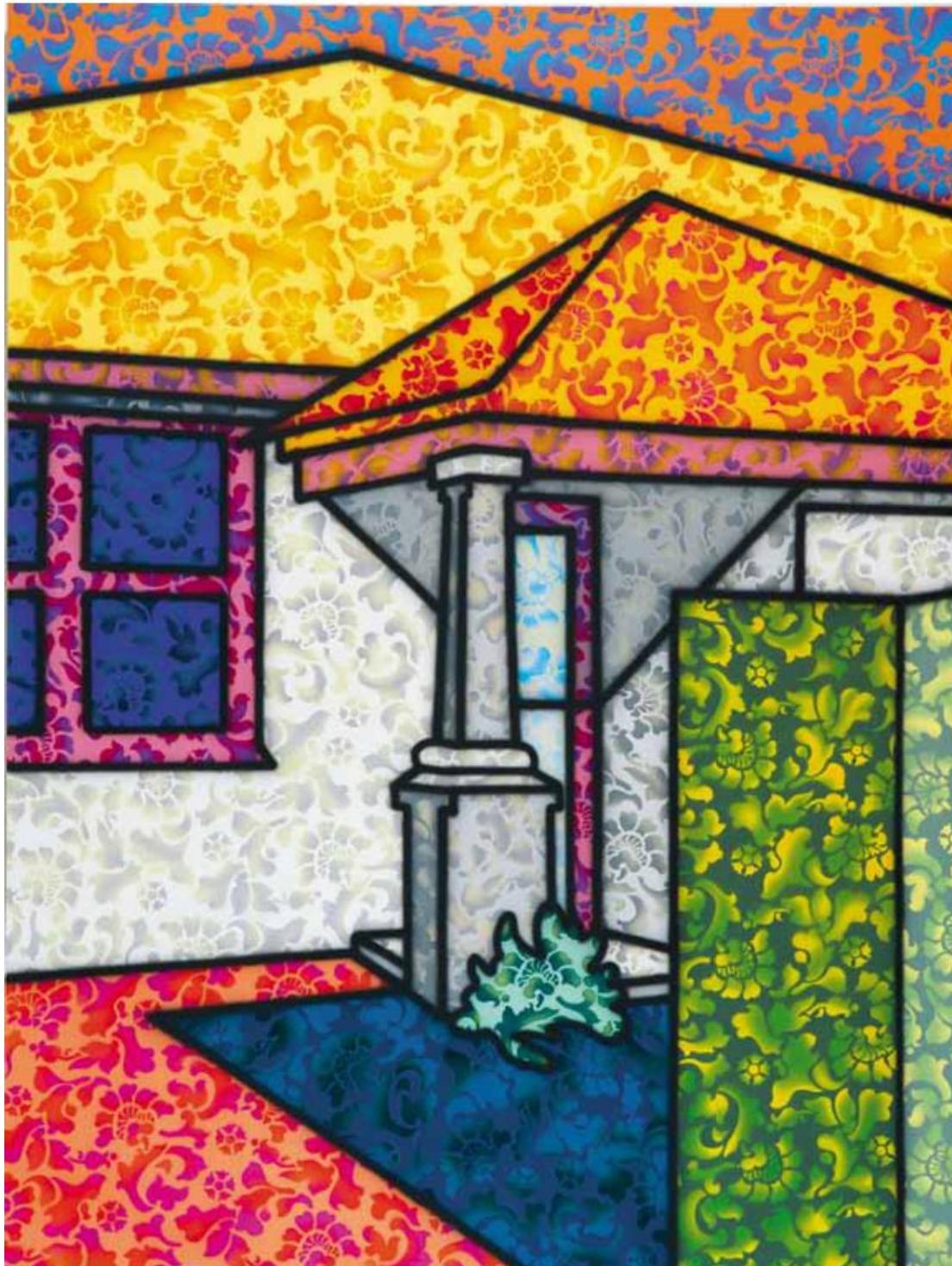
contemporary of our times, recent

heritage the traditions, influences and experiences of a people or a community

eBookplus

HOWARD ARKLEY

View images of other works by the artist.



Howard Arkley
**Floriated
Residence**
1994
synthetic
polymer paint
on canvas
203 × 153 cm
© The Estate of
Howard Arkley
Licensed by
Kalli Rolfe
Contemporary
Art

Arkley takes images from real estate advertisements and transforms these rather boring suburban houses into a riot of colour and pattern. Often the pattern has been emphasised by changing the scale. The stencilled floral patterns remind us of floral wallpaper. He uses an airbrush to create the lines, giving an out-of-focus, blurred cartoon effect, adding to the sense of unreality. There is no tone to suggest a light source, reality or perspective. The paintings dazzle and confuse the eyes.

His houses and interiors appear impersonal, like showrooms or photographs in poor taste interior design magazines with their clashing pastel colours and overabundance of patterning. It is difficult to imagine a family that might live in them. They are composed rather than being records of an observation. Technology and graphic design elements seem to have taken over the logic of the painting.

While Arkley recognises our **heritage**, he transforms this identity into the **contemporary**. He believed it was important to recognise the **brick-veneer** suburban house as a symbol of Australian life. He thus wishes his art to express suburbia as ‘a joyful celebration of something unique and special to be embraced and understood’ (quoted in an interview with Leo Edelstein in Oakleigh, Melbourne, in 1994).

RESPONDING TASKS

- 1 What are the dominant colours in *Floriated Residence*?
- 2 How has Arkley used pattern to make an ordinary suburban house visually exciting and vibrant?
- 3 Explain how the selection and use of colour adds to the visual impact, meaning and mood in the picture.
- 4 How has Arkley’s choice of media and technique helped him achieve his intention (see artist’s quote)? Does it give us a different viewpoint of ‘the suburban house’?

EXTENSION

- Artists offer audiences different perceptions or viewpoints (ways of looking) of a subject, challenging our thinking. Has Arkley helped you respond to or think about the Australian way of life more deeply, particularly our historical desire to own our own home? Do you think it is still possible in our society to have this goal? (You may like to discuss this with your parents — how has a globalised economy and society made a difference?).
- Research Australian Federation houses. Write a brief discussion of how they reflected the Australian society and economy at the time. How has our housing changed and what are some of the reasons? This could be an interrelated task with your history teacher.
- Look at the architecture of Frank O. Gehry (pages 163–4) and compare it to the architecture that inspires Arkley’s paintings.
- In a group collaboration, look for similarities between Howard Arkley’s paintings and those of Fauve artist Henri Matisse, Pop artist Roy Lichtenstein and Australian modernist artist Grace Cossington Smith (see page 211). Post your findings on a class blog or Twitter or present your findings to the class as a PowerPoint.

FORM

Painting

VOCABULARY

devoid left out, missing, empty

heightened brighter and richer in colour than is normal

liminal in between or transitional

eBookplus

DARREN WARDLE

View other works by the artist.

In *PM*, our focus shifts from the fire of the explosion to the white sign still standing majestically against the rich blue of the sky. The **heightened** colour scheme and unnatural pink against the mechanical shards of dark grey (the flying fragments supposedly of some building structure) remind us more of a science fiction film or computer game than reality. There seems to be too much order and geometrical precision to the shattering compared to, for example, the explosions that we witness on TV. How can that white tower look so clean and immaculate amid the smoke that must be caused by the fire below? Note the lone grey palm tree. The lights glowing in the distance remind us that humanity may exist in this space.

ARTIST'S PRACTICE

Wardle depicts the urban environment, but not as a factual representation. Rather his paintings are symbolic of public places such as malls, luxury apartment complexes and the signs and symbols of contemporary life.

Wardle manipulates his imagery digitally, pulling it apart and fracturing it, then reassembling it in paint. The final structures in his paintings often look as if they have been fragmented or shattered due to some force such as an explosion, a natural catastrophe or a technological breakdown.



Darren Wardle

PM 2008

oil and acrylic on canvas

61 × 61 cm

Image courtesy of the artist and
Nellie Castan Gallery



Darren Wardle
Slanted 2007
oil and acrylic on canvas
122 × 168 cm
Image courtesy of the artist and
Nellie Castan Gallery

Buildings disintegrate, fires smoulder, cars crash. The resulting effect is a painting that lies somewhere between fantasy and reality, at first appearing possible and believable but actually fictional and impossible — suggestive of the virtual world.

The imaginative effect is reinforced by the garish, toxic colours he uses. Some of his 'buildings' are influenced by residencies he has done in America, particularly the architecture and commercial signage of Los Angeles, California. Note that his paintings are **devoid** of humans.

Wardle relates to his world, suggesting we are heading towards some possible catastrophe.

ARTIST'S STATEMENT

“ I'm attracted and repelled by excess — like looking at a car accident — essentially I need to rework what's already out there around me so that I can live with it. I'm interested in a kind of levelling effect, in how public space has been transformed by corporate interests and the violence this entails. I've focused on structures that embody this, like malls, luxury apartment complexes, housing estates and casinos, architectural representations of “lifestyle” that ultimately could be anywhere. Recently I've introduced screens, signs and billboards into work that are devoid of specific meaning but compulsively advertise something abstract. The idea of fracture and fragmentation has become important to me ... the results are structures that I think are simultaneously plausible but impossible, in the **liminal** zone between fantasy and reality.”

Darren Wardle, 2008, quoted in catalogue 2009
Sullivan+Strumpf Fine Art Gallery

“Wardle’s paintings are ‘meant to be both beautiful and terrible ... My work is basically what I see, taken to an extreme’.

Darren Wardle, *Art Collector* Issue 46, Oct/Dec 2008

CRITICAL STATEMENT

“Crawford believes the critical importance — its cultural relevance — is ‘specifically the fact that he (Wardle) is capturing a moment in time which is teetering at the edge of apocalypse. His work refers back to modernism in architecture and art that represents a kind of end game, you know, where do you go from here?’

Ashley Crawford. Interviewed for *Art Collector*. Issue 46. Oct/Dec 2008, page 182

RESPONDING TASKS

- 1 What do you like or find interesting about Wardle’s paintings?
- 2 How does his work reflect present-day culture or societies that you are familiar with either through your own experience or through technological means such as movies or games?
- 3 Pretend you are an art critic writing for a newspaper. Analyse the art work *Slanted* to entice readers to see Darren Wardle’s exhibition and perhaps buy one of his art works.

You might like to include some of these words or phrases:

fragmented, neon-bright colours, buildings from nowhere, artificial, sci-fi approach, lurid colours, global culture, unnatural light, glowing skies.

Frank O. GEHRY

(b. 1929, Canadian)

FORM

Architecture

VOCABULARY

Baroque a seventeenth-century European art movement which used emotional effects, dramatic light and shade, and turbulent composition
concave curved like the inside of a circle
convex curved like the outside of a circle

eBook plus

FRANK O. GEHRY

View a timeline of the architect’s work.

In the Walt Disney Concert Hall (see page 165), 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 is not only a statement about the available technology of the present but hints at the future with its unconventional design.

Gehry’s building *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 the photo on the following page, we can see how the curving forms relate to the **Baroque** building beside it, yet stand out as a distinctive, dynamic form facing the river. Although raising a building on stilts (supports) or *piloti* has been used since early Modernism, particularly by

Dancing House Prague,
Czech Republic, 1992–99



Le Corbusier, these stilts fan out adding to its fanciful entrance and allowing a view through to the river.

It 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. For this project, Gehry worked in collaboration with the Croatian-Czech architect Vlado Milunic. It stands along the riverfront; its two parts, one static, one dynamic, 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 eBookPLUS to view a video of this building.

ARTIST'S PRACTICE

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 programme (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.

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, 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.



Gehry continues to inspire younger architects to be adventurous in creating new ways to enclose space.

Walt Disney Concert Hall,
Los Angeles, California, USA,
1999–2003

RESPONDING TASKS

- 1 Give your description of the different shapes and surfaces of Gehry's *Dancing House*.
- 2 It has been said that the 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 'Gehry's buildings have become tourist destinations and thus have had a positive impact on the economies of certain cities.' 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. What is the most popular built tourist attraction in your state?

MAKING TASK 3 — various media

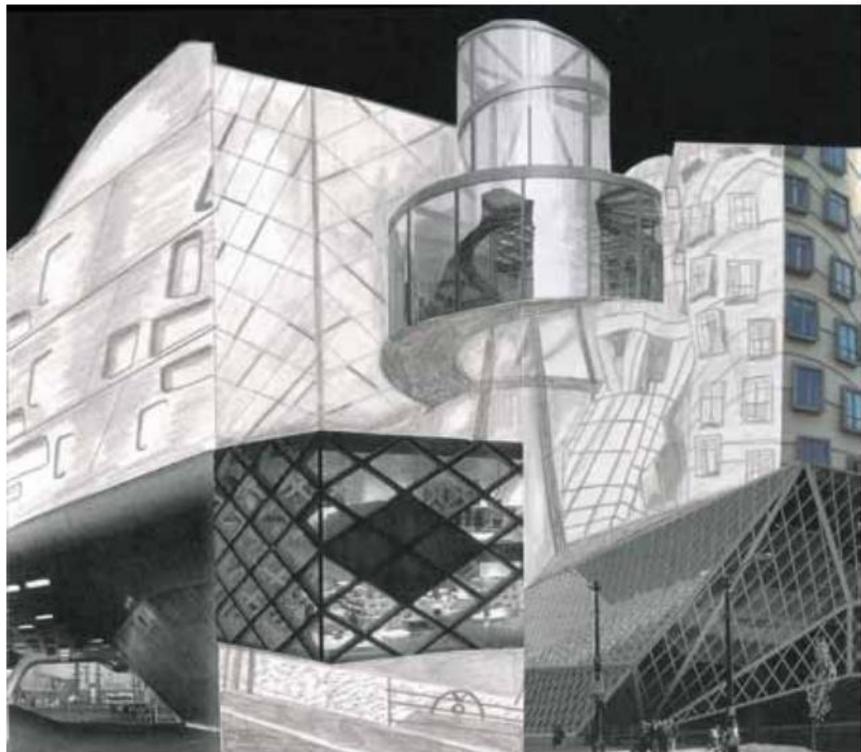
- 1 Use a section of the curving shapes of one of Gehry's buildings as a starting point for a relief art work using cut and folded paper. This could become a collagraph or be developed as a linoprint. You could also interpret his shapes as a cardboard or metal sculpture.
- 2 Consider Gehry's fanciful shapes as inspiration for a play set or dance costume.

MAKING TASK 4 — photography/drawing

Brainstorm some of the structures and signs you see in your city or suburb. Consider bus shelters, railway stations, bridges, wharfs, escalators, road signs, fences, cars, trucks. Research images on the internet and take your own photographs to communicate this theme.

HINT: Look up Google maps and type in your street name. Then do a virtual tour by clicking on the small man icon — take a screen shot when you find an interesting street scene with signs.

You may want to photocopy some of your images in various sizes just in black and white. Cut out sections and organise into an interesting composition. Fill in missing sections as a pencil drawing.



Student art work:
collage and drawing by
Charlotte Weale, Year 8

MAKING TASK 5 — mixed media

Organise images into a painting, which could contain some collaged areas of textured paper or areas of photographic silkscreen.

Look to Darren Wardle (pages 161–3), Jasper Knight (pages 137–8 and 167–8) and Jeffrey Smart (pages 168–70) for inspiration.

MAKING TASK 6 — printmaking

Create a collagraph using layers of cardboard and textured surfaces based on building structures. Remember it will be printed back to front so be careful with any signs or lettering. See the student art work on the opposite page and look to Jasper Knight for ideas as well as referencing photographs in your local area. (For the procedure for making and printing a collagraph and an example, see Introduction, page 14.)

MAKING TASK 7 — solar printing

You could also design a solar etching; an excellent medium for incorporating signs or lettering within a drawing. You can collage parts of photographs within your drawing then photocopy onto an overhead as the start of your solar etching process.

(For the procedure for solar printmaking and an example, see Introduction, pages 12–13.)

Jasper KNIGHT

(b. 1978, Australian)

FORM

Painting

VOCABULARY

Abstract Expressionism abstract art of the 1950s and later, which does not use traditional styles and techniques, but is based on forms which are not figurative or formal

Cubism a movement (c. 1907–25) which 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, which aimed to shock, and to destroy art with ridicule, surprises and novel ideas. It developed into surrealism.

Pop art a style of painting and sculpture commencing in the 1950s that commented on popular mass-produced and advertising imagery

eBook plus

JASPER KNIGHT

View other works by the artist.

Jasper Knight's paintings are distinctive for their bold, mainly primary, colours and graphic approach with the inclusion of letters and numbers. However, his 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 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 his work between the luscious painted surface and his abstracted, almost symbolic representation of human-made objects such as trucks, boats, bridges and steps. His work is an individual representation of the urban landscape, with a close-focus simplistic composition.



Jasper Knight
Central Station 2008
 enamel, masonite, plywood,
 Perspex and copper on board
 225 × 150 cm
 © Jasper Knight

RESPONDING TASKS

- 1 Which art elements and principles are most evident in Knight's paintings?
- 2 How do you think an audience in the time of Raphael and Leonardo da Vinci would react to this work? Why would a current audience react differently?
- 3 Write your own interpretation and analysis of one of his works. You may like to investigate other works by this artist by doing an internet search.

EXTENSION

- Research one of the Modernist artists mentioned on page 167. Discuss the similarities between your chosen artist's work and that of Jasper Knight.

Jeffrey SMART

[1921–2013, Australian]

FORM

Painting

VOCABULARY

composition the placement of figures and objects; the organisation of an art work

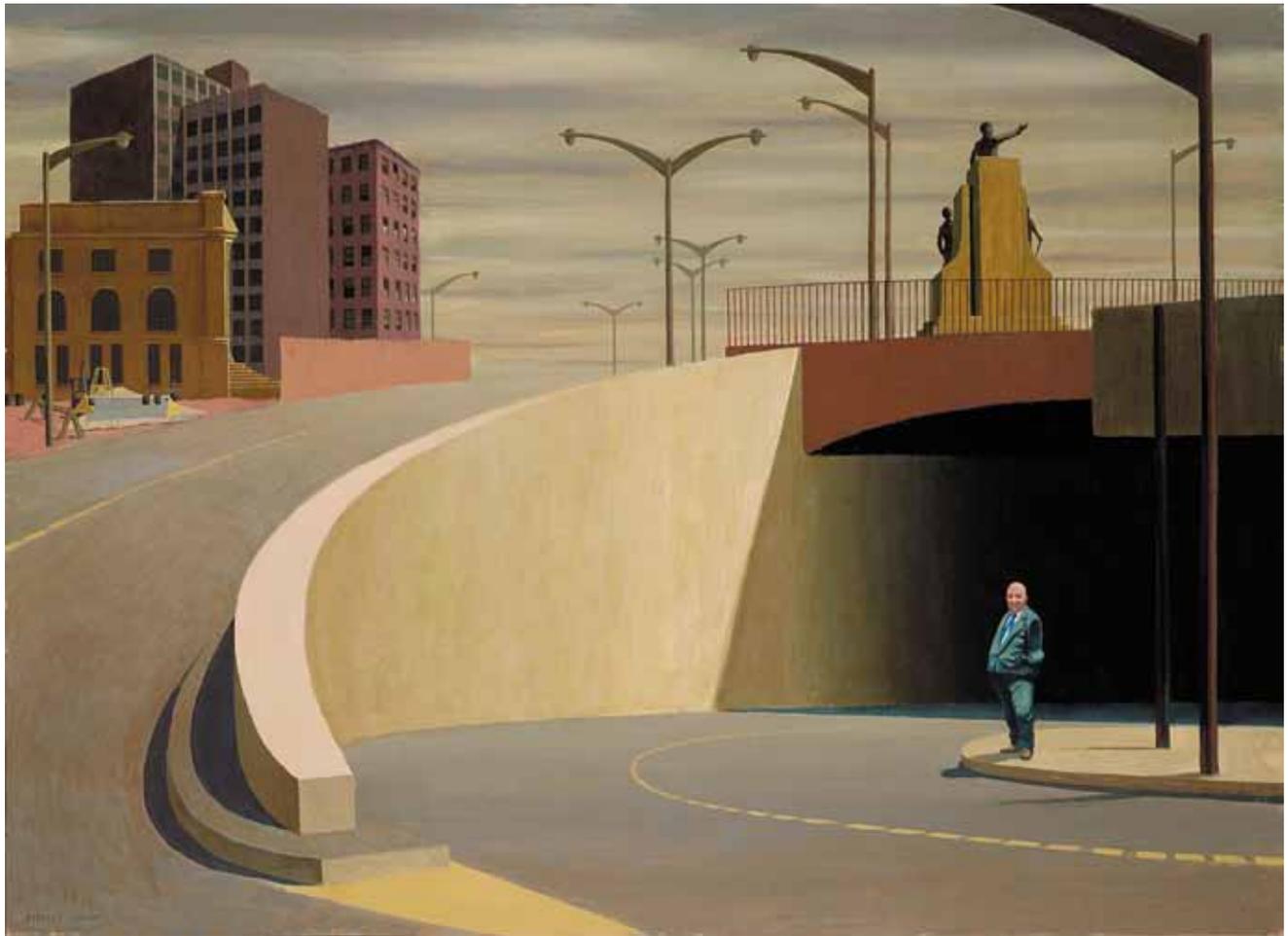
urban built-up areas, cities and suburbia, as opposed to rural



JEFFREY SMART

View other works by the artist.

Jeffrey Smart represents the **urban** world of concrete expressways, with precise attention to outlines, composition and geometry. He concentrates on human-made structures and the symbols designed for us to navigate them such as crossings, give way signs and arrows. The main motifs seen in *Cahill Expressway* of a highway, road markings, vehicles, fences and buildings are



Cahill Expressway 1962
oil on plywood
81.9 × 111.3 cm
National Gallery of Victoria,
Melbourne, Australia

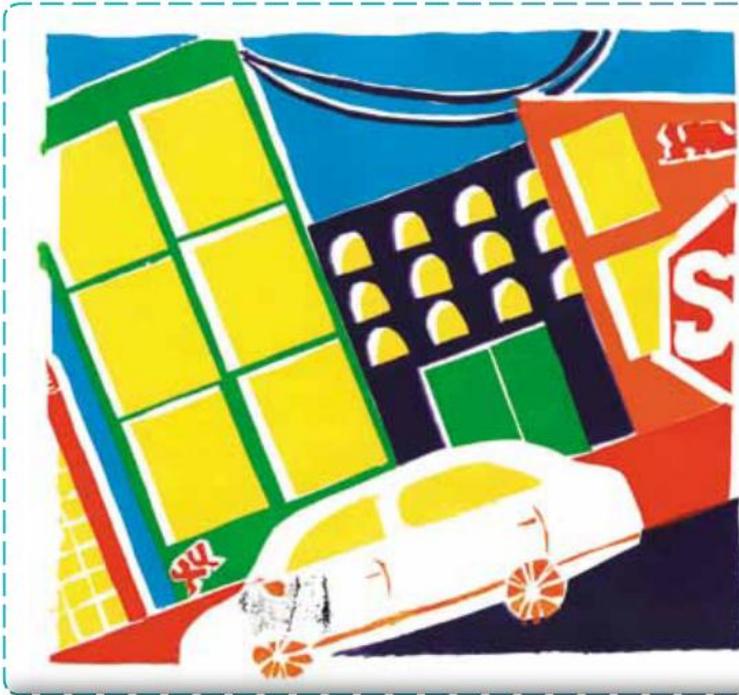
universal and recur in many of his paintings. Often there are no humans in a Smart painting but when humans appear they are there more as a **compositional** device, to create balance and scale rather than appearing as individuals. Humanity is overpowered by the world it has created. This feeling of an alienating, impersonal world is reinforced by the dark, threatening sky. The painting has a stillness about it due to the crispness of the edges of his shapes, despite the strong curves and directional lines of the sculptures in the painting.

Jeffrey Smart was part of the Modernist movement of Australian art in the 1940s. He was brought up in Adelaide, a city of ordered streets with a geometric grid for its planning that perhaps influenced Smart's fascination with geometry, perspective and the relationship of shapes within his paintings. He adds a colour because it is needed for balance, a figure to give a sense of scale and an arrow to lead the eye in a particular direction.

In 1963 he left for Italy, where he lived until his death in 2013. Smart's paintings are about the modern world of freeways, bridges, towers, high rise buildings, lorries, factories and road signs. There is a theatricality to his works as he depicts cities as strange, inhuman places. Smart's dark skies and deep shadows, combined with his precise painting technique, create a haunting effect. Although his paintings may represent actual places, he will often rearrange things (such as turning an arrow so the traffic will go in the wrong direction) to suit his composition. Smart shows us the beauty of the modern constructed environment: its strong, simple shapes, lines and patterns (diagonal stripes in particular).

RESPONDING TASKS

- 1 This work is named after a particular freeway in Sydney but can you think of a similar scene in your own city? Is it an art work representing our own national identity or is it global?
- 2 What is your interpretation or analysis of *Cahill Expressway* in terms of the art elements and principles? (Consider line, colour, space balance, pattern, repetition, emphasis, contrast.)
- 3 What do you think is happening in the *Cahill Expressway* painting? You could interpret this painting in a poem or short story.



MAKING TASK 8 — printmaking

Create a silk screenprint based on the shapes, signs and symbols of suburbia using Jasper Knight and Jeffrey Smart as inspiration.

Student art work: **Streetscape**,
silk screenprint by Xanthea Yee, Year 7

MAKING TASK 9 — choice of media

Create an art work of a room interior using any media of your choice. It could be a painting, linoprint, collagraph (see Introduction, pages 9–14), photograph or a work created using digital graphics.

PROCESS

STEP 1 For homework, take photographs of rooms in your house. Do research drawings of your own bedroom considering what you see from the floor or lying on your bed, and from the doorway.

STEP 2 Look at several artists who use room interiors as a theme or subject. Look at the photographs by Darren Sylvester (pages 45, 88) and Anne Zahalka, and the paintings of Anne Wallace and consider the way they create a mood in a room or make a social comment. As well, look at how artists can concentrate on colour and pattern using a room as a compositional device, as shown in the work of Howard Arkley (page 159) and Joanna Lamb (page 171).

Joanna LAMB

(b. 1972, Australian)

FORM

Painting

VOCABULARY

garish bright or showy

globalisation the process of becoming international, rather than national

stylised a simplified style or form, often to achieve an effect rather than being true to life

eBookplus

JOANNA LAMB

View other works by the artist.

Joanna Lamb's art work concentrates on the public spaces in houses such as dining rooms and entrance ways. The controlled colour schemes add to the impersonal nature of her paintings, as does the lack of human evidence: no casual object of clothing can be seen, no personal item such as a book. The surfaces are flat and lack character, her influence being the flatness of posters, print media and computer graphics. For ideas she looks at real estate websites, as rooms here have usually been 'put in order' or styled ready for selling. Shapes have been simplified and colour added in solid blocks. She creates **stylised** graphic depictions of suburbia in order to connect with where she lives and to challenge the viewer to look more carefully. Lamb has said of her hometown of Perth 'there seems to be a tendency towards things being pleasant and nice and not too challenging or confronting when it comes to anything from lifestyle to architecture'. (The artist quoted in Sullivan+Strumpf catalogue 2009 from a quote by Wendy Walker, writer and arts critic 2008)

Joanna Lamb

Interior 1b 2011

acrylic on canvas

106 × 140 cm

Image courtesy the artist and

Sullivan+Strumpf



Joanna Lamb's paintings remind us of the increasing trend towards sameness as a result of the forces of **globalisation**. With minimal attention to detail, her buildings are somewhat lifeless, despite her at times **garish** colour schemes.

RESPONDING TASKS

- 1 'It has been said that Lamb's paintings have minimal detail, are flat, dehumanised.' What do you understand by this?
- 2 Write a sentence about one of Lamb's paintings using some of the following words: *austere, unity, silhouette, precise, intense, composition*. Check their meaning and usage in a dictionary if you need to.
- 3 'Stripped of detail my paintings evoke a sense of place rather than being faithful reproductions. One place resembles many places as the global landscape becomes more and more the same.' Joanna Lamb 2006 (quoted in Sullivan+Strumpf 2007 catalogue). What do you understand by this quote and how can do you think it relates to the painting shown?

Song DONG

[b. 1966, Chinese]

FORM

Installation

VOCABULARY

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

eBook plus

SONG DONG

View other works by the artist.

In his installation *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.

eBook plus

To see this installation and hear the artist talk about it, use the **Waste not** weblink in your eBookPLUS.

In *Parapavilion*, 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 room interiors 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.

RESPONDING TASKS

- 1 How accurately can objects represent a person's life and culture? What household objects can you think of that would represent your life within Australian culture? What story would they tell?

- 2 '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.

EXTENSION

- 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 Introduction, page 25) to organise your ideas first.



Waste not 2009

Part of the *Project 90* exhibition installation
MoMA, New York City

MAKING TASK 10 — sculpture

Create a small sculpture of a section of a room interior using sculpture wire for the supporting frame of objects and walls. Add tissue or muslin dipped in glue/shellac to add strength but keep the sense of transparency. For inspiration, use the **Do Ho Suh** weblink in your eBookPLUS to look at this artist's life-size installation works.

eBookplus

This could alternatively be created as a model in clay — for example, a table and chair in a corner of a room with objects on the table.

OBJECTS — STILL LIFE

Explore the practice of artists who have captured a mood or communicated meaning through exploring the subject of inanimate objects. An arrangement of such objects in an art work is generally referred to as a still life. Develop your own art-making skills through organising, imagining and experimenting.

GETTING STARTED

- 1 For homework, complete a full page drawing of a cut-open piece of fruit or vegetable, or a kitchen utensil, considering a light source and the different textures.
- 2 Use the eBookPLUS link to complete the **Great Challenge** worksheet. You will need to use your imagination and consider scale.

eBookplus

MAKING TASK 1 — drawing

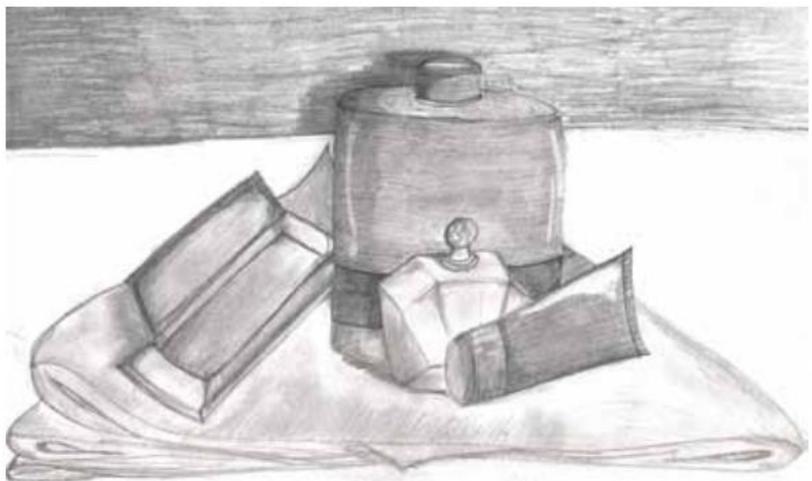
Organise a group of packaged foods or objects of communication (technology) as the contemporary equivalent of a still life. Draw them first and then use coloured pencil, watercolour or ink for further reality and visual interest.

MAKING TASK 2 — own choice of media

PROCESS

- STEP 1** Group together objects at home on a particular theme such as cosmetics, cleaning objects and products, sports equipment. To help you decide, consider in which room you might find particular items on a table.
- STEP 2** Take a series of photographs. Try various angles such as directly from above, from a low angle, from a high angle and from different distances and with different lighting.
- STEP 3** Using your photographs as reference, draw three different compositions.

Create an art work in a media of your choice. Decide which of your three drawings will be most suitable for the medium you choose (or Photoshop original photographs) and which has the most exciting composition (arrangement and balance of shapes).



Student art work: drawing by
Amanda Siarakas, Year 8

Margaret OLLEY

(1923–2012, Australian)

FORM

Painting

VOCABULARY

still life a picture representing inanimate (lifeless) objects such as fruit or flowers

eBook *plus*

MARGARET OLLEY

View images of still life works by the artist.



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.

In *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. Often 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.

Margaret Olley
Pomegranates 1966

oil on board
75 × 100 cm

Private collection: courtesy
Estate of Margaret Olley

RESPONDING TASKS

- 1 List the objects you see in *Pomegranates* and describe their surface texture.
- 2 How does the surface of the background add to the effect of this painting?
- 3 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 a web search for these artists' work.) Consider painting technique, light source, viewpoint, background and mood.

Margaret PRESTON

[1875–1963, Australian]

FORM

Painting/
woodcut

VOCABULARY

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 art work
gouache opaque water-based paint, similar to poster paint

eBook plus

MARGARET PRESTON

Visit the artist's website.

Margaret Preston wished to create art works that showed her awareness of modern art (the world art situation) yet reflected an Australian identity (her immediate world). There is a sense of order in the line-up of objects and controlled lighting in *Implement Blue*. Reflections and shadows are treated as shapes rather than blended areas to create solidity. The stark white and black colour scheme and simplified shapes are similar to **Art Deco** styling but her



Margaret Preston
(Australia, England, France;
b. 1875, d. 1963

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.



Margaret Preston
(Australia, England, France;
b. 1875, d. 1963
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.

approach is individual and innovative, particularly her high viewpoint and the way her **composition** is orchestrated in a corner.

In *Protea*, 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.

Preston has adapted the woodblock technique (similar to linoprinting) 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.

HISTORICAL STUDY

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.

Preston wrote: '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.

RESPONDING TASKS

- 1 Analyse the painting *Implement Blue*, considering viewpoint, simplification of shadows and shape, and line work.
- 2 Look at the print *Protea* by Preston. Describe her art-making technique. (Think about shapes, lines, patterns, composition.)
- 3 How has Preston communicated an Australian national identity through her work?

Robyn STACEY

(b. 1952, Australian)

FORM

Photography

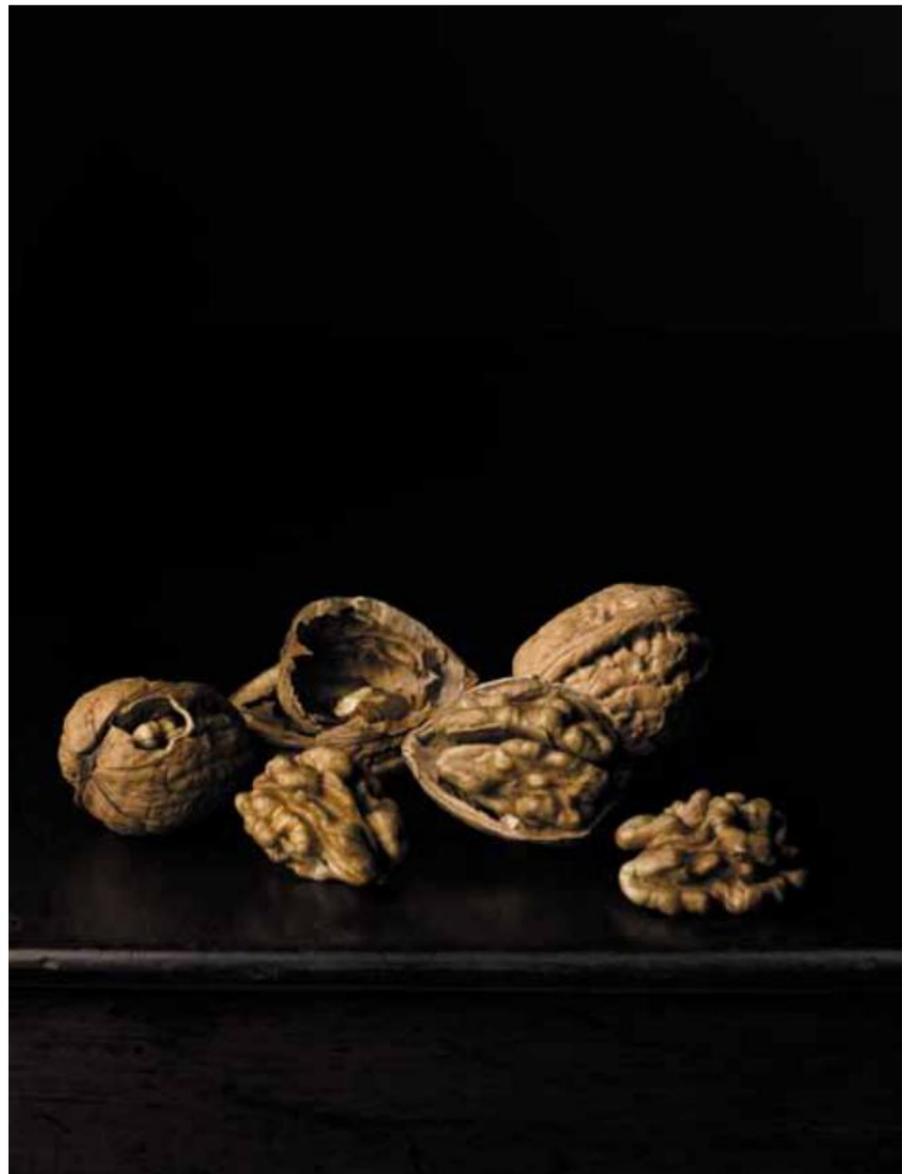
VOCABULARY

austere stern, severe or grim

eBookplus

ROBYN STACEY

View other works by the artist.



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



The clarity of *Walnuts* takes it beyond a mere photograph of a few nuts on a table. It starts us wondering 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. The table on which the nuts have been arranged demonstrates the beauty of wooden furniture within the historic Elizabeth Bay House. We are reminded of how precious these objects of luxury were to the early settlers, symbols of a previous lifestyle in England that they cherished and tried to copy. Humble objects have been given a sense of importance.

Table of Industry is a still-life photograph compiled of symbolic objects from our colonial past. This work 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.

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

ARTIST'S PRACTICE

The objects in this series of luscious, visually exciting photographs are from collections in Vaucluse 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 Vaucluse 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 meaning 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 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.

RESPONDING TASKS

- 1 Write your own description of one of these photographs. You might like to include some of the following words: *lush, precise, detailed, antique, shimmer, lavish, arrangement, focus*.
- 2 Conduct a web search using the search term ‘Pieter Claesz still life’. Pieter Claesz was a seventeenth-century painter (see page 125). List the symbols you see in one of his paintings and their possible meanings. What similarities do you see between his painting and Robyn Stacey’s photographs?
- 3 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		



- 4 Describe or label this object in as many ways as you can.
 - What could you use this object for? Think of as many different uses as you can.
 - What could you use it for if you changed its size or what it is made from?
 - Draw this object from an ant’s view.
 - Draw this object from a fly’s view.
 - Draw this object from a human’s view.

MAKING TASK 3 — sculpture

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.

MAKING TASK 4 — mixed media

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, linocut. Arrange in a grid in an interesting composition.



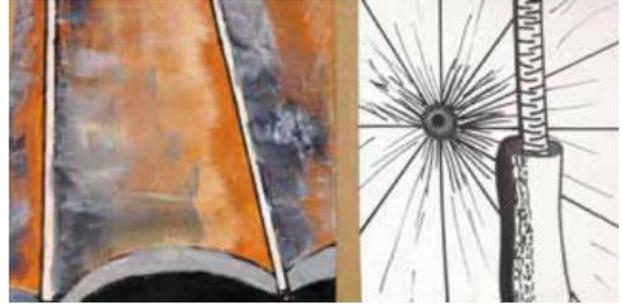
Student art work:
Shopping Bag Grid,
mixed media by
Rebecca Moore, Year 9

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. Use the link in your eBookPLUS to complete a self-reflection sheet to evaluate your process and work upon completion.

EXTENSION

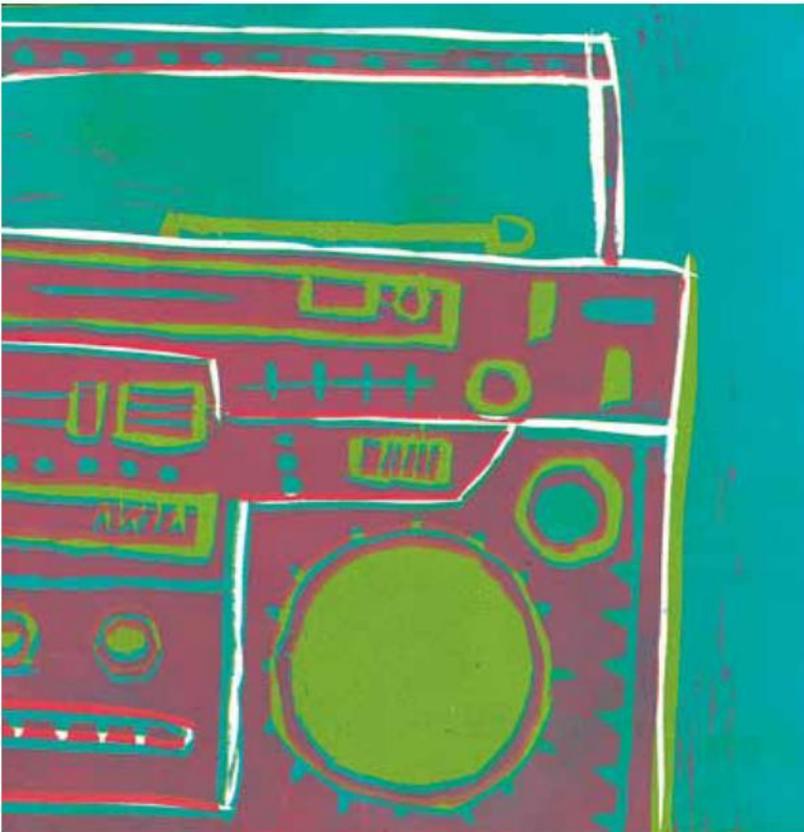
Create a group installation of paper shopping bags, cutting into them and/or joining them together. Document your work in photographs or as a video if there is audience participation involved.

You could also work in a group to make a stop motion animation involving one or many shopping bags that 'come to life'.



Student art work: **Umbrella Grid** (detail), linoprint and ink on cardboard by Matilda Measday, Year 9

Student art work: **Umbrella Grid** (detail), mixed media by Charlotte Casimir, Year 9



MAKING TASK 5 — printmaking

For homework, complete a drawing of your bike, skateboard or rollerblades.

Draw thumbnail sketches of various focal areas of the one human-made object (either an obsolete item or one in current use) to decide on a composition for a linoprint. You may like to use the object you drew for homework. Develop it into a three-colour reduction print.

Review the checklist for using linocutting tools (see Introduction, page 3) before you begin.

Student art work: linoprint by Lily Owens, Year 8

Andreas GURSKY

(b. 1955, German)

FORM

Photography

VOCABULARY

schematic using a plan or diagram

eBook *plus*

ANDREAS GURSKY

View other works by the artist.

In his photographs, 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. There is an unsettling feeling created by the absence of individuals. His works are hypnotically detailed and monumentally scaled.

There is an emphasis on repetition, on the mass-produced object, representing global capitalism and mass culture. He 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 his works (some are three metres high) reminds us of the notion of grandeur. 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 built environment.

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

Times Square, New York 1997

c-print

185 × 250.5 cm

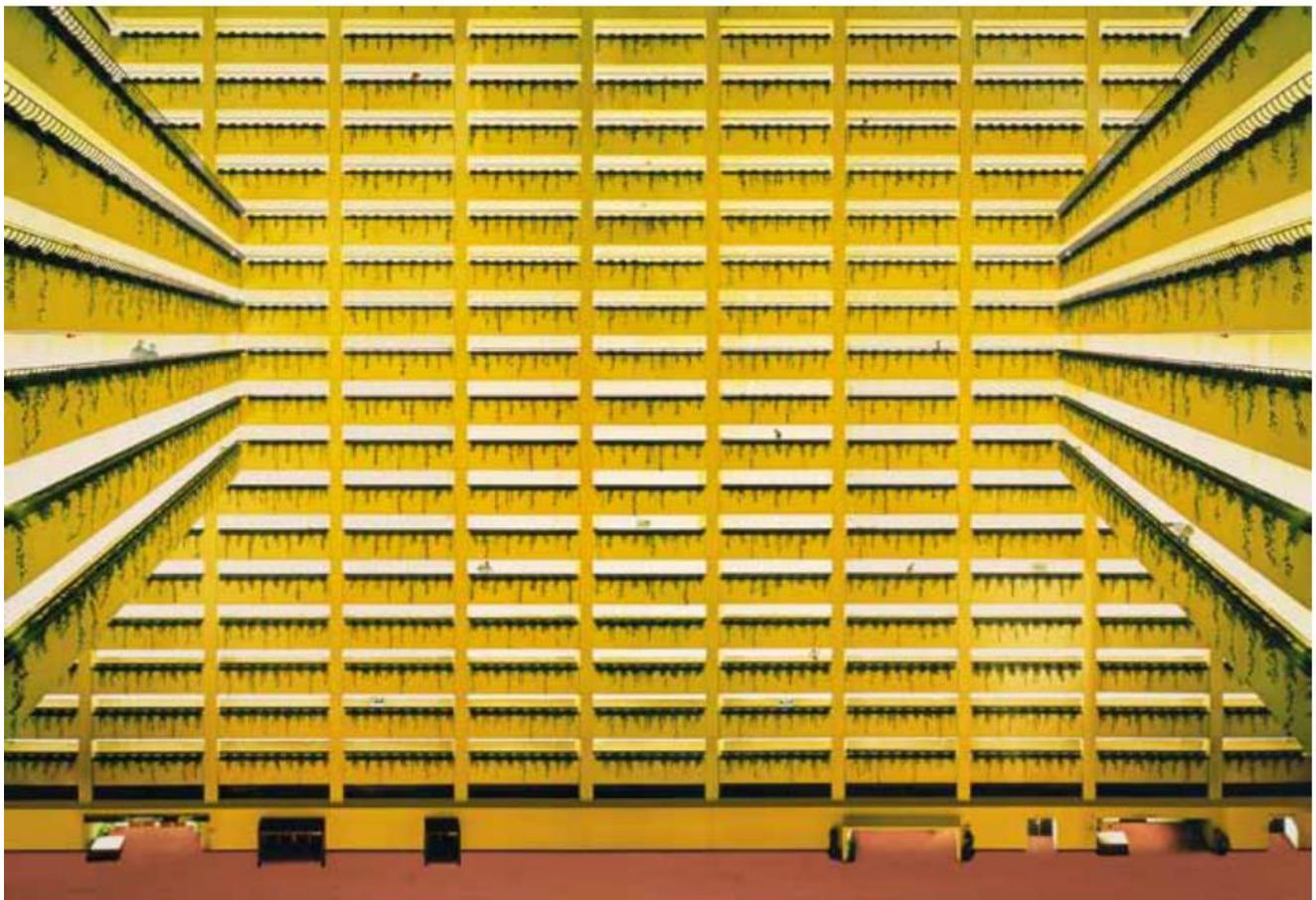
John Kaldor, on long-term loan to MCA

Copyright © courtesy:

Andreas Gursky/Sprueth Magers

Berlin London/Bild-Kunst/

Licensed by Viscopy, 2013.





99c 1999
 chromogenic colour print
 207 × 337 cm
 Copyright © courtesy:
 Andreas Gursky/Sprueth Magers
 Berlin London/Bild-Kunst/
 Licensed by Viscopy, 2013.

secondary to its visual impact. It is, at the same time, real and unreal. This art work is actually a seamless image derived from photographs but recomposed and otherwise manipulated in Gursky's computer. The computer is a fitting tool to create this representation of the artificial world of contemporary life.

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 Gursky's photograph has vitality, 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 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.

RESPONDING TASKS

- 1 What do you see as the formal, abstract qualities of Gursky's photographs?
- 2 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?
- 3 Our world is not real in the same way that it was, for example, in 1950. How does Gursky suggest that we are living in an artificial social environment? (Consider the fact that his photographs have been digitally manipulated.)
- 4 Gursky uses a large scale and creates a sense of infinity in his works. What effect does this have on the mood and meaning of his photographs?

MAKING TASK 6

— photography/painting

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, display of meat in 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 (page 183) for inspiration.

MAKING TASK 7 — sculpture

Create a relief wooden sculpture, choosing 5 or 7 pieces of wooden offcuts of various sizes and arranging to create an interesting balance of shapes. Manipulate the different surfaces with modelling compound, scratch into them as well as building up texture, e.g. with sand mixed with glue. Paint some areas in monochromatic colours — consider the influence of analytical cubism and the work of contemporary artist Roger Crawford.



Student art work: **Wood blocks**, sculpture by Tonya Hetreles, Year 8

MAKING TASK 8 — sculpture

Using found objects such as locks, washers, screws, bolts and bottle tops, make small figures or animals.

MAKING TASK 9 — group installation

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.

You may be inspired by such public art as the Lock Bridge in London, where people have been attaching padlocks as a sign of their emotional connection (i.e. love) and a commitment to return, rather than a symbol of physically securing things together. A similar bridge can be found in Frankfurt, Germany, and at various locations around Australia.



Lock bridge, London

David BOWERS

(b. 1964, Australian)

FORM

Mixed media

VOCABULARY

oilstick oil paint in stick form, used for adding colour; also called oil pastel

eBookplus

DAVID BOWERS

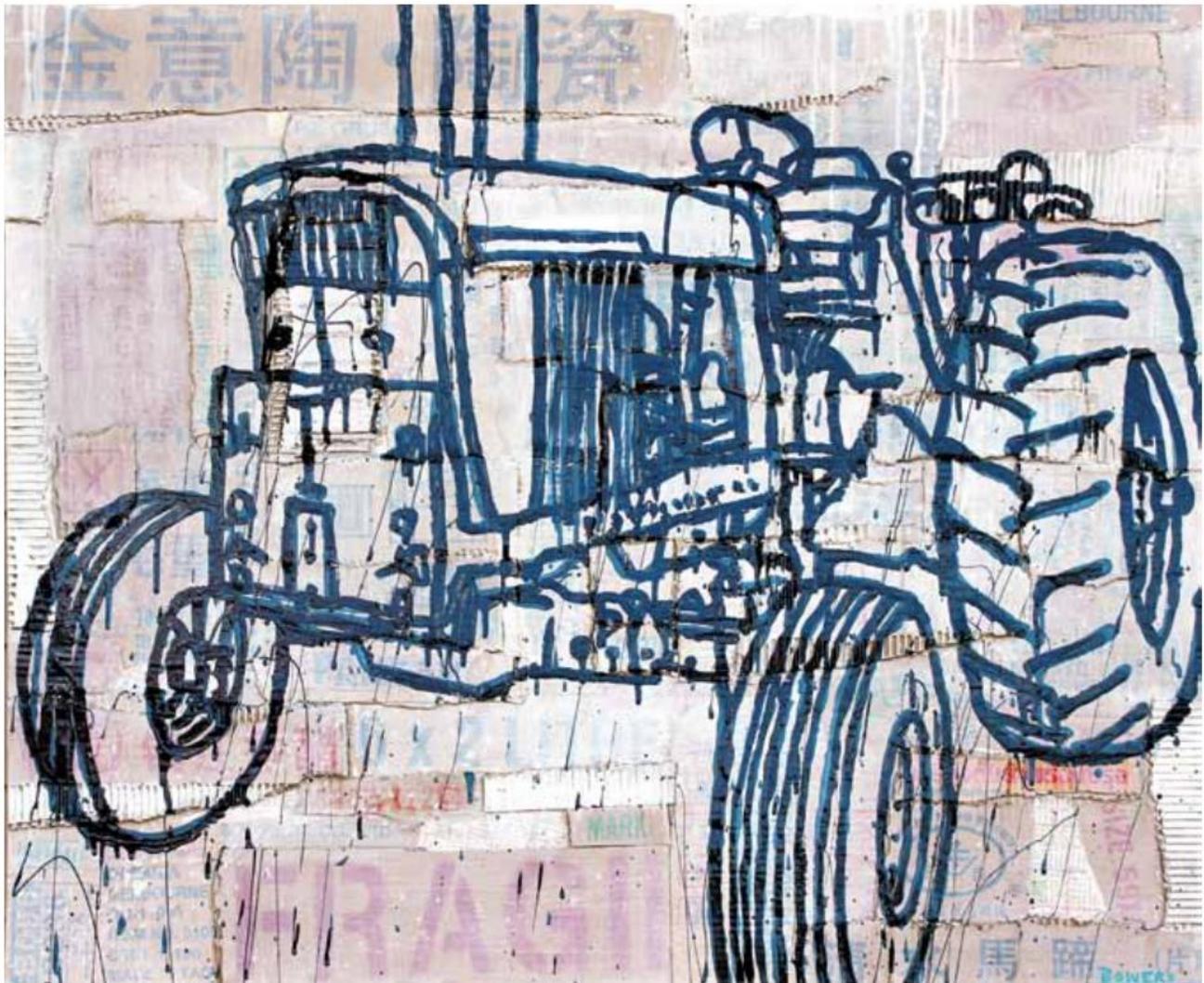
Visit the artist's website.

Trained in graphic design, Bowers has worked regularly for the design label Mambo but is happiest working with paint and brush in a bold, fun style. He will often use a base of collage and found objects: lettering, cardboard boxes, brand names, road signs and the general detritus (rubbish) of suburbia. He then works over these with acrylics, runny transparent enamel paint and **oilsticks**, adding such images as tractors, cars or the odd animal. His paintings take themes from industrialisation, working-class suburbia and rural areas.

ARTIST'S STATEMENT

“ I am mesmerised by what I call incidental urban micro landscapes, like the patterns of road repairs, or chewing gum on the footpath, symbols, numbers and letters on power poles; the accidental tracks and patterns we leave as a species. I find the process of decay quite beautiful; rust, peeling paint etc. I'm drawn to the fine line between beauty and ugliness.” David Bowers quoted in media release, Harrison Galleries.

David Bowers
Blue Tractor 2012
mixed media on board
84 × 97 cm
davebowers.com.au



RESPONDING TASKS

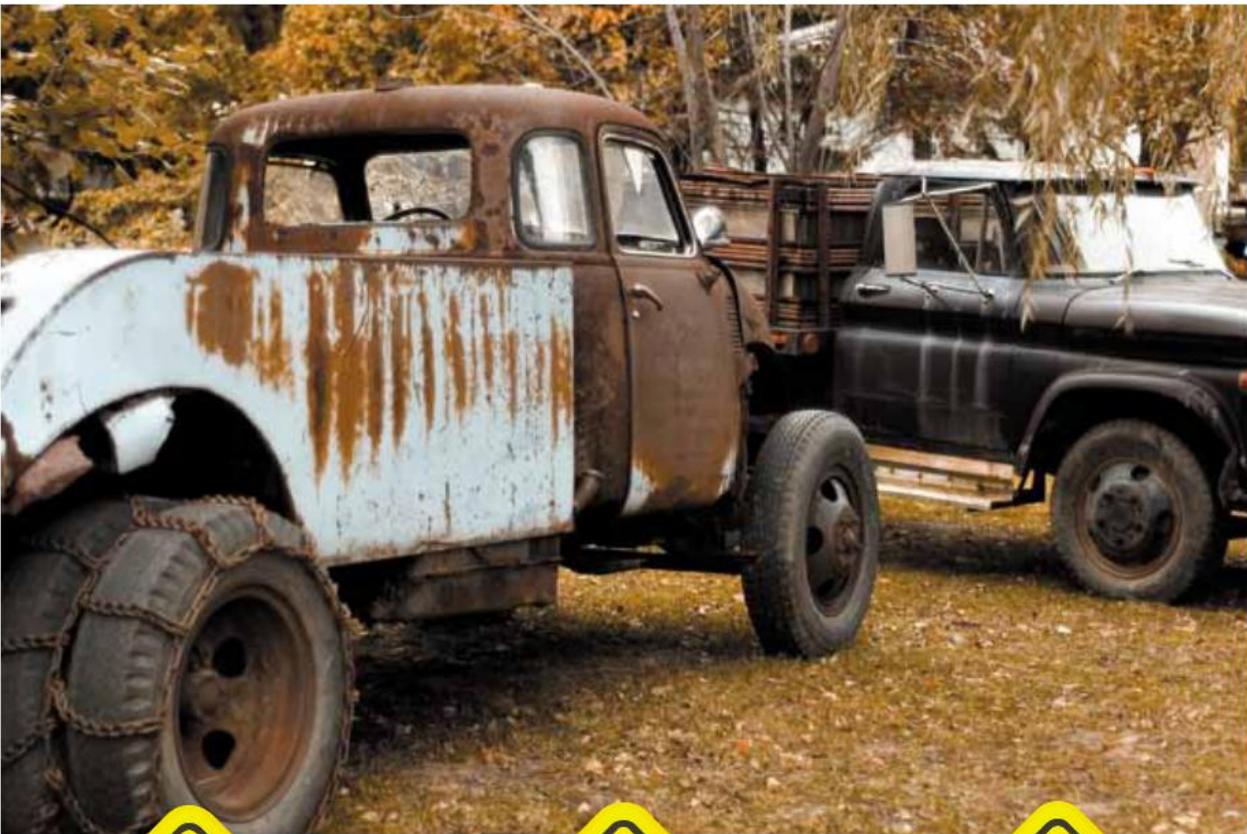
- 1 Why do you think Bowers has drawn the tractor in only one colour rather than using, for example, black for the tyres?
- 2 What other lettering can you see in the background of the painting?
- 3 Describe the processes or stages you think Bowers would have used in creating this art work, which at first appears to be a simple line drawing but is more than that on closer examination.

EXTENSION

Research Ben Quilty's paintings of Torana cars and discuss how his interpretation of vehicles differs from that of David Bowers.

MAKING TASK 10 — mixed media

Create a painting with collaged areas or lettering/road signs based on a mode of transport. Look at the work of David Bowers for inspiration.



OBJECTS AND PERCEPTION — REALITY VERSUS ILLUSION

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. Artists through their work 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 our present world where we have yet another form of reality, the virtual world, our perceptions are constantly challenged.

GETTING STARTED

For homework, draw your favourite object in your house.

MAKING TASK 1 — drawing/photography

- 1 Create realistic life-size 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.
- 2 When choosing your object look at past art works to find the objects artists often paint; for example, van Gogh — chair, Cezanne — apples, Picasso — guitar.



Altered reality of an everyday object

MAKING TASK 2 — video

eBookplus

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 eBookPLUS to see a video that demonstrates this.

MAKING TASK 3 — digital photography

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.



Student art work:
Guitar and teddy, Photoshop
image by Poppy Kambas, Year 8



Student art work:
**Monkey looking into
bedroom**, Photoshop image by
Meghan Ridge, Year 8

FORM

Painting

VOCABULARY

magic realism a technique where elements of magic are included in an otherwise realistic or mundane environment or setting

still life a picture representing inanimate (lifeless) objects such as fruit or flowers

eBook *plus***RENÉ MAGRITTE**

View other works by the artist.

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. He 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. His 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 *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 window sill. Tension and humour have been added to the scene.

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. His work is a unique combination of the strange and the ordinary. 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,



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.



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.

a bird cage, his combinations are extraordinary as his works defy scientific and visual logic.

RESPONDING TASKS

- 1 How does Magritte baffle his viewers?
- 2 What evidence do you see of Magritte's humour and creativity?
- 3 Is his 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.)



MAKING TASK 4 — drawing

Change the viewer's perceptions of a still-life drawing. What is normal, what is reality? Add a humorous twist or the unexpected.

Student art work: **Still life**, drawing by Charlotte Weale, Year 8

Jeff KOONS

(b. 1955, American)

FORM

Sculpture

VOCABULARY

appropriation the copying of past art, changing its context and therefore meaning

contemporary of our times, recent

kitsch showy, common, almost bad taste

parody a humorous imitation or send-up of something

satire use of humour or ridicule to expose weaknesses or criticise something, often with the intent of changing an aspect of society



JEFF KOONS

View interviews with Jeff Koons about *Puppy*.

Jeff Koons attracts a wide audience by his use of everyday objects as subjects. His art works often challenge the values in our art world, relating to the nature of arts works 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 art works.



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*.



Lips 2000
oil on canvas
304.8 × 426.7 cm
© Jeff Koons

Puppy, a four-storey-high flowering sculpture of a West Highland White terrier, was installed by 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 art work. The sheer size overwhelms the audience.

Jeff Koons' 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.

Lips 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.

HISTORICAL STUDY

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' works are symbols of the deterioration of modern culture, our Postmodern 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. Koons' work also questions the whole concept of what art is.

Koons' work 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 art work 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.

Koons in his work questions the nature and influence of popular culture and its relationship to such issues as class, race, sex and identity.

RESPONDING TASKS

- 1 In what way is Koons' *Puppy* a criticism of our culture?
- 2 *Puppy* is not a one-off masterpiece. It has been built before and will be reconstructed and exhibited again. How have our understanding and acceptance of art changed from the period when the *Mona Lisa* was painted to now? How is this change a product of our present society?
- 3 Humour is often an important consideration in Post-Modern art. Can you see any instances of humour in Koons' work? Does he use **satire** or **parody**?
- 4 Given that Koons has said he wants to make art from what has previously not been considered art, suggest three words to describe Koons' subject matter.

MAKING TASK 5 — digital/sculpture

- 1 Take a photocopy of an art work 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 art work 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 or appropriation. Consider scale and materials to be used.
- 3 For homework, conduct some research on how changes in perception, and the line between reality and illusion are challenged in the virtual world created on computers. Technology has not only altered how we see life but we can 'create an alternate life' or fantasy person with an avatar.

Search online for the work of artist Cao Fei/China Tracey that was exhibited at the Venice Biennale, 2007.

Alexander SETON

(b. 1977, Australian)

FORM

Sculpture

VOCABULARY

ephemeral not lasting long, fleeting

plasticity the ability to be moulded or receive form

eBookplus

ALEXANDER SETON

- View other works by the artist.
- View an interview with the artist.

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 art works 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.

Alexander Seton's 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 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.

Alex Seton

Skill, strength, courage, health, wisdom, speed 2009

Bianca marble, resin inlay and stainless steel

dimensions variable

Image courtesy the artist and Sullivan+Strumpf

RESPONDING TASKS

- 1 Name two commonplace objects that Seton has transformed into art.
- 2 How important is Seton's choice of medium and technique to the meaning of his art?
- 3 What makes a viewer interested in his work? How do you think they would react?



Ernesto NETO

(b. 1964, Brazilian)

FORM

Installation

VOCABULARY

biomorphic having design elements based on patterns or shapes drawn from nature

site-specific an art work that is designed for a particular space

eBook *plus*

ERNESTO NETO

View an interview with the artist.



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. Amongst 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 the parents shop, except this one suspends you above the ground.

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.

Anthropodino at the Park Avenue Armory, New York 2009

The normal confines of architectural structures are transformed. The new world created of soft, pliant surfaces, taut contours and rounded appendages appears infinite, dreamy and incredibly restful.

This in itself provides an intriguing experience for the viewer as they negotiate the spaces between, but 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.

ARTIST'S PRACTICE

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. 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.

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.’

From 'Serious Fun' by Roger Atwood. *Artnews*, 26 April 2012, in reference to Neto's solo show at the Hayward Gallery, London.

RESPONDING TASKS

- 1 Which senses are involved when you visit an Ernesto Neto art work?
- 2 Analyse Neto's work in sculptural terms of mass, space, light and movement.
- 3 Explain what aspects of Neto's work provide the audience with a sense of security and serenity.
- 4 Why do you think Ernesto Neto's art has been referred to as 'a playground for adults'?
- 5 Search online for reviews of Neto's work. What can you learn from these about his art practice?

EXTENSION

- How do contemporary art works dissolve the separations between artist, work and audience? Discuss, with reference to the art of Ernesto Neto and Philip Beesley.

Philip BEESLEY

(b. 1956, British/Canadian)

FORM

Installation

VOCABULARY

interactive an art work that requires participation from the viewer

eBookplus

PHILLIP BEESLEY

View images of the artist's work.

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 fly trap. 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.

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.

These magical worlds unite 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.

Hylozoic Series: Sibyl consists of tens of thousands of lightweight digitally fabricated components fitted with microprocessors and proximity sensors that react to human presence. Any movement of air disturbs the magnetic

Hylozoic Series: Sibyl 2012
Biennale of Sydney



field thus causing a reaction. Beesley is suggesting a uniting of the natural with the artificial world.

Sargasso, another work by Beesley, was commissioned for the Luminato Festival to be exhibited in the Allen Lambert Galleries. This work was a response to the tangled masses of floating matter and debris that drift at the centre of the Atlantic. An outer canopy layer was formed from a hexagonal meshwork of acrylic and mylar palm fronds, meeting the floor at the centre of the installation. An inner canopy was suspended over the central area, an internal grotto of glasswork. Machine intelligence embedded in the structure triggered breathing and swallowing motions, accompanied by intermittent and faint recorded voices.

RESPONDING TASKS

- 1 State two ways in which Beesley's work is interactive, that is, requiring participation from the viewer.
- 2 How does the interactive installation shown on page 199 suggest both nature and technology?
- 3 Explain how it 'plays' with what we believe is real.
- 4 Assess how advances in technology have provided artists, such as 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. How has he gone beyond these?
- 6 Why do you think the audience approaches his work with curiosity and a reluctance to leave it? (At the Biennale, queues were long as each group of viewers were given an allocated time to view it.)

REFLECTION

Think about how your appreciation and understanding of art deepens as you analyse artists' methods and place works within their historical and cultural contexts. In what ways do artists refer to past art works or conventions within the still-life tradition to add to the meaning of their art works? 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.

COLOUR AND LIGHT

Colour and light are excellent subjects through which to explore surface, spaces, patterns, rhythm and forms. Organisation and arrangement become major concerns, with meaning often being strengthened through the use of text (words). 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, spiritual symbolism and critical theories of art can also be investigated.



Olafur Eliasson

One-way colour tunnel 2007

stainless steel, colour-effect acrylic, acrylic mirrors, paint
256 × 180 × 1050 cm

Installation view at Take your time: Olafur Eliasson, San Francisco Museum of Modern Art, San Francisco, CA, USA, 2007

Photographer: Ian Reeves, Courtesy of the San Francisco Museum of Modern Art
Courtesy of Collection of the Art Supporting Foundation to the San Francisco Museum of Modern Art, CA, USA

© 2007 Olafur Eliasson

FEATURED ARTISTS

UNIT 1 Colour

Paul GAUGUIN
Vincent van GOGH
Nyapanyapa YUNUPINGU
Grace COSSINGTON SMITH
Aida TOMESCU
Michael BERRY
Matthew JOHNSON
Mavis NGALLAMETTA

Student artists

UNIT 2 Light

Claude MONET
Michelangelo CARAVAGGIO
Anish KAPOOR
James TURRELL
Olafur ELIASSON

Student artists

UNIT 3 Text

Rosalie GASCOIGNE
Imants TILLERS
Jean-Michel BASQUIAT
Michael LINDEMAN

Student artist

COLOUR

We can study the theories of colour, look at the colour wheel to discover colours that clash or have an instant impact (e.g. 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 a painting. 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. Without colour, working with white on white or shades of black, the surface becomes all important.

GETTING STARTED

Write a list of all the shades of blue you can think of; for example sky blue, sapphire blue (think of names of flowers or gemstones). Now do the same for one other colour.

MAKING TASK 1 — painting

Create a painting where your emphasis is on colour. Stay away from realistic colours. Be imaginative; for example, experiment with a tree that has orange branches and purple leaves, if you wish. 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.

PROCESS

STEP 1 Draw an area in your playground, backyard or local park.

Consider a background, foreground and interesting placement (composition) so that you do not have a big tree or pathway right in the middle of your page. Add more detail and shading in the foreground (area at the front).

STEP 2 Adapt this drawing as a plan for a painting. You may want to enlarge it. Outline in blue paint with a fine brush the main areas of landscape, simplifying the shapes.

STEP 3 Improvise and paint the areas using large, expressive brushstrokes, practising blending colour within each area. Be inspired by the brushwork and colours of Gauguin and van Gogh.

STEP 4 Think of the mood you are trying to communicate and decide on a title for your painting.

STEP 5 Be imaginative and bold in approach, perhaps using 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 lime greens, lemons, purples, pinks and tangerines even within areas that should be in the distance. Look also at how Vlaminck (page 156) uses bright, unrealistic colours. You could also research the paintings of Edvard Munch.

STEP 6 As you shape your art work, 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 art work.

STEP 7 Mount your work ready for display, choosing a mount colour that is not dominant in your work but rather plays a minor role so that your mount will not overpower your painting or blend too easily with it.

STEP 8 Write a self-reflection of your learning process. Ask yourself if you created exciting colour combinations, 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.



Student art work:
Painting by Emily Winterbotham, Year 7

Paul GAUGUIN

[1848–1903, French]

FORM

Painting

VOCABULARY

foreground area at the front of the painting, closest to the viewer
Post-Impressionism 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.

representational lifelike, realistic

eBookplus

PAUL GAUGUIN

View the complete works of the artist.

Gauguin began his career as an Impressionist but increasingly abandoned **representational** art to pursue expressiveness through colour alone. His brushstrokes, however, retain the expressive painting techniques of broken colour developed by the Impressionists. Gauguin is termed a **Post-Impressionist**, along with Cezanne and van Gogh, his work influencing many artists to follow, including Matisse, Vlaminck and the other Fauve artists.

Gauguin was intrigued by the brilliant colours and sensual delights of a tropical landscape. His art was a way of communicating his experiences. Buildings, animals and people become secondary to the lushness of colour.

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 Gauguin uses — not only in his paintings of Tahiti but also in those created on his return trips to France. At first glance, his colours seem unnatural but it is more the use of coloured



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

outlines and simplification of the shapes that 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. Gauguin painted his ideal world, a relaxed primitive culture using strong visual effects with colour.

In this painting, 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 Gauguin creates a riot of colour and exciting textural, layered paint throughout the whole painting.

HISTORICAL STUDY

Gauguin began painting when he was 35, exhibiting with the Impressionists. 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 a primitive community living a natural and unhurried life. In 1888 Gauguin returned to France and met and painted with 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.

Gauguin left for Tahiti in 1891, seeking the tropics as an emotional release and inspiration for his art. Although he periodically returned to France he continued to be interested in exotic, primitive and non-European cultures. His art is a synthesis of these wide interests and experiences. We can find evidence of direct adaptation of compositions from other art works, such as Japanese prints, which he fused into his unique style. These aspects of his paintings were a great influence on Modern art.

RESPONDING TASKS

- 1 Reflect upon Gauguin's art works and imagine yourself sitting in one of these landscapes. How would you feel?
- 2 Describe Gauguin's unique interpretation of the landscape with reference to colour, line, texture, space, manipulation and application of paint.
- 3 In what style did Gauguin first paint?

EXTENSION

- Do you think 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. Would this mean that Gauguin's paintings are not radical or shocking to modern-day tastes? Why therefore is it important to consider art works within the context of their culture and history?
- Write an analytical essay, analysing the methods and approaches of two artists who focus on colour as a means of expression.

Vincent van GOGH

(1853–1890, Dutch)

FORM

Painting

VOCABULARY

vermilion a brilliant scarlet red



VINCENT VAN GOGH

View the complete works of the artist.

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. His art is one of intensity and energy.

The Red Vineyard at Arles was painted during the time he spent painting in the fields with Gauguin in Arles, France. Both took their easels outside and spontaneously recorded their responses to the landscape. 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 with which Gauguin was experimenting at the time. 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 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 Gauguin, 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 this painting of 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 van Gogh can



The Red Vineyard at Arles 1888
oil on canvas
75 × 93 cm
Pushkin Museum, Moscow, Russia

be easily traced through the colours in his paintings. Van Gogh was a deeply religious man who saw nature as the handiwork of God. In happier moods, his 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 cyprus 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, 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.

RESPONDING TASKS

- 1 Write a sentence evaluating van Gogh's use of the following art elements: colour, movement, line, texture.
- 2 Conduct an internet search for other van Gogh paintings. You could choose to search for his self-portraits, for example. Write your interpretation and analysis of one of these.
- 3 Through van Gogh's paintings and his use of colour we gain insights into his emotions. Analyse two of his paintings to show his varying moods and viewpoint towards what he saw and how he expressed it.

MAKING TASK 2 — abstract painting

Create an abstract composition with layering of the surface and linear rhythms. You may wish to paint while listening to a piece of classical music so that your lines and layers of colour respond to different sections of the orchestra. Alternatively, consider a particular type of dance so that your colours correspond to different movements or paces within the dance. Collage could also be included to enhance the surface texture. For inspiration, research Roy de Maistre online using the keywords 'rhythmic composition in yellow green minor' and '1919' and 'Kandinsky improvisations'.

Use the link in your eBookPLUS to complete a self-reflection sheet on your process and work upon completion.

eBookplus



Student art work:
mixed media on canvas by
Lily Owens, Year 9



Student art work:
acrylic and ink on canvas by
Courtney James, Year 9

MAKING TASK 3 — digital media

Take a series of photographs concentrating on coloured, textured or patterned surfaces of buildings. Try to concentrate on only one colour scheme or gradually going from one colour to another; for example, yellow through orange to red. Present the series as a slide show.

MAKING TASK 4 — sculpture

Explore the world as a source of materials for sculpture by transforming a found object (ready-made) such as a lamp, toaster, bottle or box by glueing on one type of natural object, such as twigs, seeds or bark. Spray paint your sculpture in one colour to unify it and complete its transformation.

Nyapanyapa YUNUPINGU

(b. circa 1945, Australian/Indigenous)

FORM

Painting

VOCABULARY

crosshatched shaded with two or more intersecting series of parallel lines

ochre natural earths, ranging in colour from pale yellow to orange and red, and used as pigments

eBookplus

NYAPANYAPA YUNUPINGU

View other works by the artist.

Nyapanyapa works 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. However, her works created after 2009 have shown a subtle change. She has mainly restricted her colour scheme to consist of a dark background with a fine tracery of white lines on top to form an intricately textured surface. These works have a lightness and energy to them. She creates a pulsating rhythm from her free flowing **crosshatched** lines. 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 does she paint clan designs. Unlike traditional Arnhem Land paintings on bark she does not create segments of a narrative; rather it is one story or scene that relates to her own experiences, in a rectangular frame. When we look at *White Painting #2* we are reminded of grass swaying in the breeze, a topographical landscape, or currents created by ocean tides. Equally it could represent the movement and strength of the spirits. She works spontaneously and in a way that is radical for a north-east Arnhem Land artist.

RESPONDING TASKS

- 1 What are you reminded of when you look at *White Painting #2*?
- 2 When we limit the use of colour, which of the art elements becomes more important?
- 3 Research a traditional Arnhem Land bark painting and compare it with *White Painting #2*. A possible artist to research is Wandjuk Marika.
- 4 Discuss similarities and differences in the work of this artist and either Emily Kame Kngwarreye or Kathleen Petyarre. You could record these in a Venn diagram.



Nyapanyapa Yunupingu
15. *White Painting #2* 2009
natural earth pigments on bark
162 × 56 cm
3579R
Courtesy of the artist and
Roslyn Oxley9 Gallery

MAKING TASK 5 — mural

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.

Student art works: white on white mural by (clockwise) Lily Owens, Annie Kilbane, Rosie Johns and Jordyn Deans, Year 10



MAKING TASK 6 — sculpture

Begin a concept for a sculptural work by collecting 20 recyclable items of the same colour. Consider found objects such as buttons, pasta, twigs, feathers, polystyrene or bottle tops glued together or arranged in a format. You could also immerse found objects in paper cups and fill with plaster. Look at the work of Grace Cossington Smith that follows to see how many shades of one colour are possible and how she creates a vibrating surface.

For your assemblage sculpture, you could consider concentrating on one theme such as:

- Machine Age — grid, geometry, repetition, fractals
- Fragile Nature — growth hanging, floating structures, organisms

To help you, conduct an internet search to research Peter Robinson *Snow Ball Time* 2008 (exhibited in the 2012 Sydney Biennale) and look up examples of sculptures by Kathy Temin.

Kathy Temin is an Australian contemporary artist who uses unconventional techniques and materials such as fake fur and foam in large-scale installations. Her works are generally either black or white, relying on the texture of the fabrics used, the repetition of shapes and the close positioning of shapes. She uses low-grade, non-art materials that remind us of childhood. Several of her works suggest a forest of trees in a children's fantasy world. We feel like Alice in Wonderland as we try to pass between the 'trees'. Although at first glance her work is fluffy and fun to explore, it has a more serious side relating to her Jewish cultural heritage and interest in pop-cultural icons.



Student art work: detail of a found object hanging sculpture by Emily Wright, Year 10

Grace COSSINGTON SMITH

(1892–1984, Australian)

FORM

Painting

VOCABULARY

scintillating twinkling, sparkling or flashing

eBook plus

GRACE COSSINGTON SMITH

View other works by the artist.

Grace Cossington Smith paints using small square brushstrokes of vibrant colour. Note how she uses cool colours such as blue and green to create shadows in *Interior in yellow* on page 212. 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 art work. 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.

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



The subject 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. Her 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 Cossington Smith painted of this subject, which suggests that, like Monet's series of haystacks (see page 222), it was the colour and light that were the main focus. This particular art work has two dates as she fell and broke her hip during its creation, returning to finish it two years after she began.

RESPONDING TASKS

- 1 Look at a section of *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*, *golden yellow* etc.

- 2 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 it in your own simplified version based on her original.
- 3 'Cossington Smith was a painter of colour and light.' Interpret this statement with reference to her work.
- 4 What do you learn about Grace Cossington Smith's daily life from this painting? How does this bedroom differ from your own? What is missing? What does her painting tell you of life in Australia in the 1960s?

Aida TOMESCU

(b. 1955, Romanian/Australian)

FORM

Painting

VOCABULARY

resonate ring or resound

eBook *plus*

AIDA TOMESCU

View other works by the artist.

Aida Tomescu works with colour and the painted surface. It is the vibrancy, richness and transparency of the colour that first attracts the viewer, then we delve into the innumerable layers of paint and the scraping 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



Aida Tomescu
Milky Way 2012
mixed media on linen
183 × 153 cm
Image courtesy the artist and
Liverpool Street Gallery
Photographer: Jenni Carter



Aida Tomescu
Hofstadt III 2011
mixed media on paper
120 × 82 cm
Image courtesy of the artist and
Liverpool Street Gallery
Photographer: Jenni Carter

of rhythm develops across the surface. While her paintings communicate a feeling of movement, there is also a silence, a mood of meditation and renewal. Although her works are powerful from a distance, and even overpowering when seen together in an exhibition, they **resonate** best when viewed alone and relatively close so that the viewer can lose themselves within the meanderings, layers and depth of the surface itself and the radiance of the colour.

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. Tomescu's masses of colour seem to float in space. The colour of each painting is formed and found from continuous building up and erasure. The paint becomes a presence, dictating the structure of the work. There is an intimacy to her works, 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.

RESPONDING TASKS

- 1 Analyse one of Tomescu's works with reference to mass, line and colour.
- 2 Describe and interpret the rich surfaces of her paintings. Do they remind you of anything?
- 3 How are her works a blend between painting and drawing?

EXTENSION

Research the work of Mark Rothko, an Abstract Expressionist working in America in the 1950s and 1960s. What similarities in the use of colour and mood can you see? How is Tomescu's work different?

Michael BERRY

(b. 1951, Australian)

FORM

Painting

VOCABULARY

luminous giving off or reflecting light
voids empty spaces

eBook *plus*

MICHAEL BERRY

Visit the artist's website.



Michael Berry
Out of the blue 2006
acrylic on canvas
122 × 153 cm
Courtesy of the artist

Michael Berry's canvases combine high contrast tone, **luminous** colours, a rhythmic movement and a hint of spiritualism. They are spatial teasers, drawing the viewer into the **voids** beyond the playful lines and vibrant colours that dance across the surface. They communicate on a sensual as well as an intellectual level.

Originally a scientist, Michael Berry taught dance and drama and produced radio plays for community radio. These life experiences have informed his approach to painting. His works explore relationships between things, and provide a degree of theatricality, each painting suggesting a different mood or atmosphere yet each communicating his unique sense of energy.

RESPONDING TASKS



Use the **Kandinsky** weblink in your eBookPLUS to view works by Kandinsky. How has Berry been influenced by him? Which art works of each artist show the most similarities? In what ways are these similarities evident?

MAKING TASK 7 — painting

Practise your tonal painting skills and blending of colour by reproducing a section of Michael Berry's painting.

Matthew JOHNSON

(b. 1963, Australian)

FORM

Painting

VOCABULARY

iridescent showing changing rainbow colours
optics relating to how the eye sees

eBookplus

MATTHEW JOHNSON

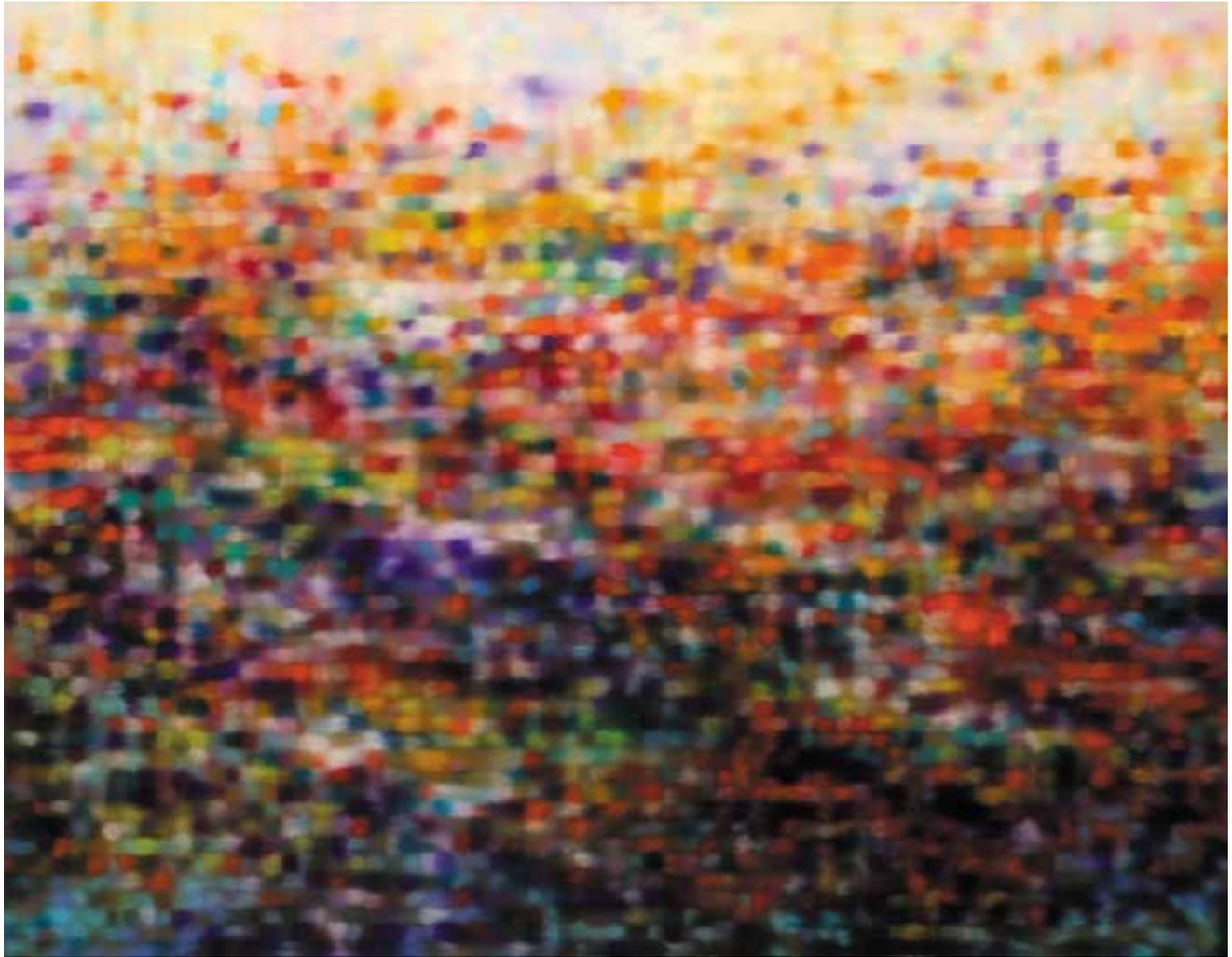
Read an interview with the artist about his recent works.

Matthew Johnson's paintings are essentially abstract and involve shimmering surfaces of colour, drawing the viewer into a mesmerising visual experience. He has developed his own unique visual language based on the articulation of coloured shapes, either circles or squares, in intricate layers and relationships.

Although at times we are reminded of a hazy landscape or seascape at sunset, the focus of his work is not on a subject but the surface of the painting and the **optics** of colour. His work appeals on various levels: the sheer visual pleasure of his combinations of colour is immediate and his sense of space challenges our perceptions. Johnson has a strong affinity with the painted surface, clearly revelling in the paint medium, using it with conviction and originality.

ARTIST'S PRACTICE

Johnson works in a methodical way, first using pencil to draw grids on his canvas, each little square later to be filled in with a round dab of paint and overlapping squarish dabs may come later. These orbs or dashes of colour have grown smaller and appear more randomly placed as his work has progressed, creating a vibrancy and sense of movement. He has a deep concern for light and its effects on colour. Thus his concentration on colour and light requires



a methodical, scientific approach towards his painting process. He uses the **iridescent** pigment iriodin (made from sand) to add the enticing glow to his surfaces. He works within a wide colour range from vibrant, deep violets to bleached, misty lilacs. He is interested in the moods as well as the optical effects created by different combinations of colour.

Matthew Johnson
Afterlight II 2005
oil on linen
140 × 200 cm
Courtesy of the artist and
Olsen Irwin Gallery

RESPONDING TASKS

- 1 How does Johnson use colour to create textural surfaces?
- 2 Johnson's paintings have been called investigations of space, colour, light, movement and the sense of touch (tactility). Conduct an internet search to find another example of his work and explain how it reflects this statement. Try Tim Olsen Gallery.

EXTENSION

Analyse the similarities in approach or technique between Johnson and Monet (see page 221) or a mosaic from Hagia Sophia, Istanbul (see page 220). Consider the technology and science of colour and light known at the time, the viewpoint of the artist and the purpose of the art works.

Mavis NGALLAMETTA

(b. 1944, Australian/Indigenous)

FORM

Painting

VOCABULARY

Modernism an art movement of the twentieth century characterised by a break from art traditions

pandanus a palm-like tree

eBookplus

MAVIS NGALLAMETTA

- View other works by the artist.
- Watch a video interview with the artist.

Mavis Ngallametta is the leading elder of the women painters and weavers at the Wik Art Centre in Aurukun. 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 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.

Ngallametta's paintings are her response to where she lives, the coastal country of Ikalath, near Aurukun in far north-eastern Cape York. Her paintings are her expression of the landscape of red and white ochre cliffs and



Mavis Ngallametta
Ikalath #6 2012
ochres and charcoal with acrylic
binder on linen
276 × 195 cm
Courtesy of the artist and
Martin Browne Contemporary

the water with its shimmering colour and reflections. Her paintings 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 this painting there are obviously areas of land and water and on closer inspection we can see birds and flowers.

ARTIST'S PRACTICE

Ngallametta's paintings are not a literal translation of what she sees but more her innate connection with the place and the sum of her experiences, such as going by boat to a place called Ikalath to collect nets along the beach. It is an area of red and white cliffs. In her work the white represents the sand and red is the sunset. She still uses some ochre to paint with, preparing it in the traditional way but she has added acrylic colours as well. 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 her colours are very much a part of her art-making process, they are also closely tied to particular places.

RESPONDING TASKS

- 1 Describe Ngallametta's painting *Ikalath #6*. Focus on the colours she uses and their application to create patterning.
- 2 How is colour used symbolically? Explain what each colour represents.
- 3 In what ways is Ngallametta's art a continuation of her culture? What is her viewpoint when creating art?

EXTENSION

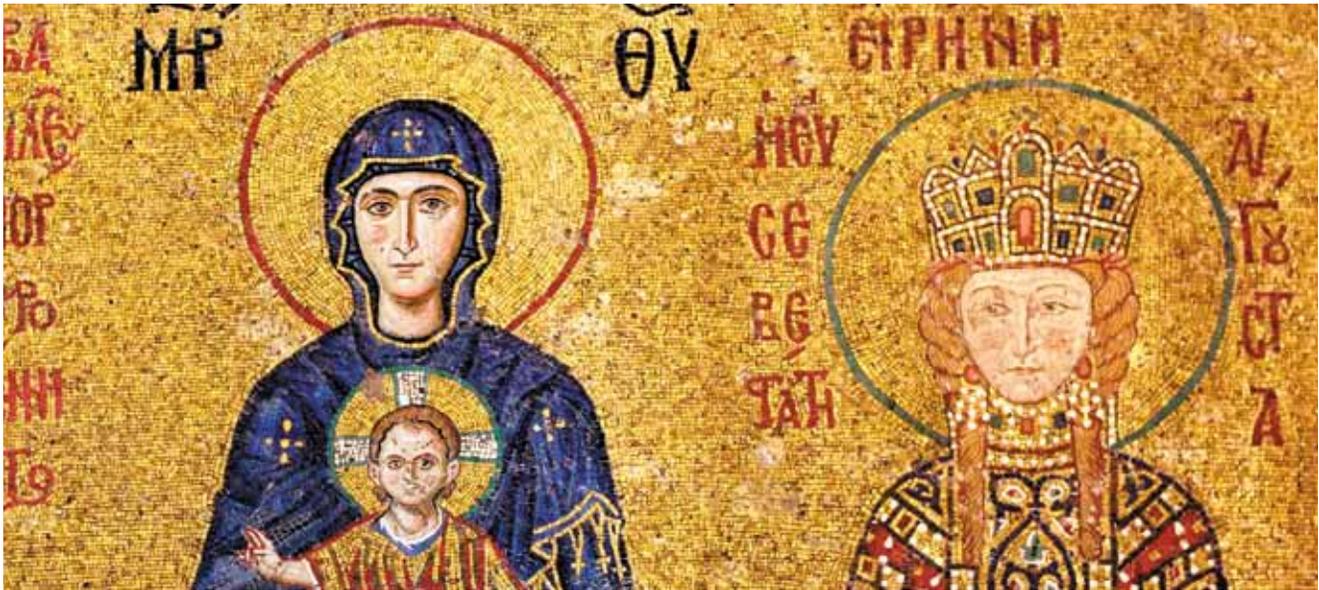
Create a slide presentation using PowerPoint or Prezi based on at least four **Modernist** artists who have a strong sense of colour: for example, van Gogh, Gauguin, Seurat, Kirchner, Matisse, Vlaminck, Derain, Kandinsky and Rothko. Write a paragraph or dot points on each artist as part of your slide presentation and include at least two art works for each artist. Your finished slideshow could be presented to the class, shared on a class Twitter account or shared on your school portal. If you would like to explain your slide presentation, use Jing to video your presentation so it can be shared with other classes.

BYZANTINE MOSAICS

Mosaics (tiles set in mortar and decorated with images of birds, animals and people) have been used as elaborate flooring throughout history, from Early Babylon, to Greece, to Pompeii in Italy and Ephesus in Turkey. But it was the Christians who elevated this medium to the walls of churches, using rich gold and jewel-like colours to communicate religious stories and their values and beliefs. With the decline of the Roman Empire, a split occurred, with Rome becoming the capital of the West and Byzantium the capital of the East.

Some of the most colourful mosaics are to be found in San Vitale, Ravenna, in particular those depicting the sixth-century Byzantine Emperor Justinian and his wife Empress Theodora. Ignoring the earlier naturalistic Roman art, these mosaics have front-on figures with decorative touches and only a flat background so that they appear timeless.

The church of Hagia Sophia, Istanbul (previously called Constantinople), built in Justinian's time but decorated from the ninth century, has vibrantly coloured, stylised portraits of the Comnenus emperors. Mosaics depicted the Virgin Mary, Jesus, saints, emperors and empresses as well as geometric



Detail from Byzantine mosaic, Hagia Sophia, Istanbul

motifs and crosses on gold backgrounds. It is interesting that in Byzantine art, the religious is combined with the imperial. This is in part due to the pious nature of the upper Byzantine society but also the wealth of the empire was in the hands of the church and the imperial office, giving them the greatest opportunity to commission artistic projects.

The Hagia Sophia is a domed basilica — a Christian church, with an oblong hall and double colonnade and apse (semi-circular area). The church consists of an inner nave (central aisle) flanked by an aisle and gallery on the sides. Its entrances consist of cross-vaulted bays. The curved surfaces were particularly suited to mosaics.

Glass tesserae (called *smarti*), manufactured in northern Italy, were mainly used for Byzantine mosaics. Small pieces were cut from sheets of coloured glass and had a rough texture caused by tiny air bubbles. These were backed with reflective gold leaf. Those mosaics created from the eleventh to the thirteenth century have greater detail, and thus realism, through the use of smaller tiles.

The outstanding feature of all the mosaics from this church, however, is the glittering gold used for the backgrounds. Because the tiles themselves are laid slightly unevenly in the mortar and are often on curved surfaces such as ceiling vaults, the effect when a viewer moves within the church is one of dazzling gold vibrations and reflections of tiny touches of colour. The Hagia Sophia (Santa Sophia as it was originally called) was converted into a mosque but is now a museum.

RESPONDING TASKS

- 1 Gothic stained-glass windows were designed to glorify God by creating a heavenly atmosphere within cathedrals. What do you think was the purpose of Byzantine mosaics?
- 2 Gold has traditionally been used to indicate royalty and religious beings. Why do you think gold is used as a symbol of importance?
- 3 Colour is often used symbolically; for example, the Virgin Mary is always dressed in blue robes. Can you think of another colour and its symbolic meaning?
- 4 Compare a Byzantine mosaic with the paintings of Matthew Johnson (page 216).

UNIT 2

LIGHT

Light is basic 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 technology and special architectural devices to create innovative experiences in light for the audience.

GETTING STARTED

For homework, place an object that contains some areas of shiny metal or glass alongside a light source such as a lamp or candle. Take a photograph then develop this image as a drawing.

MAKING TASK 1 — digital media

Create a stop motion animation by taking photographs of the changing effect of sunlight on an object or space over time. Alternatively, create a slide show by taking photographs of the same building (or beach) over a week during different times of the day and weather conditions. (Don't forget to get up early and include a sunrise.)

MAKING TASK 2 — photography

Take a series of photographs that play with light and reflection. Line up three rows of glasses (9 or 12 glasses) on a piece of mirror or reflective surface (even the kitchen sink). Try a mirror behind as well to multiply the reflections (see the work of Yayoi Kusama, pages 247–50). Add a light source (photography lamp if possible). Manipulate the images in Photoshop or a similar application to create different effects.

Claude MONET

(1840–1926, French)

FORM

Painting

VOCABULARY

en plein-air painted out of doors, directly from nature

Impressionism a modern art movement concerned with depicting light on a surface

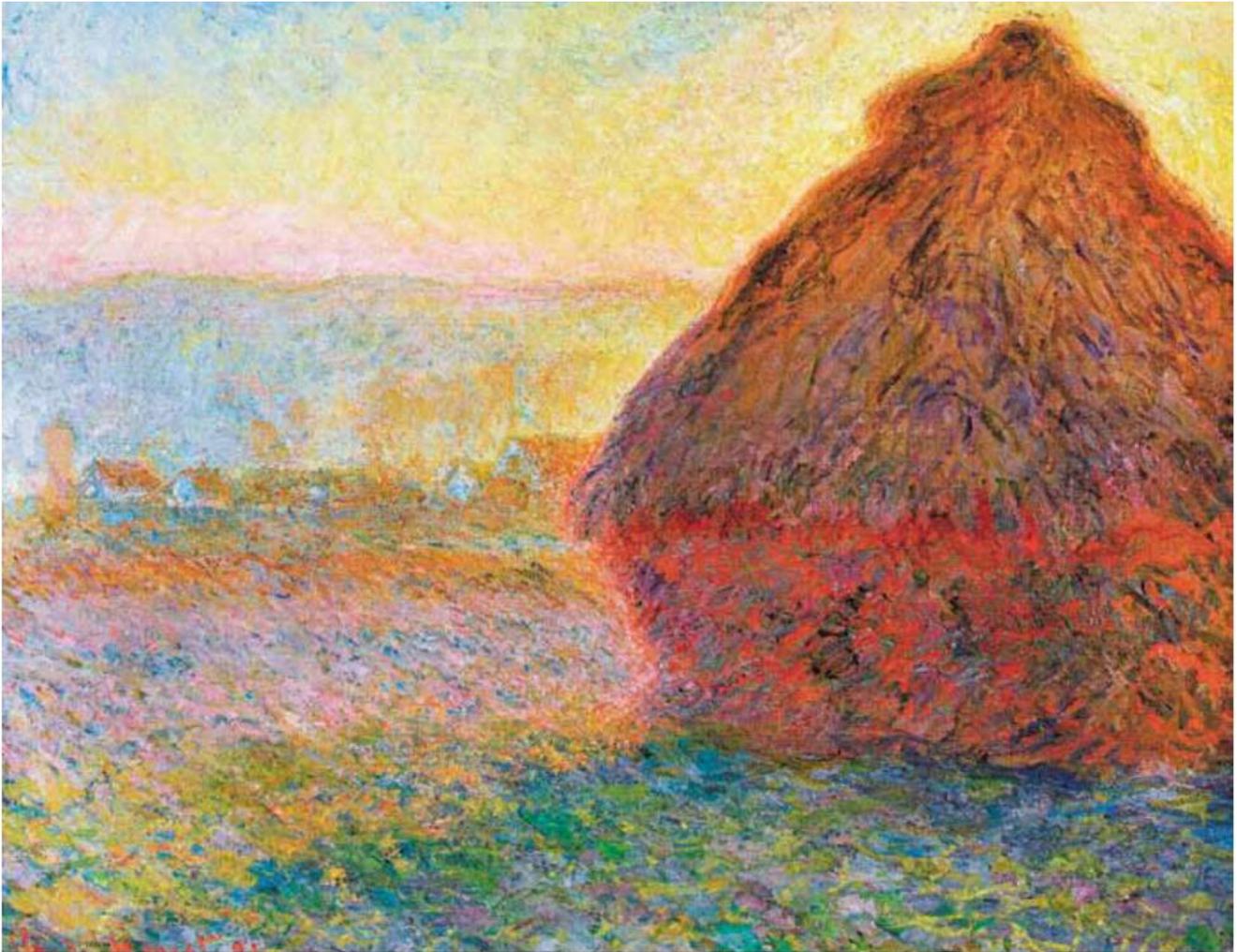
spontaneous acting impulsively based on emotion rather than on careful thought or planning

eBook plus

CLAUDE MONET

View images of Monet's *Haystacks* series.

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.



Grainstack (Sunset) 1891

oil on canvas
73.3 × 92.7 cm

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.

HISTORICAL STUDY

Claude Monet was an important member of the **Impressionist** movement. Impressionism 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. 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 art works) 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 art works were considered higher art than still lifes or landscapes. As these conventions were relaxed, artists were able to paint a wider range of subject matter.

Other Impressionists included Manet, Renoir, Sisley, Pissarro and Degas.

RESPONDING TASKS

- 1 Describe Monet's method of applying paint.
- 2 How did new technology and social changes of the time alter the way artists worked?
- 3 What were the main aims or characteristics of the Impressionists?
- 4 Do you think the Impressionists influenced the values and attitudes of their audience? In what ways?
- 5 Write your own analysis of one of Monet's paintings, considering the viewpoint of the artist.

Michelangelo CARAVAGGIO

(1573–1610, Italian)

FORM

Painting

VOCABULARY

Baroque a seventeenth-century European art movement which used emotional effects, dramatic light and shade, and turbulent composition

eBook *plus*

MICHELANGELO CARVAGGIO

View other works by the artist.

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 an important moment when Jesus is being lifted down from the cross.

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.



The Entombment of Christ 1602–1603
oil on canvas
300 × 203 cm

RESPONDING TASKS

- 1 Explain what the main direction is and how Caravaggio has managed to contain the movement within the frame (how he has achieved balance).
- 2 How does Caravaggio draw the viewer into the scene?
- 3 Explain Caravaggio's use of strong tonal contrast (often termed *chiaroscuro*).
- 4 What does the overlapping of figures create in this work?
- 5 Write a paragraph as your response and interpretation to the use of light in this art work.
- 6 What is Caravaggio's attitude or viewpoint towards representing a religious story? How is his art linked to his cultural, social and historical experiences (in particular, country and religion)?

MAKING TASK 3 — video

Use lit candles innovatively to suggest spirituality or fear in a short video of 1–2 minutes.

(Research the work of Valamanesh as inspiration.)

Anish KAPOOR

[b. 1954, British]

FORM

Sculpture/
installation

VOCABULARY

biomorphic having design elements based on patterns or shapes drawn from nature

eBook *plus*

ANISH KAPOOR

- View images and video of *Cloud Gate* on the artist's website.
- View other works by the artist.

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. Kapoor's works are unsettling yet beautiful. They involve space yet do not intrude on it, challenging our perceptions of the cultural environment. 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 Kapoor). These richly coloured works were inspired by Kapoor's early upbringing in India and its spice markets. Kapoor confuses our senses and alters our ways of seeing.

Cloud gate 1 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. *The Orbit*, designed for the London 2012 Olympics, became an icon in itself, due to its prominence to all who visited the Olympics or saw the opening or closing ceremonies on TV.

Cloud gate 1 2004–2006

stainless steel

10 × 13 × 20 m

Millennium Park, Chicago, Illinois



The Orbit (right) 2012

London Olympics



Turning the World Upside Down

2011

stainless steel

220 × 770 × 300 cm

Kensington Gardens, London

RESPONDING TASKS

- 1 'Kapoor confuses the real with the imagined.' How do you interpret this statement with regard to *Cloud gate 1*?
- 2 What type of shape does Kapoor favour?
- 3 What is your response to Anish Kapoor's inclusion in this chapter on colour and light?
- 4 Consider how a viewer of 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 *Cloud gate 1* and *Orbit*.
- 5 Why is *Orbit* a suitable sculpture for an Olympic stadium?
- 6 What do you think is the purpose of Kapoor's work?
- 7 Why is scale an important consideration in his work?

EXTENSION

Write an analysis of *Turning the World Upside Down*, referring to the artist's use of form, shape, scale and materials. How does this work alter the viewer's way of seeing?

FORM

Installation

VOCABULARY

ethereal ghostly or intangible
subterranean underground
tactile appealing to the sense of touch



JAMES TURRELL

- View images of the artist's work.
- View the artist's *Within without* work.

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 spaces for the viewer to observe the sky or a coloured space in a controlled way. Being in a 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, 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 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.

Turrell's *Within Without* 2010 is 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*.

Within Without is a partly **subterranean** installation that involves space, shape and light. The viewer enters via a long sloping walkway into a large pyramid with red-ochre interior walls. A central rounded mound (an Indian *stupa* structure) is in the centre of water. Within the *stupa* is the viewing chamber, a simple shape open to the sky.

RESPONDING TASKS

- 1 How is Turrell's work a synthesis of light, colour and space?
- 2 How is his work a link between architecture, science and painting?
- 3 Find an example of his work (e.g. *Air Mass* 1993, *Roden Crater* or *Wide out* 1998, *Between that seen* 1991 or *Bridget's Bardo — The Wolfsburg Project* 2009/10) and compare the viewer's experience to that of Kapoor's *Cloud gate 1*.

EXTENSION

- 1 Research Don Flavin (1933–1996) who created light sculptures. What did he use to create his art works and how are they a reflection of the 1960s? Look up his works *Monument for V. Tatlin 1* 1964 or *Untitled (in honour of Harold Joachim)* 3 1977.
- 2 Research Jonathon Jones' use of fluorescent tube lights in his art works to communicate meaning.

FORM

Installation

VOCABULARY

retina the coating on the back of the eyeball which receives the image of what you see

eBook plus

OLAFUR ELIASSON

- Visit the artist's website.
- View a presentation by the artist about his work.



Olafur Eliasson

One-way colour tunnel 2007

stainless steel, colour-effect acrylic, acrylic mirrors, paint
256 × 180 × 1050 cm

Installation view at Take your time: Olafur Eliasson, San Francisco Museum of Modern Art, San Francisco, CA, USA, 2007

Photographer: Ian Reeves, Courtesy of the San Francisco Museum of Modern Art
Courtesy of Collection of the Art Supporting Foundation to the San Francisco Museum of Modern Art, CA, USA

© 2007 Olafur Eliasson

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. 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.

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 *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.

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). 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.

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.

RESPONDING TASKS

- 1 How do you think you would feel walking through *One-way colour tunnel*?
- 2 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?
- 3 How is the role of the audience changing with contemporary art such as *One-way colour tunnel*?

EXTENSION

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 works?

TEXT

In art works, text refers to writing, parts of words, individual letters and/or numbers. Text may be added purely for interest as a structural device, such as a word repeated over and over creating a patterned surface. Alternatively, it may be added to communicate the meaning of the art work in a more obvious way. Text can come from various sources, such as pages of newsprint, stencil overlays or the artist's own handwriting.

GETTING STARTED

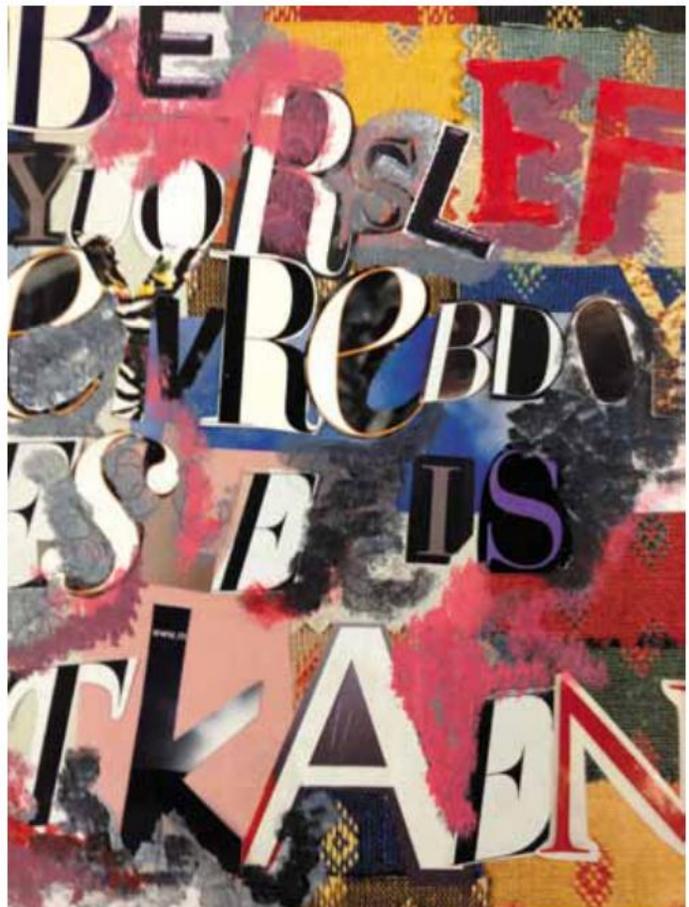
Examine the fonts on your computer. Choose three and write down what time period/type of graphic work they might suit and the mood they suggest. For example, (1) a book on eighteenth-century French chocolate makers — elegance, (2) a poster for a current band — exciting, (3) a new logo for the Australian army — strength.

MAKING TASK 1 — mixed media

An important role of an artist is to make a difference by inspiring people to think, feel and act. Artists make choices in order to communicate these intentions.

Create a painted art work with a message, using a grid as a formalising element where text helps to communicate the art work's meaning. Consider experimenting with using the surface of different media, scratching into your paint, or adding collage and then painting over. For example, you may wish to work with discarded cardboard packaging for your letters and words (thus making a comment on consumerism and sustainability). Consider varying the size or direction of your lettering or even showing only sections of the words to help add intrigue and draw the audience into the art work.

You may have a concern or issue which you want to communicate such as: destruction, identity, immersion, support, ambiguity, logic, beauty, structures, or philosophical sayings.



Student art work:
mixed media by Jordyn Deans, Year 9

Alternatively, you could include personal, life-affirming lines such as *be yourself, there is no one better qualified*; lines from a poem; or philosophical sayings on wisdom and insight such as the following:

- 'I can, therefore I am.' Simone Weil
- 'We are shaped by our thoughts; we become what we think.' Buddha
- 'The ideals that have lighted my way have been Kindness, Beauty and Truth.' Albert Einstein
- 'There are people who have money and people who are rich.' Coco Chanel
- 'Creative people are never bored people.' Osho
- 'If you can't change your fate, change your attitude.' Amy Tan
- 'Strength lies in differences, not in similarities.' Stephen Covey
- 'Receptive people, sensitive people, are imaginative people.' Osho

When deciding on the type of lettering to use, conduct an internet search for 'alphabet letters template'.

EXTENSION

Write a short story or play to express in another form the meaning you have created in your art work.

Alternatively, build on this short list of artists who use text in their art.

- *Kurt Schwitters* (1887–1948, Prussian): Used collage involving humble materials such as postage stamps, tram tickets, newspaper clippings and confectionery wrappers in an art movement known as Dada. This movement emphasised concept and process over the product.
- *Roy Lichtenstein* (1923–1997, American): Used text in a comic strip speech bubble format to add humour and popular culture references.
- *Barbara Kruger* (b. 1945, American): Uses text in her art works to challenge views in society and confront issues such as feminism. The purpose of her text is to erode our passivity and unthinking acceptance of social norms. Her work references advertising and posters. Her work often poses questions regarding identity, for example, 'I shop therefore I am'.
- *Jenny Holzer* (b. 1950, American): Her art is usually displayed in public places such as Times Square, New York, and will utilise modern sign technology such as LED (light emitting diode) screens. She uses words to convey her concerns, for example, 'Protect me from what I want'.
- *Shirin Neshat* (b. 1957, Iranian. Lives and works in New York): Includes Farsi text on the revealed areas of Muslim women's skin. She uses text to communicate issues related to feminism, the role of the Muslim woman and multiculturalism.
- *James Powditch* (b. 1966, Australian) : Uses collage and found objects.
- *Jasper Knight* (b. 1978, Australian): See pages 137, 167.
- Anthony Bennett (b. 1966, Australian): See page 82.

Look also at Brook Andrew's use of text in his work outside the MCA Sydney (see page 253) and the works on the pages that follow.

Rosalie GASCOIGNE

[1917–1999, New Zealander/Australian]

FORM

Assemblage

VOCABULARY

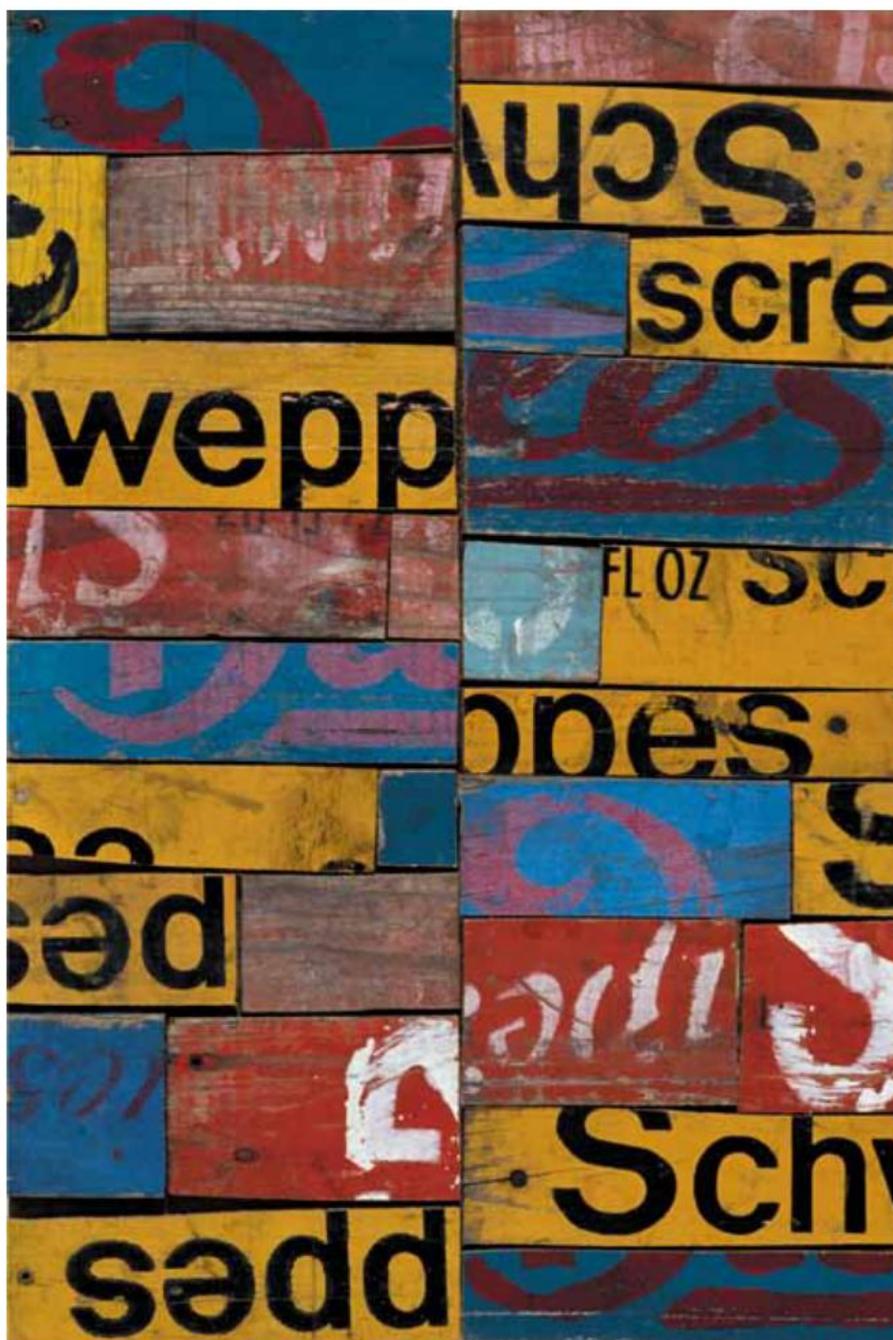
sustainability the capacity to operate perpetually, by avoiding adverse effects on the natural environment and depletion of natural resources

eBookplus

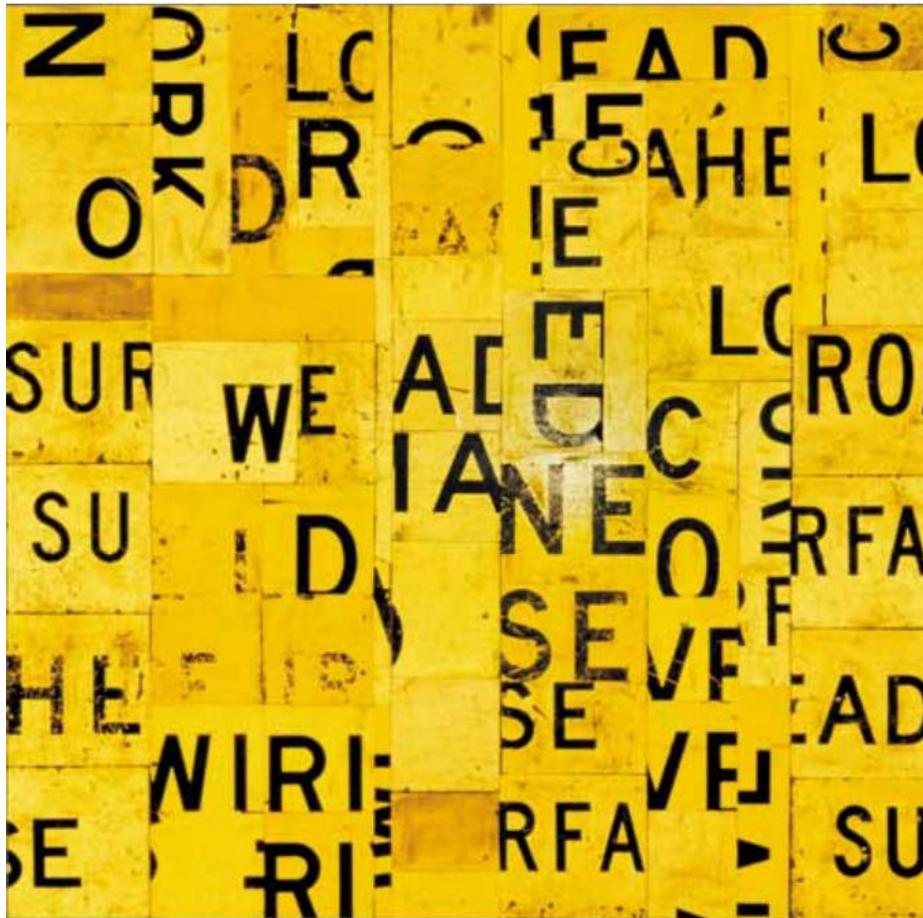
ROSALIE GASCOIGNE

- View other works by the artist.
- View an interview with the artist.

Rosalie Gascoigne takes familiar, discarded objects and makes us look at them in a new light. Remnants of country living, packaging and signs are given new meaning. The materials she collected suggest a history, not only because old wooden crates have now largely been replaced by plastic or cardboard, but also in the textures created by nail holes and peeling paint. Her materials show the effects of light, heat, rain and wind through the subtleties of their



Rosalie Gascoigne
Regimental Colours (A)
1990–1991
sawn/split soft drink crates
on plywood
51 × 34 cm
Courtesy of the artist and
Roslyn Oxley9 Gallery, Sydney



Rosalie Gascoigne
Lamp lit 1989
 retro-reflective road signs
 on hardwood
 183 × 183 cm
 Courtesy of the artist and
 Roslyn Oxley9 Gallery, Sydney

surfaces. Her works force us to think about **sustainability**, about reusing the apparently useless.

Gascoigne often uses a grid format, so that we appreciate the patterns created and see the text as an art element without the need to make words from the letters. Gascoigne changes our perceptions so that we no longer see just functional objects, but instead appreciate the patterns and rhythm she creates through cutting up and re-assembling them. She thus manipulates and arranges things until they have a new presence.

RESPONDING TASKS

- 1 How does Gascoigne re-contextualise objects (change how and where they are normally seen) to give them new meaning?
- 2 What role do you think the lettering (text) plays in the above works? How does it add to the aesthetics (visual qualities) of the work or its meaning?

Imants TILLERS

(b. 1950, Australian)

FORM

Painting

VOCABULARY

appropriation the copying of past art, changing its context and therefore its meaning

eBook *plus*

IMANTS TILLERS

- Watch an interview with the artist.
- View other works by the artist.

Tillers was born in Australia of Latvian refugee parents. He feels a strong connection with the sense of place and the displacement of people. He is primarily a conceptual painter since his art is heavily based on ideas. The main



Imants Tillers
Snow Storm, Kosciusko 2012
 acrylic, gouache, on 32 canvas
 boards, nos 90729–90760
 201.8 × 141.6 cm
 Courtesy of the artist and
 Roslyn Oxley9 Gallery, Sydney

concept of his work is the manipulation of images through reproduction and at times **appropriation**, such as his version of Eugene Von Guerard's painting of the top of Mount Kosciusko. In his 2012 show titled *Tabula Rasa*, the painting *Melancholy Landscape* references a work by Fred Williams.

Tillers works on small canvas boards. When these are put together, they not only make it possible for him to create works on a large scale but add individuality and surface variations as an image, colour or word goes over the edge of a canvas board. This format has become his signature style and a way to reference the concept of reproduction and the subtle changes that occur when an image is re-interpreted. His paintings are created from fragments of borrowed images and language which he has assembled into complex, multi-layered works. Elements are repeated or reappear in different works, similar to the way the words in his paintings seem to float in and out of the images, as we focus on different fragments.

Tillers' 2012 exhibition is his tenth in a series of monumental works that began with *Diaspora* in 1992, which was his response to political events in the 1990s in Latvia, with the collapse of the Soviet Union and the Baltic states gaining independence. The ninth painting in the series Tillers dedicated to

Imants Tillers' art works appeal to the viewer on various levels but whether we respond to the eloquence and spirituality of the words, merely appreciate the beautiful surface created by their layering, or peer behind to see the landscape or main imagery that is the basis of the art work, we cannot help but be awed by them.

RESPONDING TASKS

- 1 What do you see as the relationship between text and colour in Tiller's work?
- 2 What effect do text and colour have on the audience?
- 3 Write your own interpretation of one of his works.

Student writing

Rebecca Moore, Year 9

'In Tillers' work I see the relationship between text and colour as complementing each other. The words assist the colours and patterns in providing meaning. It is one cohesive work, where different components work in harmony. His art works appeal on a number of levels. The viewer is transported elsewhere by the deep spirituality and eloquence but is also able to appreciate the textures and surfaces created by his layering. The viewer cannot help but be awed with the way this art work connects on so many levels. In his *Nature Speaks*, there is much reference to the Australian outback, also within the rustic golden reds of the Australian earth and the blues of the clear skies. With his words he has quoted "There is no horizon", "Beyond", "Look" and "dry plains" emphasising the vastness of the Australian landscape and the emptiness it can hold. His words in blue around the edge such as "Throw of the dice", "chance" refer to fate. It is as if Tiller is suggesting that our fate lies with the landscape: written in the dry plains in a language only a God can understand.'

Jean-Michel BASQUIAT

(1960–1988, American)

FORM

Painting

VOCABULARY

figurative representing by means of a figure or likeness
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
vagrant a homeless person

eBook plus

JEAN-MICHEL BASQUIAT

- Visit this museum site dedicated to the artist.
- Read an analysis of nine of the artist's paintings.

Basquiat's paintings are full of **symbolism**, text and **figurative** elements, exploring his personal identity and racial issues as well as reflecting the primary influence of his earlier involvement in graffiti. He challenges art conventions by including popular American culture such as hip-hop, advertising jargon, cartoons and a naïve, childlike drawing style. His references are often personal, such as skeletons from an anatomy book he was given when sick as a child, and include such disjointed images as African masks, toy-like trucks and aeroplanes, the symbol for a **vagrant** in New York, crocodiles, elephants and cats.

Despite the childlike drawing of this type of imagery, his works are highly sophisticated in the use and balance of colour and the layering of his surface. There is a feeling of aggression in the scratched-out areas, discordant colours and rough brushstrokes.



Notary 1983

acrylic, oilstick and collaged paper on canvas, wooden mount
 180.5 × 401.5 cm
 © 2013 BI, ADAGP, Paris/Photo: SCALA, Florence
 © Jean-Michel Basquiat /ADAGP. Licensed by Viscopy, 2013.



John Lennon's Graffiti Wall, Prague, Czech Republic

RESPONDING TASKS

- 1 Look for any words in *Notary* that suggest to you something 'ugly' or negative.
- 2 How does the use of text as a structural element differ from its use in an Imants Tillers painting? What different mood is created by it?
- 3 How is Basquiat's text more personal than Tillers'?
- 4 Look at John Lennon's Graffiti Wall in Prague which is public art (anyone may add to it) and compare Basquiat's work with it.

Since the 1980s, this wall has been filled with John Lennon–inspired graffiti and snippets of lyrics from Beatles songs. In 1988, it became a place for young Czechs to voice their grievances about the Communist regime. It continuously undergoes change and the original portrait of Lennon has been covered over with layers of people's contributions. It was at one stage repainted by authorities but it was soon re-covered with images of flowers and lyrics. The wall has become a symbol of youth ideals of love and peace, as epitomised by John Lennon.

FORM

Painting

VOCABULARY

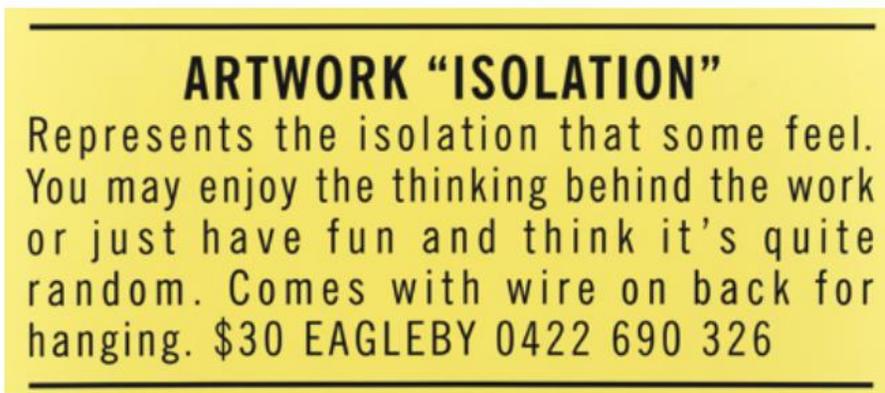
consumerism a theory that the economy of a capitalist society needs people to consume more and more goods

eBook plus

MICHAEL LINDEMAN

View other works by the artist.

Michael Lindeman
Artwork – Isolation 2011
 acrylic on canvas
 74 × 168 cm
 Image courtesy the artist and
 Sullivan+Strumpf



Michael Lindeman's paintings are blow-ups of advertisements, intended as a critique of the art industry; namely, that its main priority is **consumerism**. His 'advertisements' appear banal: 'a misty and romantic painting by an internationally represented artist. New \$750 neg.' and a telephone number (the art work that won the Sulman Prize), 'Personal Portraits, children, teenagers, acrylics. ... Limited number before Christmas \$95 plus BELAIR 0429-40 0128'; 'Ferrari F1 oil on canvas ... \$499 from budding artist'. But we also need to read their titles to fully appreciate his wit. The audience gives them a passing glance, then reads and the process of interpretation of unravelling Lindeman's intention begins.

RESPONDING TASKS

- 1 In what ways does Lindeman challenge art traditions? Consider originality, painting skill and reality.
- 2 Conduct an internet search for images of other Michael Lindeman art works created in 2011. Write your analysis and interpretation of one of the works.
- 3 How does Lindeman use humour in his work?

REFLECTION

Although artists have always had a fascination for the effects of light and colour in their art-making practice, it is with contemporary art that we see these becoming a subject in themselves rather than just an approach, for example, in a landscape or historical event. We have also discovered how text can enrich the

surface of an art work and add another layer of meaning. Consider how in concentrating on colour, light and text you have broadened your own approach to making art, made thoughtful decisions and improved your skills of composition.

SYMBOLS

Symbols in art are a means of communicating self-identity as well as religious and cultural concerns. We investigate how designers and artists express their intentions by developing personal symbols. National identity, and Indigenous and Asian 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.

Self-reflection and evaluation of your own art making is an important part of your development as creative, critical thinkers.

FEATURED ARTISTS

UNIT 1 Personal symbols and designs

Nancy PETYARRE
 Rover THOMAS
 Yayoi KUSAMA
 Brook ANDREW
 Alasdair MACINTYRE
 Student artists

UNIT 2 Cultural identity

Tom ROBERTS
 Gerry WEDD
 Vernon AH KEE
 Daniel BOYD
 Guan WEI



Rover Thomas
Cyclone Tracy 1991
 natural earth pigments and binder
 on canvas
 168 × 180 cm
 © The artist's estate,
 courtesy Warmun Art Centre

PERSONAL SYMBOLS AND DESIGNS

Through consideration of your strengths, virtues and innate abilities such as humour or athleticism, you are able to develop personal symbols, not only to appreciate your individuality but to communicate it to others. 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.

GETTING STARTED

- 1 For homework, list all the signs you see on your way to and from school.
- 2 What is a symbol and why are they effective?
- 3 Name three symbols of Christianity.
- 4 Draw two symbols from another religion/belief and explain their meanings.
- 5 Where do you normally see signs like a STOP sign?
- 6 How has the designer of these signs communicated the ideas?
- 7 Draw three symbols which represent family and community; for example, a Scottish tartan.
- 8 List all the signs/symbols you can see in the photograph below.



MAKING TASK 1 — drawing/painting

Divide a page into nine rectangles (they do not need to be the same size) forming a grid. Use the internet to find at least six symbols (luck, religion, star signs, transport symbols). Draw these symbols in different sizes and directions within your rectangles — you may repeat some. Fill in areas — either the symbol or the background — using gouache or a variety of media and patterns.

Consider a variety of sizes and direction of lines and shapes.

MAKING TASK 2 — painting/design

PROCESS

STEP 1 Create a symbolic plan or aerial view of your street, your home and any crossroads or lanes.

STEP 2 Add surrounding buildings, paths, pedestrian crossings and trees.

STEP 3 Use symbols and patterns to represent different objects, materials and vegetation. This could be a black and white line drawing or used as a design for a lino print.

Alternatively, paint it using bright but pastel colours (mix in a little white) on a black piece of paper, leaving spaces around your original drawing so that each painted area is outlined in black.

SYMBOLS — commercial and personal

Logos

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 or the McDonald's 'golden arches'.

Think of the logo of your school. It can be found on all stationery sent from the school and on the cover of your examination papers. Where else is it used?

For homework, find three company logos; for example, State transport, a fashion brand (e.g. Chanel), a car company, sporting equipment.

Research the history of the Coca-Cola logo and the history of the shape of the bottle, which in itself is a distinctive feature of the brand. 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.

Use the links in your eBookPLUS to see the work of Sin-ying Ho, a Hong Kong-born artist now living in Canada, who uses Coca-Cola and other logos as a layer poking through traditional blue plant forms, or Ai Weiwei, a Chinese artist who also uses the Coca-Cola logo on traditional Chinese ware.

eBookplus

MAKING TASK 3 — graphic design

Imagine you were starting a jewellery design business. Create a logo for your company using your own initials as a starting point. Conduct an internet search of medieval illuminated initials, particularly the Book of Kells, for inspiration.

MAKING TASK 4 — drawing/painting

Research the mandala, a geometric design meant to symbolise the universe. It is used in particular in China, Tibet and India. It is linked to Buddhism and means 'healing circle'. Mandalas are often created as a group activity to decorate a sacred place, or to mark a significant event. They are usually in the form of a circle. Inside the circle may be divided up into patterns using, for example, flowers, shells, leaves or small stones. Work individually or in pairs and create a row of mandalas to lead into the art room. You could add colour if you wish or digitally animate your mandala.

eBookplus



Student art work: **Mandala**
by Emily Wright, Year 10

MAKING TASK 5 — designed objects: graphic design

Many fashion houses now have their own perfume. They have to consider how it relates to the philosophy of their company. For example, 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.

Stella McCartney is serious about the environment, our planet and our future. She has just launched her new Eau de Parfum L.I.L.Y. As the name suggests, lily of the valley flowers with their delicate perfume are one of the main components, along with the masculinity of the scent of truffle. Her fashion designs also combine in equal parts a masculine edge with a playful femininity. And since ethics are never far from her thought process, all the paper used for the packaging of this new perfume (her first was called STELLA) is Forest Stewardship Council-certified — a non-profit organisation promoting responsible management of the world's forests.

Research her new perfume, in particular, the bottle shape and packaging. Draw the shape of the bottle and write your own response to the relationship of the bottle to McCartney's philosophy of design.

MAKING TASK 6 — designed objects

Look at the problem-solving design steps in your eBookPLUS and design your own perfume bottle. State whether you are marketing it for a male or female clientele. Decide on a brand name.



EXTENSION

Design both the logo and the packaging.

MAKING TASK 7 — mixed media

Create an art work 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, interests, 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.

Nancy PETYARRE

(c. 1938–2009, Australian/Indigenous)

FORM

Painting

VOCABULARY

affinity a natural liking or sense of closeness

batik a way of dyeing cloth in which the parts not to be coloured are covered in wax

eBook plus

NANCY PETYARRE

View other works by the artist.

Nancy Petyarre's art works are a visual symbolic language closely linked to the artist's culture and her **affinity** with the land. Different audiences can interpret the art work 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.

ARTIST'S PRACTICE

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 Aida, Myrtle, Kathleen, Violet, Jean and notably Gloria, she has gained international recognition for her art. She had four brothers but was particularly close to her half-sisters. Each of these artists has interpreted their Dreaming story in unique ways.

Nancy was brought up in a traditional life in the desert area of Utopia, speaking the Anmatyerre language. She, like the other women in Utopia, depicted her Dreaming stories of Mountain Devil in body paintings and



Nancy Petyarre
Body Painting A12136

acrylic on linen
60 × 60 cm

Reproduced with permission from
Aboriginal Artists Agency
Image courtesy Muk Muk Fine Art

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 art works 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 as her vibrant bold colours and repeated patterns. Even the dots representing the lizard actually hold deeper symbolic meaning.

Before she started painting, Nancy Petyarre was a housemaid for cattle stations. She married in 1950 and has six children, all of whom are painters.

RESPONDING TASKS

- 1 Analyse Nancy Petyarre's work in terms of the art elements and principles: line, direction, colour, pattern, repetition, rhythm, variety and unity.
- 2 In what way have Nancy Petyarre's cultural symbols become her personal symbols through which we recognise her art work? (Conduct an internet image search to see other works by this artist.)

EXTENSION

Conduct an internet search to find out about Gloria Petyarre. Describe her painting technique (paint, application, types of colour etc.). In what ways is her work different from that of Nancy?

Rover THOMAS

[1926–1998, Australian/Indigenous]

FORM

Painting

VOCABULARY

convention accepted way, the rules or standards, an agreed system

ochre natural earths, ranging in colour from pale yellow to orange and red, and used as pigments



ROVER THOMAS

View other works by the artist.

Rover Thomas creates symbolic paintings of landscapes that document an event. The work also has the power and mystery of the creative past and beliefs of Aboriginal people. His art helps to keep the Aboriginal culture strong.

Rover Thomas is an Indigenous 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 Aboriginal 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, Aboriginal 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 Aboriginal people to keep their culture strong.

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 deceased relative's spirit to return home. As the owner of the images for this ceremony, he 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. 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 art work 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) an historical event.

RESPONDING TASKS

- 1 '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 by Rover Thomas?
- 2 How is Rover Thomas's representation of the cyclone different from a photograph that might have appeared in a newspaper at the time?
- 3 What aspects of Aboriginal culture, beliefs and traditions have you learnt about through reading about Rover Thomas?

MAKING TASK 8 — design

Look at the information on Yayoi Kusama below 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.

Yayoi KUSAMA

(b. 1929, Japanese)

FORM

Installation/
performance art

VOCABULARY

avant-garde striving to be new, ahead of
time, different

perception the action of obtaining information
through the senses

eBook plus

YAYOI KUSAMA

View other works by
the artist.

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. Kusama's work combines aspects of Surrealism, Abstract Expressionism, Minimalism and Pop. Central to Yayoi Kusama's work since the late 1950s has been a multiplying circular design — either a polka dot or the opposite, a negative space seen when a looped mark is applied to a surface — which the artist first experienced during childhood hallucinations and by which she has been obsessed ever since. Spilling across canvases, sculptures and installations, sometimes shop mannequins, 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.

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 nudity as she invited 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.

Illusion or changing the viewers' **perceptions** is a preoccupation with Kusama. She does this through the use of mirrors or interactive spaces. Kusama invites the audience to share her experience, drawing them into her

Yayoi Kusama

Kusama standing inside the *Infinity Mirror Room – Phalli's Field*, 'Floor Show', Richard Castellane Gallery, New York, 1965

Courtesy: Courtesy David Zwirner, Victoria Miro Gallery, Ota Fine Arts, Yayoi Kusama Studio Inc.

Copyright: © Yayoi Kusama



hallucinatory world. She began by drawing dots over her drawings at an early age, then later in New York she created paintings in repetitive loupéd 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. She 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.

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.’

Yayoi Kusama at age 71 while exhibiting in the Sydney Biennale, quoted in *Bazaar* May 2000 by Louise Upton.

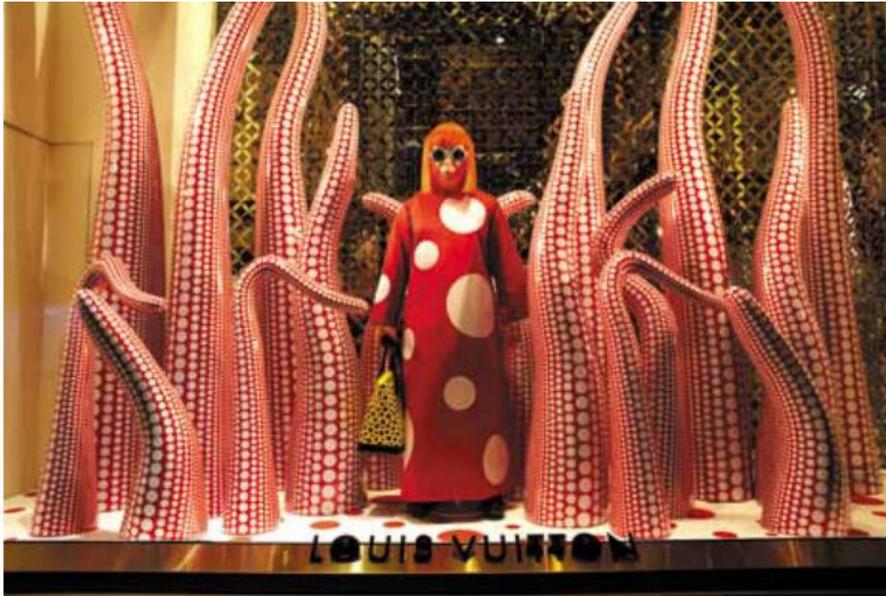
The Summer 2012 limited-edition collection by Louis Vuitton

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 worked with Kusama on a range of fashion wear and accessories in homage to this artist.

Yayoi Kusama is one of only a select few artists over the years who have collaborated with Vuitton. This range was launched following her Tate Modern exhibition that also travelled to Museo Nacional Centro de Arte Reina Sofia in Madrid, the Centre Pompidou in Paris and 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.’

Katrina Israel, fashion writer



Yayoi Kusama

Louis Vuitton New Bond Street
Maison, London, 2012

Courtesy: Courtesy Louis Vuitton
Copyright: © Louis Vuitton



Yayoi Kusama

Flowers That Bloom Tomorrow, 2011
Fiberglass Reinforced Plastic, metal,
urethane paint
285 × 235 × 108 cm,
112 ¼ × 92 ½ × 42 ½ in
(KUSA 657)

Installation, Frieze Art Fair,
London, 2012

Courtesy: Courtesy David Zwirner,
Victoria Miro Gallery, Ota Fine Arts,
Yayoi Kusama Studio Inc.

Copyright: © Yayoi Kusama.
Photography © Stephen White

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 kimino 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.’

Art and Text 49, 1994, page 50

‘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.’

Yayoi Kusama, 1988 Obayashi Corporation Head Office
Art Project Catalogue

RESPONDING TASKS

- 1 Assess repetition as an important principle in Kusama's art making.
- 2 How is Kusama's art an excellent example of personal symbolism?
- 3 In what way is her work 'avant-garde' and how does her art reflect an ongoing investigation?
- 4 How does Kusama create a sensation of 'infinity' and what effect does it have on the audience?
- 5 Discuss Kusama's approach to shape.
- 6 What relationship do you see between Yayoi's sculpture *Flowers That Bloom Tomorrow* and the display window of Louis Vuitton?
- 7 Use the links in your eBookPLUS to view an interview with Kusama and then complete the worksheet.



EXTENSION

- Find two other works by Kusama involving dots in other colours. Write your analysis of them and how you would feel standing in these rooms.
- Conduct an internet image search using the keywords 'yayoi kusama louis vuitton'. Look at the images of Kusama at the promotion as well as some of the Louis Vuitton range and explain how designers can get inspiration from a 'muse' or artist.
- Red has become the signature symbol for Kusama. Find the signature symbolic colour for the artist Yves Klein.

Brook ANDREW

(b. 1970, Australian/Indigenous)

FORM

Installation

VOCABULARY

genocide the planned killing of a whole national or racial group

BROOK ANDREW

- Visit the artist's website.
- View the artist discussing his work.

Andrew's art works are closely linked to the artist's personal history, the patterns relating to his mother's culture, his Wiradjuri heritage (Central New South Wales) as well as Op art. These bold black and white designs have become a personal symbol of Andrew as an artist.

The inflatable *Jumping Castle War Memorial*, a structure normally associated with fetes and children's parties, is in fact a contemporary war monument, created by Andrew for those who don't have one. The central black figure with its arms held high reminds us of public sculptures and memorials.

'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.'

Brook Andrew, *Artist Profile*, Issue 11, 2010, page 52



Jumping Castle War Memorial is a political/social statement concerning the causes and inequalities of the original inhabitants and the 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 obviously symbolise those peoples who were part of the **genocide** perpetrated by white settlers. The sign asked those over 16 years to participate after due consideration of their actions. By jumping on the castle, 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.

Jumping Castle Memorial 2010
PVC vinyl
400 × 700 × 700 cm
Installation on Cockatoo Island for
the 17th Biennale of Sydney

ARTIST'S STATEMENT

“ ‘All my work is about binaries, patterns, alternate realities, black and white, the mind playing tricks...’

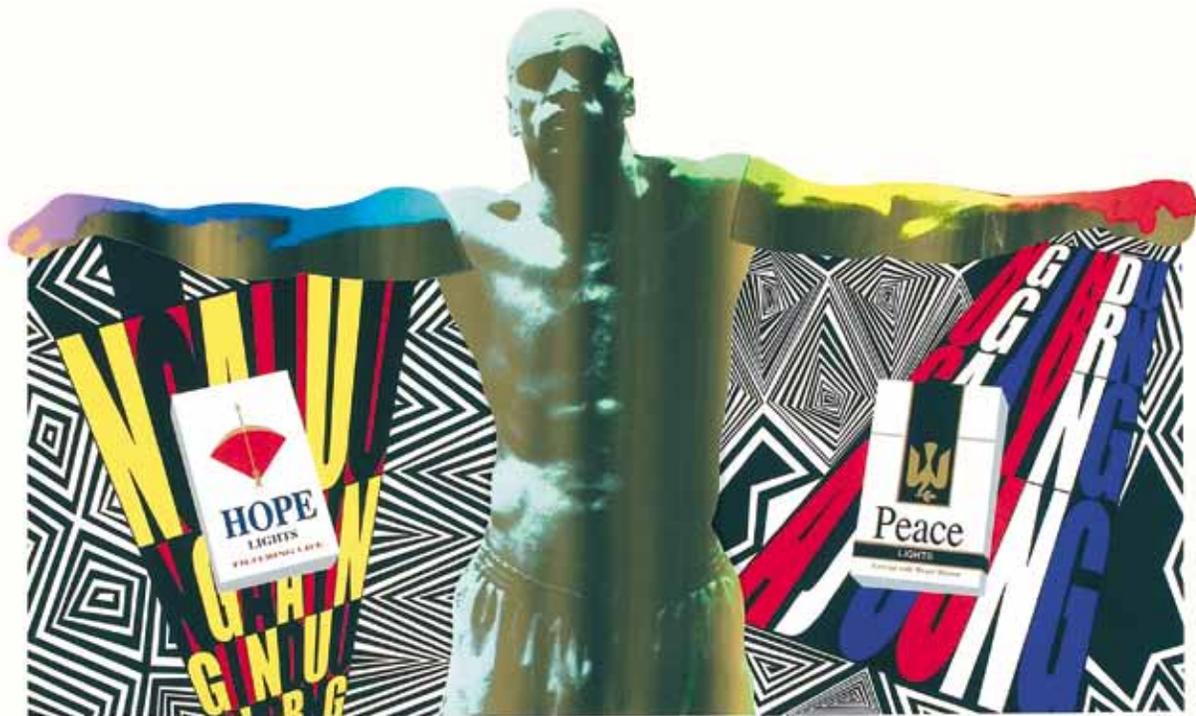
Interview with Laura Murray Cree,
Artist Profile, Issue 11, 2010, page 58

At first glance we see *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 packet of cigarettes with their plea of hope on the following page is text written in the Wiradjuri language, which translates as 'I see you', 'You see me'.

ARTIST'S STATEMENT

“ ‘Focusing on the intensions 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".’

Brook Andrew, *Hope and Peace*
book published on the occasion of the exhibition



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

Warrang on the page opposite is a commissioned work for the new 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 which relates to the past use of the site. 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

As is usual with the varied practice of Andrew, he challenges our assumptions about Australian history. This art work refers to Indigenous people 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, silkscreen prints, neon text pieces and sculptures. His art works comment on colonialism, consumerism and history.

RESPONDING TASKS

- 1 Andrew has said that *Jumping Castle War Memorial* 'is a trick'. What do you think he means?
- 2 How is this work a comment on consumerism?
- 3 How does Brook Andrew include humour and a decorative quality, while confronting the audience with a serious issue?
- 4 Would you have jumped? What would your reasons have been?
- 5 Look closely at all the lettering on the cigarette packet in *Peace, The Man & Hope*. What do you think Brook Andrew is communicating?
- 6 '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.



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

Alasdair MACINTYRE

(b. 1970, Australian)

FORM

Sculpture/
 tableau

VOCABULARY

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

eBook plus

ALASDAIR MACINTYRE

Watch an interview with
 the artist.

Alasdair Macintyre creates small, detailed sculptural models or tableaus. In his 2012 series, *Empire*, he combines symbols from the science-fiction movie *Star Wars* with reference to iconic art works such as Goya's *Third of May (The Massacre of the Anchorhead Jawas)*, Raphael's *School of Athens (The School of Yavin; see Raphael's version, page 54)*, Rodin's *The Thinker* and Cezanne's *The Card Players* to make political statements using **irony** and wit. They are playful and highly creative, working like miniature theatres. Although he is making reference to power struggles and hierarchy of individuals within the *Star Wars* tradition he may be actually making a statement about Chinese politics and his own local politics in Queensland.

One of the social issues Macintyre has explored through humour in this series includes the concept of the burning of books, which has happened in periods of history such as in China under Mao Zedong. However, since art critic Robert Hughes had just died, Macintyre placed Hughes' *Shock of the New* on the top of the pile to go in the furnace as a reference to art. The *Stormtroopers* art work shows stormtroopers relaxing at the seaside, but one stormtrooper has taken off his boots only to be photographed by another, suggesting the social issue in some political situations of being watched and reported to those in authority for not conforming to the rules.

This series of works is a continuation of earlier work such as *International Mankind Blue* 2005, where astronauts landing on the moon hold a flag of a Leonardo drawing, in which he investigates and re-interprets selected art and artists from art history. By using the past, Macintyre challenges us and warns us of the future.



Alasdair Macintyre

The School of Yavin 2012

polymer clay, polyurethane, resin,
polystyrene, plastic, acrylic, wood,
acrylic paint

50 × 75 × 60 cm

Image courtesy the artist and
Sullivan+Strumpf

Alasdair Macintyre's art works are unique. Relatively small-scale, they engage the viewer, who not only appreciates the fine detail of his figures and objects but tries to decipher the narrative he constructs through the positions of the figures and the symbolic meaning of the objects. Some are more intellectual in their message than others, but all are amusing and demonstrate his wit. As symbols of the wider world, his art works intrigue and delight the audience. He has also used himself and his dog as the symbol for artists just as he uses one soldier to represent war. His works encourage reflection on contemporary events as well as art history, in particular how we are influenced by film, TV and popular music.

Macintyre collects toys and figurines (as well as *Star Wars* vehicles), casts them, manipulates them, casts them again, colours them and builds scaled-down environments around them. This requires research and patience.

RESPONDING TASKS

- 1 How does the reference to past art works or artists add meaning to Macintyre's work?
- 2 Explain two symbols he uses.
- 3 How does his choice of scale influence the meaning and the audience's response?
- 4 Compare *The School of Yavin* with the *School of Athens* (page 54).
- 5 Research Goya's *Third of May* to see what aspects of this painting Macintyre appropriates in *The Massacre of the Anchorhead Jawas*. Has the meaning changed or just the historical context?



Alasdair Macintyre
***The Massacre of the
Anchorhead Jawas by Imperial
Stormtroopers, Dune Sea,
Tatooine*** 2012
polyurethane, resin, polymer clay,
wood, cardboard, inkjet print,
acrylic paint
31 × 48 × 43.7 cm
Image courtesy the artist and
Sullivan+Strumpf

EXTENSION

Use the **Alasdair Macintyre** weblink in your eBookPLUS to visit the website of this artist.

Alternatively, click on the **Art Forum Alasdair Macintyre** weblink to view a video from the Anu School of Art/ACT Government 2012 public art forum.



- 1 How is Macintyre's art work a reflection of his personality?
- 2 Explain his art work showing the politician Kevin Rudd.
- 3 What was his art training before he started sculptures?
- 4 Describe one of his miniature form works based on another artist's work. Why has he created these?
- 5 How does he create his sculptures?
- 6 Does he consider the audience reaction? If so, what type of reaction do you think he is after?
- 7 How does he display his work?

MAKING TASK 9 — sculpture

Create a sculptural version of a well-known painting, giving it a contemporary feel and perhaps a humorous twist.

Alternatively, create small clay figures within a setting to make a social, political or artistic comment OR integrate the style, subject matter or composition of two artists from this textbook. You might want to create a double bubble map (see Introduction, page 25) to help organise your ideas.

CULTURAL IDENTITY

Throughout time, cultures have been identified through such symbols as flags, coins and calligraphy. A culture may be identified through its religious symbols or national symbols, representing place and way of life. The more we look at cultural symbols, the more we realise how close we are to being global citizens, that these symbols are part of all people's lives, not just those in one country. For example, we no longer have to go to Italy to enjoy pizza, or to Japan for sushi and there is one currency, the euro, in most of Europe.

GETTING STARTED

What cultures do you associate with the following symbols or icons? Do a simplified drawing or symbol of each.

- clover leaf
- croissant
- cherry blossom
- panda bear
- pavlova
- wattle
- Parthenon

MAKING TASK 1 — mixed media

Create a mixed media work which 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, 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 art work which 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, page 23) for each culture to help you organise your ideas. Include the following in your art work:

- 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
- At least three different media
- Different size images that overlap.

Possible media:

- Biro, pencil, watercolour, crayon, lino print
- A wandering line of string or sewing or beads

- Computer image
- Glued on paper, tissue
- Feathers, fake fur, bark

Examples of cultural symbols:

- China — panda bear, bamboo, temple
- Egypt — Horus, cat, hieroglyphics, pyramid
- Look at how the following artists use cultural symbols in their art works: Brook Andrew (pages 250–3), Tom Roberts (pages 257–9), Gerry Wedd (pages 259–60), Vernon Ah Kee (pages 262–4), Daniel Boyd (pages 265–7), Guan Wei (pages 267–9).

ALTERNATIVE MAKING TASK 1

Combine a landscape or distinctive art object from one country (it could be an interpretation of a famous landscape from art history) with writing or a map from another country overlaid to symbolise globalisation and loss of cultural uniqueness.

MAKING TASK 2 — ceramic sculpture

Create a sculptural ceramic form that combines elements from two cultures. You may like to look ahead at the work of Gerry Wedd.

Investigate the work of ceramic artists who combine cultures, e.g. Robin Best (South Australian), Vipoo Srivilasa (Thai and Australian), Sin-ying Ho or Ai Weiwei. Use the weblinks in your eBookPLUS to get started.



Tom ROBERTS

[1856–1931, British/Australian]

FORM

Painting

VOCABULARY

nationalism love of one's own nation, patriotism



TOM ROBERTS

View other works by the artist.

This painting represents Roberts' reaction to the Australian outback and his desire to share a sense of national identity with the audience. In *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.

HISTORICAL STUDY

Tom Roberts spent six weeks on the road with drovers in the Riverina district of New South Wales, making sketches for *A Break Away!* He then returned to Brocklesby shearing shed near Cowra in New South Wales where he painted *Shearing the Rams* the previous year. *A Break Away!* continues Roberts'



Tom Roberts
A break away! 1891
oil on canvas
137.3 × 167.8 cm
Art Gallery of South Australia,
Adelaide
Elder Bequest Fund 1899

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 *A break away!* in a shearing shed away from the scene, he had, in the Impressionist manner (see Monet, page 221), made preliminary oil sketches in the open air in order to capture the harsh light and colours of the bush.

RESPONDING TASKS

- 1 How do you feel about the Australian outback after looking at Tom Roberts' paintings?
- 2 Choose three words from the list below to explain your reaction: *lush, dry, welcoming, harsh, peaceful, drought, heat, shady, eventful*.
- 3 Do you see any evidence in his paintings of people struggling to control and live in this land?
- 4 The rider leaning to the side causes a strong diagonal in *A break away!* How has Tom Roberts balanced this?



- 5 What can you learn about farming methods in the 1880s and 1890s in Australia from Tom Roberts' paintings?
- 6 Consider what the key elements are in communicating Australian national identity. On which of these has Tom Roberts concentrated?
- 7 Find and read some of the literature and poems written around this time, such as those of 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?

Tom Roberts
 English 1856–1931
 Emigrated to Australia 1869
Shearing the Rams 1890
 oil on canvas on composition board
 122.4 × 183.3 cm
 National Gallery of Victoria,
 Melbourne
 Felton Bequest, 1932

Gerry WEDD

(b. 1957, Australian)

FORM

Ceramics

VOCABULARY

adaptation an altered or modified version of an original
whimsy a playful or fanciful notion

eBook *plus*

GERRY WEDD

View other works by the artist.

Gerry Wedd comments on human **adaptation**, particularly in a cultural sense, with a sense of **whimsy**, as shown in *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 we see in the art of Mambo. Gerry Wedd has also completed a series of 'decorated kangaroos'.

Gerry Wedd is one of Australia's most innovative ceramists. His forms are technically superb but go beyond the 'craft' category due to their humour and meaning. Gerry Wedd not only describes and represents his world but interprets it in his own sardonic way, whether it is concerning 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 refer more to 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.

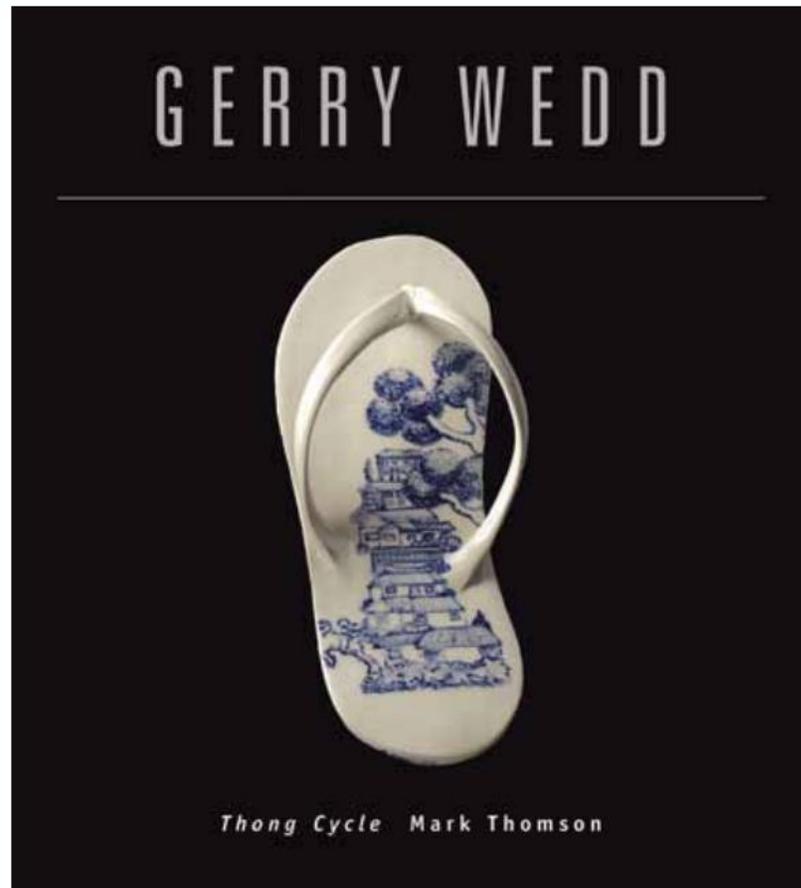
Gerry Wedd often decorates his forms with imagery and patterns in the manner of the traditional Chinese blue and white idealised landscape of Willow Pattern china and eighteenth-century Delft ware.

RESPONDING TASKS

- 1 What symbols has Wedd used?
- 2 What similarities do you see between his work and that of Bui Cong Khanh (see page 95).

EXTENSION

Gerry Wedd has designed for the Mambo label. Find some of his designs. Can you see any link to his sculptural work?



Front cover:

Gerry Wedd: Thong Cycle

by Mark Thomson

ISBN: 9781862547964, published
2008 by Wakefield Press

MAKING TASK 3 — mixed media

Create a series of works which represent your interpretation of Australian identity. You could consider noted Australian musicians, fashion designers or actors, flora or fauna, politics, economic concerns, main industries, inventions, beach culture or rural life, social situations (e.g. multiculturalism), refugees, suburbia or icons such as a Vegemite jar, pavlova etc.



Vernon AH KEE

(b. 1967, Australian/Indigenous)

FORM

Drawing

VOCABULARY

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.

mission a compound, originally set up in the nineteenth century, usually by clergy, to house, protect and 'Christianise' local Aboriginal people

eBookplus

VERNON AH KEE

- View other works by the artist.
- View short videos about the artist and his work.

Vernon Ah Kee

Annie Ah Kee/What is an Aborigine? 2008

charcoal, crayon and acrylic
on canvas

180 × 240 cm

Image courtesy Milani Gallery

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 Aboriginal Art.

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 were not taken by the family, but were from a museum collection by Norman Tindale (between





Vernon Ah Kee
Cant Chant 2007
 surfboards, vinyl lettering
 installation view
 Image courtesy Milani Gallery

1920 and 1960) who documented Aboriginals, as he thought them a dying race. Mainly these photographs were taken in **missions** or government stations. Although the intention was a concern for the Aboriginal situation, Tindale photographed them 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 resonance. 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. His intention with these portraits is to strip away stereotypical images of Aboriginal people. Each image has an innate beauty and suggests a complexity of character.

In *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 Aboriginal people 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 Indigenous 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.

The work 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 Aboriginal people. Vernon Ah Kee also sees a link to the 2004 Palm Island Riot (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 Indigenous art is related to the Dreaming. He finds more interest in how Indigenous people live now, the contemporary urban Aborigine.

ARTIST'S PRACTICE

Vernon Ah Kee is one of the Kuku Yalanji, Yidindji and Gugu Yimidhirr 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 Indigenous artists Richard Bell and Gordon Bennett whose images and text challenged colonial racism and abuse.

In his 1999 exhibition titled *if i was white*, 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 Indigenous 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*, dealing with issues of how racist values are projected onto Aboriginal people.

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...’

From a lecture entitled 'Art in the Aboriginal Context'
given at a VADEA Conference in June, 2010

'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.'

Artlink.com.au, vol 30, no. 1, 2010.

RESPONDING TASKS

- 1 Look carefully at the way he has drawn the face in *Annie Ah Kee*. From which side of the face is the light coming? Which parts of the face are outlined and which features are created through a change in shading?
- 2 What are some of the ways Vernon Ah Kee challenges us to rethink our ideas on Indigenous art?
- 3 How is his art an expression of his life experiences?

MAKING TASK 4 — choice of media

Research any acts of violence or racism in the newspaper or in a film you may have seen. Consider symbolism as a means to convey meaning in an art work commenting on violence or racism. Use the work of Vernon Ah Kee as inspiration.

Daniel BOYD

(b. 1982, Australian/Indigenous)

FORM

Painting

VOCABULARY

appropriation the copying of past art, changing its context and therefore its meaning

eBook *plus*

DANIEL BOYD

View other works by the artist.

Daniel Boyd alters past art works to challenge the audience's understanding of Indigenous history. He is a Kujjila/Gangalu man from Far North Queensland. In 2007 Daniel Boyd was selected for the first National Indigenous Art Triennial, *Culture Warriors*.

In *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. Boyd thus makes reference to pirates and the novel *Treasure Island* by Robert Louis Stevenson (1883). This work addresses Indigenous history with directness and satire. In this witty **appropriation** he has reinterpreted and re-framed Australian history from an Indigenous viewpoint.

By keeping the white border and adding text, Boyd adds to it as an interpretation of an event and art work, a souvenir of the legacy of British colonialism.

We Call Them Pirates Out Here

2006

oil on canvas

226 × 276 cm

Courtesy of the artist and

Roslyn Oxley9 Gallery, Sydney



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, Boyd has instigated a dialogue between two different views of history.

Daniel Boyd graduated from the Australian National University's School of Art in 2002 with a Bachelor of Arts (Visual). He has had regular solo exhibitions and participated in various group exhibitions.

ARTIST'S PRACTICE

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.

Boyd's paintings rely on historical content, although his 'quotations' may be altered through his sense of irony. Although many have direct Australian history references, others are more universal. In his 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 sacred Indigenous landscape and western sacred iconography (symbols).

Boyd has recently 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 the Indigenous inhabitants, 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. These works reinforce his underlying theme of inheritance and the widening of his art practice. Paintings were arranged more as an installation with the accompanying objects. Included in the exhibition was a four-channel, floor-to-ceiling video projection *A Darker Shade of Dark* 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.

Boyd has the view that to move forward, we need to know about the past, namely what it is like to be an Indigenous person in this country. By interrogating or changing history he presents opposing ideas and cultural views.

RESPONDING TASKS

- 1 Contemporary Indigenous art has been referred to as angry, urgent, hopeful and humorous. Do you think any of these words apply to Daniel Boyd's paintings? If so, explain, referring to aspects of his work.
- 2 In what way does Daniel Boyd use art as a political tool?
- 3 What are the links to history in Daniel Boyd's art?

EXTENSION

View the video interviews, using the **Wilderness** and **National History Museum** weblinks in your eBookPLUS to further understand Daniel Boyd's art. Then answer the questions that follow.

- 1 What does the lion symbolise in Boyd's work?
- 2 What does he say about freedom?
- 3 What was the starting point for Boyd when he began his residency at the museum?
- 4 He is interested in the information he can find in the museum, but what else?
- 5 What did he find from looking at the maps?
- 6 What do you learn of his family background and how it has affected his art making?
- 7 What historical person has Boyd used in many of his works?

Guan WEI

(b. 1957, Chinese)

FORM

Painting

VOCABULARY

assimilation the act of absorbing something into the system, integration

metaphor an image where one thing is said to be another



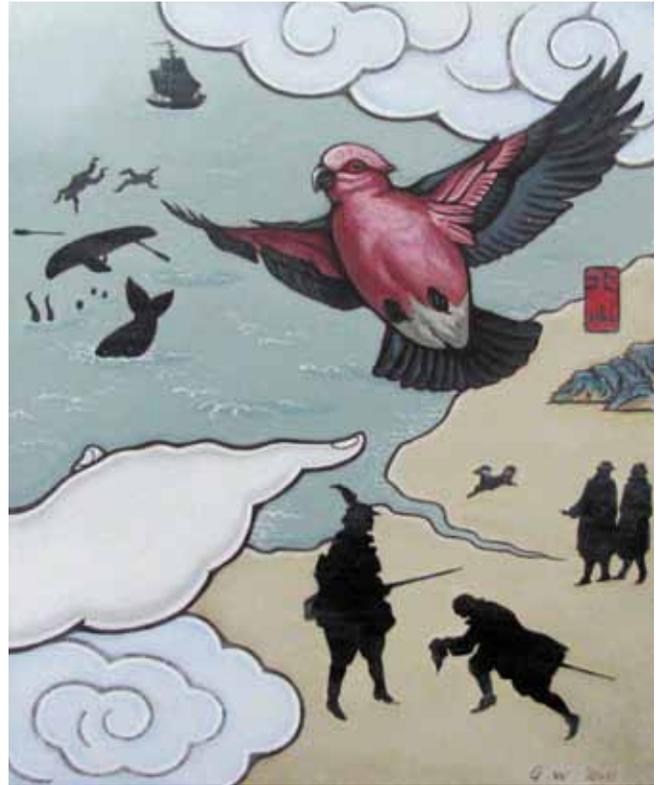
GUAN WEI

View a short video about the artist and his work.

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. If you look carefully you will see that his pale pink people have no mouths due to his experiences in China when no one had the right to speak. Similarly they 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 he 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 translation. It reflects his Chinese heritage and his interactions with western culture but is also evidence of his keen powers



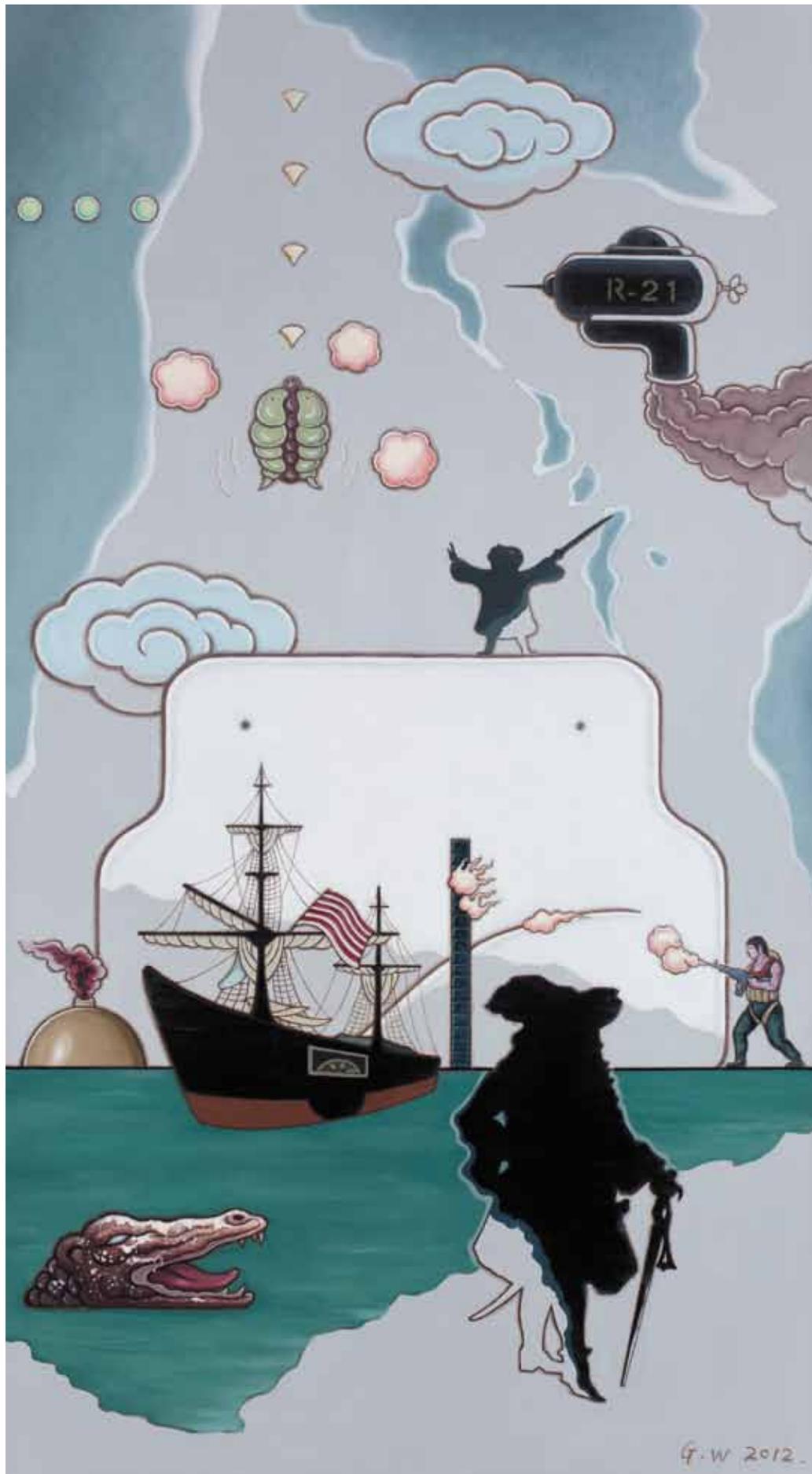
Guan Wei
Bird Island #1, 2 and 3 2011
 acrylic on linen
 each panel 80 × 65 cm
 Images courtesy of the artist and ARC One Gallery,
 Melbourne

of observation of contemporary life and the sensitive issues of cultural identity, **assimilation** and immigration.

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.

RESPONDING TASKS

- 1 Express your reaction to Wei's work. Do you think his works are humorous, witty or serious? Why?
- 2 Consider the experiences of living in a new country. How has the artist communicated some of these experiences in his work?
- 3 What are some of the Asian influences you can see in his work?
- 4 Choose three symbols or symbolic images in his art. Explain their possible meaning or significance.
- 5 Australian audiences' views of Asian art are changing, particularly in regard to the younger generation of Asian artists. Why do you think this is so?
- 6 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.



Guan Wei
The Enchantment
No. 11 2012
acrylic on linen
100 × 180 cm
Image courtesy of the
artist and ARC One
Gallery, Melbourne

MAKING TASK 5 — painting

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. If one of the cultures chosen is your own, you can use your ideas from Making task 3 as a reference. You could use a double bubble or cluster map (see Introduction, pages 23 and 25) 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, assembly hall or in the wider community.

Use the work of Vernon Ah Kee and Guan Wei as inspiration.

REFLECTION

Consider the power of symbols to communicate in a succinct and visual way, to convey a common meaning and act as a means of identification. 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? Reflect on how artists use symbols to represent their experiences and concerns related to their culture, multiculturalism or adaptation to a new culture.

TIME

Visual representation of time triggers our curiosity: how a concept such as time can be expressed in a visual way, how audiences are involved in real-time experiences viewing art works. Art has shifted from the illusion of reality, a painting of a view that we could imagine through a window, to participating in an art work 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.

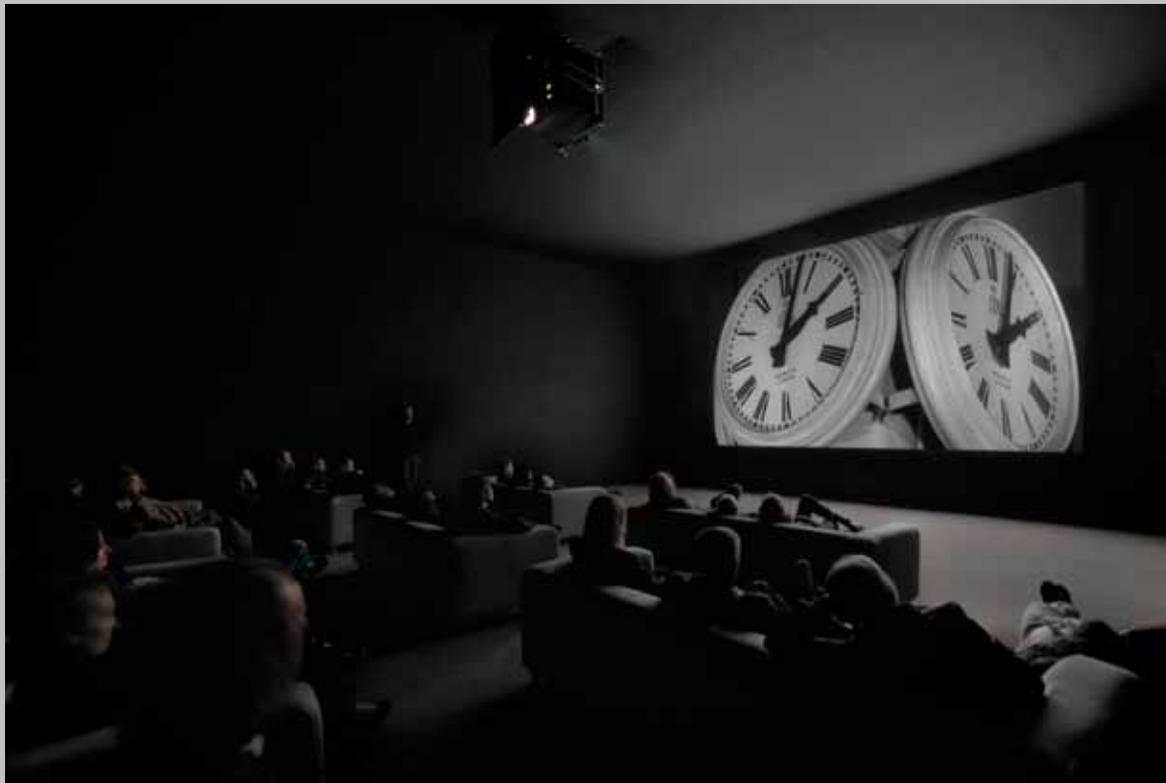
Artists have always experimented with available technologies, from the development of oil paint, to photographic silk screenprinting, to present-day 4D technologies. Art is a reflection of our times and the way we view our world. Yet though the media may change, the basic processes in making art remain: conceptualising, experimenting and developing, reflecting, resolving and communicating.

FEATURED ARTISTS

UNIT 1 Art and time

Daniel CROOKS
 Shaun GLADWELL
 Michaela GLEAVE
 Cai GUO-QIANG
 Christian MARCLAY

Christian Marclay
The Clock 2010
 single-channel video
 duration: 24 hours
 © Christian Marclay
 Courtesy White Cube, London and
 Paula Cooper Gallery, New York



ART AND TIME

Artists have represented time by using a series of works to show a progression or narrative. Traditionally, one aspect of art was to create a timeless image or sculpture, a record of a person or event to last forever, but contemporary artists often seek to capture an audience for a set time, to involve them in a moving image or create works which are transitory, that have a short exhibition life.

GETTING STARTED

Consider how time was first recorded before the invention of the clock. What do you use to tell the time? Look around your home and list all the different ways in which time is recorded. Which of these would have been available when your grandparents were teenagers? Draw a wrist watch that a member of your family wears.

MAKING TASK 1 — choice of media

Create an art work that explores one or more of the concepts of time, such as the changes that have occurred in the recorders of time (fob watch, clock, wrist watch, digital clock, iPhone). Areas to explore could include:

- marking time — waiting
- time: past, present, future
- real time versus virtual, celestial time
- night and day, calendar, the seasons.

MAKING TASK 2 — digital media

Create a stop motion animation of a person doing a simple task or movement.

PROCESS

STEP 1 Brainstorm ideas — a cluster map may help (see Introduction, page 23)

STEP 2 When you have decided, begin with a storyboard (see Introduction, page 27) to track the main positions of the drawings you will need.

STEP 3 Do your first drawing. For a fluid movement, you will need to draw 24 drawings per second. Use a lightbox (or tape your drawings to a window if you do not have one) to trace the areas that will remain 'still'.

STEP 4 Scan your drawings into the computer or take photographs of them using a tripod to ensure they are in focus and are all in the same position. There are various software programs that you can use, such as MovieMaker or using layers as frames with Photoshop. For a more sophisticated, less jerky animation you will need 140 stills for a minute of viewing — use Final Cut Pro or Flash. Use the **Movie Maker** and **Final Cut Pro** weblinks in your eBookPLUS to access these programs.

eBookplus

An alternative way to create a stop motion animation is to begin with one drawing and erase areas that need to change, redrawing before each photograph. William Kentridge and Todd Fuller use this method. Research their work on the internet using the **William Kentridge** and **Todd Fuller** weblinks in your eBookPLUS.

eBookplus

MAKING TASK 3 — mixed media

Take photographs of urban or city landscapes, cut them up and reassemble to create a sense of different snippets of time. Photocopy one of your photographs, cut sections out or move sections apart and draw in the 'missing parts' so that they match tonally.



MAKING TASK 4 — 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. See the student example by Charlotte Casimir, Year 9, on eBookPLUS and complete a self-reflection sheet on your work.

eBookplus

Daniel CROOKS

(b. 1973, New Zealander)

FORM

Video

VOCABULARY

elusive hard to work out, obscure

mesmerising completely holding the attention of the viewer

perception the action of obtaining information through the senses

urban as opposed to country or rural; cities and suburbia

eBookplus

DANIEL CROOKS

View a short video about the artist and his work.



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

This is a continuation of Crooks' 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**.

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 the *Static* series, rather than recording time, Crooks generates it, forming abstract volumes 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.

ARTIST'S PRACTICE

Essentially a video artist, Daniel Crooks exploits the technical possibilities of the medium. He is interested in contemporary culture and the urban experience, as well as the randomness and patterns in our environment.



Crooks' 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, a 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 cultural experience of space and time through global communication and digital technologies. Crooks' highly innovative work presents us with new ways of seeing.

Video art is now considered a serious art form for collectors and curators worldwide, with Daniel Crooks considered one of the emerging important Australian video artists along with Shaun Gladwell, David Rosetzky and TV Moore.

RESPONDING TASKS

1 Explain which two concepts from the list below Crooks tries to alter:

light, time, emotion, nature, motion

2 Give your opinion on how new technologies (digital, video) allow Crooks to give audiences new or different experiences that would not be possible in a painting.

EXTENSION

- The Futurists (such as Balla and Boccioni) also tried to suggest movement in their art. Research their art works. How do Crooks' art works differ from these paintings? How does each reflect the society and new technology at the time (the culture)? Use the **Static No. 12** weblink in your eBookPLUS to see another of Crooks' works in action.

Daniel Crooks
Static No. 6 2003
DV/DVD
16:9 letterbox, colour, stereo
9 minutes 15 seconds
Courtesy the artist and
Anna Schwartz Gallery





- Discuss the similarities and differences between the video work of Crooks and Tim Webster, particularly in their approach to the concept of time. Use the **Tim Webster** weblink in your eBookPLUS.

Shaun GLADWELL

(b. 1972, Australian)

FORM

Video

VOCABULARY

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



SHAUN GLADWELL

View the artist talking about his work.

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. In his *Maddest Maximus* (2007–2009) work he referenced the *Mad Max* films and their representation of the brutal clash between machine and the environment. In his first video, in 1988, Gladwell made direct reference to the artist Basquiat (see page 236). His work is thus multilayered in meaning, engaging and visually pleasing whilst culturally relevant to our times.

Shaun Gladwell's street culture art works 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.

Broken Dance (Beatboxed) continues 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 art work. Gladwell challenges the audience to consider the relationships between different art mediums. His work takes into consideration present and past practices of art and how art is a reflection of culture.

Riding with Death (Redux)'s 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. 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 but digital art is now displayed in public institutions, and art dealers are eagerly selling this art form now that digital technology has improved, making it more accessible and collectable. Shaun Gladwell's *Storm Sequence* (2000) showing skateboarders in slow motion sold in 2007 for an Australian record of \$84 000. The **Storm Sequence** weblink in your eBookPLUS shows a series of stills from this video.





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 (Boxe!es)

Dancers: Ashley Patricks aka Ghost (Soul Mavericks), Lexi Maize, Dannielle Lecointe aka Rhimes Lecointe

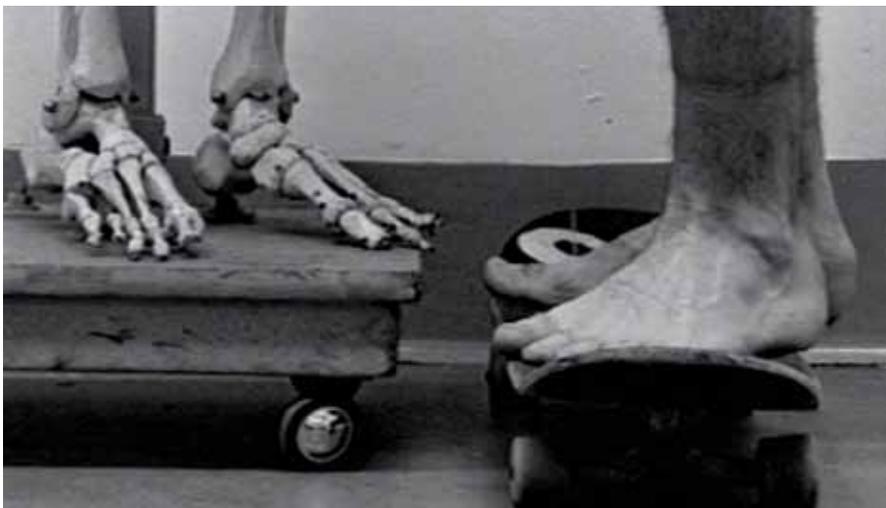
Post production: Pundersons Gardens, London

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



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

RESPONDING TASKS

- 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 How does Gladwell make us aware of the fragility of life?
- 3 Research Shaun Gladwell's *Double linework* (2000) and write an analysis of this video.
 - a Consider: 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, fused etc.?
 - 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?

MAKING TASK 5 — installation

Create a group installation involving dripping water. Be inspired by the ephemeral, transitory (short-lived) work of Michaela Gleave.

Michaela GLEAVE

(b. 1980, Australian)

FORM

Installation

VOCABULARY

global warming human-caused climate change
installation an art work created for a particular site or art gallery, creating a complete environment in itself
interventions art works created by adjusting or altering the environment
tactile appealing to the sense of touch

eBook plus

MICHAELA GLEAVE

- Visit the artist's website.
- View the artist talking about her work.

Michaela Gleave's works involve time in that many of her works are interactive, inviting the viewer to participate. Her main medium is water in different states of change such as mist or ice.

In *Snowdrift*, two snow-making machines created soft flakes of snow which gently floated in the air before forming a pile under each machine. The effect was magical, particularly as this event occurred on a beautiful, warm spring afternoon against a backdrop of green lawn and blue sky. A winter wonderland was created in Sydney's late spring November weather.

ARTIST'S PRACTICE

Michaela Gleave responds to nature; in particular, the effect of climatic changes on water. Thus she works with mist, rain, ice and snow, creating interactive installation works. Gleave has a passion for the environment, creating art works that stimulate us to appreciate its many moods. We approach her unexpected works (a pile of snow in a corner of a room, for example) with wonder and confusion. Her works appeal to the **tactile** as well as the visual sense. She works with **interventions** or **installations**.



Michaela Gleave
Snowdrift (test) 2009
cinematic snow, shovel, grass
dimensions variable
Photograph: Michaela Gleave
Image courtesy the artist and
Anna Pappas Gallery, Melbourne



Gleave questions the relationship we have with the environment and stimulates us to think of such issues as **global warming**. In order to provide artificial weather conditions, Gleave must extensively plan and research their construction: the use of artificial snow and the problem of keeping it sufficiently cold; using technology such as an ultrasonic mister, or irrigation system; employing carpentry to create the 'housing' for her environments. Gleave, while exploring her concept of the elements of nature, works in a variety of forms and situations. One of her installations, held in Federation Square Melbourne in 2008, used a hot dog stand, a bubble machine and a

Michaela Gleave
A Day is Longer Than a Year 2013
theatre spotlights, dichroic filters,
motors
dimensions variable
Installation view:
Fremantle Arts Centre
Photograph: Michaela Gleave
Image courtesy the artist and
Anna Pappas Gallery, Melbourne

sensor. The site-specific installation, *A Day is Longer Than a Year*, reflects our shifting understanding of matter, time and space.

RESPONDING TASKS

- 1 How does Gleave inspire us to consider our relationship with our surroundings?
- 2 In what ways is her work illusionary?
- 3 Look at Jeff Koons' sculpture *Puppy* on the MCA lawn (page 193) and the work of Gleave at the same place. How does each work respond to the site, involve the audience and comment on nature?

EXTENSION

Turner (see page 135) painted the elements of nature such as mist, the smoke of fire and early morning sun haze. Michaela Gleave also makes art works that create rooms of mist for the audience to walk through. How has the form of possible art works and the way an audience 'views' an art work changed over time?

Cai GUO-QIANG

(b. 1957, Chinese)

FORM

Installation

VOCABULARY

concentric circles circles that have the same centre point
feng shui a Chinese tradition of balance; rules applied to the position of objects and furniture in a room

oblique indirect

pagoda a sacred building or temple shaped like a tower

Post-Modern a widely used term for unconventional art starting around the 1980s. It generally challenges the traditions of art and may involve appropriation and technology or may draw on mixed art traditions.

seisomograph an instrument for measuring and recording vibrations including earthquakes

eBook *plus*

CAI GUO-QIANG

- Visit the artist's website.
- View the artist talking about his work.

Cai Guo-Qiang challenges the tradition of what an art work is. His works involve either time or active involvement of the audience due to their scale. He is known for his mixed media projects, particularly using explosions of gunpowder. Fireworks are central to Chinese heritage.

In *Inopportune: Stage One*, 'exploding' cars dangle in gravity-defying positions, animating the huge exhibition hall as they rotate through space. There is an **oblique** reference to the violence of the exploding planes of the September 2011 terrorist attack on the World Trade Center in New York.

Artistic director for the 2010 Biennale David Elliot says this work 'meditates on the beauty and horror of destruction, as well as terrorism and the "war" against it: "No effect without cause, no cause without effect"' (AGNSW *Look Magazine*, May 2010, p. 14).

Cai Guo-Qiang creates spectacles that are short lived but have an underlying deep meaning and belie the extensive work and preparation that go into their creation. The few seconds of the explosion, in fact, becomes an unforgettable experience for the viewer. Cai's projects are strongly influenced by their location, often incorporating principles of **feng shui**.



The fundamental idea behind his work is to harness or borrow power from nature, his goal being to reaffirm humanity's respect for the Earth. He wishes to create art that can transcend time and space, through carefully staged events, performances or remote installations that depend on photographic or other documentation. His works may explode in less than a minute, unfold over several months or continue for eternity. Cai also likes to create his art works with the intention of them being seen from a long distance from Earth; thus he often works on an awe-inspiring scale. His works have an underlying focus on Chinese spiritual philosophies as well as a tendency to link geological and political history.

HISTORICAL STUDY

Chinese cultural tradition was very much a part of Cai Guo-Qiang's early life. His father was a calligrapher, a traditional oil painter and a student of Chinese history. When Cai was first introduced to Western contemporary art he was amazed at the freedom and possibilities it presented. Although he always wanted to be an artist, at that time in China, there were no schools that trained students in contemporary art. Cai instead turned to the theatre, studying at the Shanghai Drama Institute. Here he learnt to think conceptually, to make proposals, develop ideas, consider materials, space, time, light and the audience's reactions and engagement. These working methods later became the basis of his art-making practice.

Gunpowder (fireworks are exploded to celebrate any social occasion in China) began to have a fascination for him as a possible art form, exploring its destructive as well as constructive properties. In China, gunpowder is

Cai Guo-Qiang
(b. 1957, Quanzhou, China;
lives in New York)

Inopportune: Stage One 2004
nine cars and sequenced
multichannel light tubes
dimensions variable
Seattle Art Museum, gift of
Robert M. Arnold, in honour of the
75th Anniversary of the Seattle Art
Museum, 2006
Photo by Hiro Ihara, courtesy
Cai Studio

still called 'fire medicine' as it was accidentally created during an attempt to produce a medicine.

It was not until his move to Japan that he developed as a contemporary artist. In his 1994 project in Iwaki, Japan, titled *Returning Light: The Dragon Bone (Keel)* he got the support of local residents to excavate a wooden ship of a type no longer in production, that had sunk 20 years previously. From the timbers of the vessel he and the locals made a **pagoda** forming an exhibition centred on the old ship. It was an attempt to make a contemporary relevant piece of art work that reflected the history and people from a simple fishing village, stimulating their own awareness of their culture. Cai could see similarities in cultural traditions (such as traditional medicine, concern for balance in the placement of objects) between Japan and his homeland, China.

Cai moved to the United States in 1995, which caused a shift in his work to include an underlying political or social comment. Less involvement from local residents was possible. Due to language and cultural differences, his work relied more on the visual. His work *Century of Mushroom Cloud* (1996) makes reference to the military use of nuclear technology and the resultant destruction of Hiroshima and Nagasaki. This project consisted of performances (documented in photographs) by Cai in which he detonated a small-scale 'mushroom-cloud' with a hand-held device. He 'detonated' small explosions in various New York sites and others significant to the development of the atomic bomb, such as the Nevada nuclear test site. He extended this work in the late 1990s in a variety of formats (including playing cards) where he contrasted these 'mushroom explosions' with healing Chinese mushrooms.

In his work *Fetus Movement II: Project for Extraterrestrials no. 9*, Cai placed himself at the centre of a field around which explosives were installed in **concentric circles** and at radial angles. Two machines measured his responses during the explosion: one his heart rate the other his brain waves. **Seismographs** were positioned around the radius and another among the audience. He thus recorded the effects on the land as well as his own body before, during and after the event. The explosion unites the sky (and thus the celestial) with the Earth, suggesting the creation of the Earth.

In *Dream* (2002) he used red silk in lantern-like structures hanging from the ceiling (red lanterns are traditionally used in Chinese funerary rituals) to create an installation. Red light bathed the room so that the shapes of billowing silk were hard to decipher at first but then revealed shapes of consumerism and weapons. Thus the installation references traditional culture, communism and contemporary society.

RESPONDING TASKS

- 1 What is Cai's main medium and form of exhibition?
- 2 In what ways are Cai's arts works involved with the environment, the power of the natural world and the elements of nature (earth, water, fire, air)?
- 3 In what ways is Cai's work about culture and politics?
- 4 **Post-Modern** artists reject the idea of a timeless, precious object to be exhibited in an art gallery. How is Cai's work about time and experience?
- 5 An interest in eastern spirituality is one similarity between the work of Cai Guo-Qiang and Charwei Tsai (see pages 106–7). Can you see any other similarities?
- 6 Research artist Walter de Maria and other works by Cai Guo-Qiang before conducting a group discussion or writing an essay on the following topic:

'The way Walter de Maria's *Lightning Field* (1977) links the sky and the Earth has been said to be an underlying influence on Cai's *Project for Extraterrestrials*.' Discuss or write about any similarities you can see in the work of Walter de Maria and Cai Guo-Qiang.

Christian MARCLAY

[b. 1955, American]

FORM

Video

VOCABULARY

cinematography the art and practice of film photography

collage an art work made from various materials or objects; in this case, scenes

pathos the quality or power in art of arousing a feeling of pity or sympathetic sadness

eBook plus

CHRISTIAN MARCLAY

- View a video about *The Clock*.
- View a video about the artist and his work.

The Clock is a 24-hour video that tells the time. Thousands of short extracts from cinema history are **collaged** together, each suggesting a particular time of day or referencing a particular moment. The image of a wall clock, clock tower, cuckoo clock, watch or digital time mechanism appears on the screen or the time is mentioned by the actor and is synchronised with real time as lived by the audience. This is quite an editing feat and required an incredible number of copyright permissions.

Obviously it is hard for a viewer to see it in only one sitting, but the imagery is so intriguing that you certainly want to. From the moment the viewer enters the darkened space a connection occurs, they tell themselves they will just wait for the next five minutes on the screen, for the next 'clock'

Christian Marclay
The Clock 2010
single-channel video
duration: 24 hours
© Christian Marclay
Courtesy White Cube, London and
Paula Cooper Gallery, New York



image, but find themselves wanting to then wait for the quarter hour, then checking their own watch again and remaining longer. Boredom is not an issue. Further visits are a necessity.

The Clock is not only a record of **cinematography** history, as we struggle to remember the name of each movie extract, or actor, but it is an insight into the type of activities that take place at any nominated time. Traffic is an important image between four and five o'clock. Of course everyone has their own preconceptions about midnight. At 2 a.m. loneliness occurs. The viewer looks for patterns and wonders how it relates to what is happening outside the theatre space. When does tension in relationships occur — 7 a.m. or 8 p.m.? When do murders frequently take place? We keep looking, hoping to understand the cycle of experiences and emotions. It is quite disorientating.

The Clock is not just about life's actions — it resonates on a deeper level. 'Time is a relative thing ... an emotional thing.' We begin to question the notion of time, its significance to humanity and self, and how it is represented, manipulated, experienced and lost. It includes scenarios of deep **pathos**, comic humour and exceptional moments in acting and film history, drawing on the magnetism of certain iconic actors like Paul Newman and Bette Davis. It is a dip into nostalgia as we recognise a scene, whether it is from the *X-Files*, a James Bond film, *Columbo*, *Fatal Attraction* or *Pulp Fiction*. It seamlessly melds so that one kiss becomes another, but a few scenes do return as if to add a connection, a sense of wholeness or destiny. We also become aware of the different manipulations of time between American and foreign films, the latter slower with gentler transitions between actions.

The beauty and oddity is that you experience real time at the same time as staged time. It also means that as you live 'staged' time or time watched, it is simultaneously time used up in our own lives. *The Clock* is time.

The Clock was first seen at London's White Cube Gallery in 2010 and Christian Marclay was recognised as the best artist with this work in the 2011 Venice Biennale.

Marclay's work explores connections between sound, photography and film. *The Clock* is a development from his earlier compilations of music, manipulating damaged records to produce loops and skips, thus combining different music in quick succession. As a musician, he has collaborated with, among others, Sonic Youth and Elliot Sharp. He is recognised as a DJ and sound artist with his experimental turntable performances. His work in video began in the 1980s and in 2002 his *Video Quartet* premiered in Australia, consisting of music-related scenes from feature films shown on four screens. His 2007 work *Crossfire* features a compilation of gunshots taken from Hollywood films.

Marclay has also created collages using found objects such as piano-score prints, images of instruments, and methods of recording sound, vinyl records and tape recorders. His current media is digital media — his instrument Final Cut Pro, his ultimate way to play with time.

RESPONDING TASKS

- 1 Marclay has appropriated past film footage. What decisions has he made as an artist?
- 2 A means of telling time has been a necessity of life since the invention of the sundial. As society moved away from living outside lives, reliant on the movement of the sun, into artificial light, a clock or watch was needed to regulate our lives. It also has become an important symbol of identity and status (a fashion accessory). Look around you: not everyone now wears a wristwatch since we have smart phones and computers for

us to see the time. With this consideration, how is *The Clock* by Christian Marclay an important record of the history of society?

- 3 Over a week, when watching TV programs or movies, write down how many times a clock, watch or other timepiece is shown, to become aware of the importance of time in our lives. What does this say about the cleverness of the concept and production of *The Clock*?
- 4 Can art such as *The Clock* affect society's values or viewpoints? Discuss.
- 5 How is *The Clock* a representation of the connection between the creative arts?
- 6 'Marclay vandalises something old in order to create something clever, new and exciting, relevant to our age.' Explain this statement in relation to his art and music.
- 7 '*The Clock* is a joyful art experience but a harsh life experience.' (Zadie Smith, catalogue for the exhibition). Comment on what you understand from this statement.
- 8 How do you think the audience's viewpoint on time would change after the experience of viewing *The Clock*?

REFLECTION

Subjects for art are no longer confined to only what we see but can also involve what we experience, including the concept of the passage of time. Technology allows us to represent time not just in a sequential, linear way but altered, fragmented or melded. The art object can now be a transitory, even disintegrating, object which requires documentation in the form of photography or video. How have your ideas on what constitutes an art object been broadened by working through this chapter and what new art-making experiences have you explored?

VOCABULARY

Abstract Expressionism abstract art of the 1950s and later, which does not use traditional styles and techniques, but is based on forms which are not figurative or formal

adaptation an altered or modified version of an original

affinity a natural liking or sense of closeness

analog photography photography that uses a chemical process; i.e. not digital

appropriation the copying of past art, changing its context and therefore its 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. 1890–1914) an art movement of mainly interior decoration, using flowing, swirling and twisting plant-like forms

assimilation policy of absorbing the Indigenous people into the white community, to encourage them to blend into the European way of life; the act of absorbing something into the system, integration

austere stern, severe or grim

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

brick veneer describes a building that has a timber framework as its supporting structure and a single layer of bricks that gives it its outward appearance

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

calligraphy the art of doing beautiful handwriting

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

cinematography the art and practice of film photography

classification the act of arranging or organising things into classes or categories

collage an art work made from various materials or objects

composition the placement of figures and objects; the organisation of an art work

concave curved like the inside of a circle

concentric circles circles that have the same centre point

consumerism a theory that the economy of a capitalist society needs people to consume more and more goods

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 myths, legends, stories told explaining the creation of the Earth and its creatures

crosshatched shaded with two or more intersecting series of parallel lines

Cubism a movement which used the arrangements of lines and geometrical shapes to show solidity and volume of objects on a flat surface (c. 1907–25)

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, which aimed to shock, and to destroy art with ridicule, surprises and novel ideas. It developed into surrealism.

devoid left out, missing, empty

domestic to do with family or home life

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

en plein-air painted out of doors, directly from nature

ephemeral not lasting long, fleeting

ethereal ghostly or intangible

- existentialist** concerned with existence of the individual as free and determining his or her own development
- Expressionism** a theory of art in which free expression of the artist's emotional reactions is more important than natural or realistic representation
- Fauvism** a modern art movement that concentrated on bold colour, loose, painterly brushwork and decorative line; other artists in this movement included Matisse, Derain, Dufy and Vlaminck
- feng shui** a Chinese tradition of balance; rules applied to the position of objects and furniture in a room
- 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
- frivolity** silliness or lack of seriousness
- funerary** to do with funerals or burial rituals
- garish** bright or showy
- 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
- gestural** marks or brushstrokes made through the movement of the arm or body
- globalisation** the process of becoming international rather than national
- global warming** human-caused climate change
- 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
- heightened** brighter and richer in colour than is normal
- heritage** the traditions, influences and experiences of a people or a community
- homage** respect or honour
- hyper-real** an exaggerated or 'over-the-top' representation of reality
- idealised** presented in a perfect or ideal form, without imperfections
- immensities** extreme size
- Impressionism** a modern art movement concerned with depicting light on a surface
- installation** an art work created for a particular site or art gallery, creating a complete environment in itself
- interactive** an art work that requires participation from the viewer
- interventions** art works created by adjusting or altering the environment
- in the round** describes a three-dimensional sculpture that you can view from all sides
- iridescent** showing changing rainbow colours
- irony** a method used, particularly in Post-Modernism, to empower art works with a double, often contradictory, meaning
- juxtaposed** placed close together
- kitsch** showy, common, almost bad taste
- liminal** in between or transitional
- luminosity** radiating or reflecting light
- luminous** giving off or reflecting light
- macho** displaying strongly male qualities
- macro photography** extreme close-up photography
- magic realism** a technique where elements of magic are included in an otherwise realistic or mundane environment or setting
- mesmerising** completely holding the attention of the viewer
- metaphor** an image where one thing is said to be another
- mission** a compound, originally set up in the nineteenth century, usually by clergy, to house, protect and 'Christianise' local Aboriginal people
- mocking** teasing or making fun of
- Modernism** an art movement of the twentieth century, characterised by a break from art traditions

VOCABULARY *continued*

monologue a speech made by a single character in which he or she speaks his or her innermost thoughts aloud

monumental on a grand scale, impressive

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

mortality the inevitability of death for humans

motif a distinct element or image

mundane ordinary, everyday or boring

mythology the imaginative stories of myths and legends

narrative story or sequence of events

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

oblique indirect

ochre natural earths, ranging in colour from pale yellow to orange and red, and used as pigments

oilstick oil paint in stick form, used for adding colour; also called oil pastel

optics relating to how the eye sees

organic based on nature, on living things

pagoda a sacred building or temple shaped like a tower

pandanus a palm-like tree

parody a humorous imitation or send-up of something

pathos the quality or power in art of arousing a feeling of pity or sympathetic sadness

perception the action of obtaining information through the senses

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

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

Pop art a style of painting and sculpture commencing in the 1950s that commented on popular mass-produced and advertising imagery

Post-Impressionism 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.

Post-Modern a widely used term for unconventional art starting around the 1980s. It generally challenges the traditions of art and may involve appropriation and technology or may draw on mixed art traditions.

purlieus environs, hangouts, one's haunts, the border or periphery

quirkiness oddness or unusualness, unconventionality

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

remixing the practice of using digital technology to re-fashion or remake something

representational lifelike, realistic

resonate ring or resound

retina the coating on the back of the eyeball which receives the image of what you see

Romantic a style of art of the late eighteenth and nineteenth centuries in Europe, characterised by an imaginative, emotional attitude towards the subject

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

seismograph an instrument for measuring and recording vibrations, including earthquakes

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

site-specific an art work that is designed for a particular space

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

stereotype an oversimplified and conventional idea or image, used to label or define

still life a picture representing inanimate (lifeless) objects, such as fruit or flowers

stylised a simplified style or form, often to achieve an effect rather than being true to life

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

superimposed one thing placed over something else

surreal dreamlike, relating to the subconscious

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

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

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

Tupperware a brand of plastic kitchenware very popular from the 1950s onwards and sold through a party plan

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

urban built-up areas, cities and suburbia, as opposed to rural

vagrant a homeless person

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

vermilion a brilliant scarlet red

voids empty spaces

vulnerable sensitive, exposed to or not protected from hurt

whimsy a playful or fanciful notion

ARTIST LIST

TWO-DIMENSIONAL

PAINTING AND DRAWING			PAGE
Albrecht DÜRER	1471–1528	German	33
RAPHAEL	1483–1520	Italian	54
Michelangelo CARAVAGGIO	1573–1610	Italian	223
Joseph Mallord William TURNER	1775–1851	British	135
Claude MONET	1840–1926	French	221
Paul GAUGUIN	1848–1903	French	203
Vincent van GOGH	1853–1890	Dutch	205
Tom ROBERTS	1856–1931	British/Australian	257
Gustav KLIMT	1862–1918	Austrian	42
Margaret PRESTON	1875–1963	Australian	176
Raoul DUFY	1877–1953	French	136
Maurice de VLAMINCK	1876–1958	French	156
Ernst Ludwig KIRCHNER	1880–1938	German	49
André DERAÏN	1880–1954	French	157
Pablo PICASSO	1881–1973	Spanish	41
Georgia O'KEEFFE	1887–1986	American	113
Grace COSSINGTON SMITH	1892–1984	Australian	211
René MAGRITTE	1898–1967	Belgian	191
Jeffrey SMART	1921–2013	Australian	168
Margaret OLLEY	1923–2012	Australian	175
Rover THOMAS	1926–1998	Australian/Indigenous	245
Andy WARHOL	1928–1987	American	81
Charles BLACKMAN	b. 1928	Australian	75
Cy TWOMBLY	1928–2011	American	138
Nancy PETYARRE	1938–2009	Australian/Indigenous	244
Mavis NGALLAMETTA	b. 1944	Australian/Indigenous	218
Nyapanyapa YUNUPINGU	b. circa 1945	Australian/Indigenous	208
Tim STORRIER	b. 1949	Australian	32
Imants TILLERS	b. 1950	Australian	233
Annette BEZOR	b. 1950	Australian	50
Howard ARKLEY	1951–1999	Australian	159
Michael BERRY	b. 1951	Australian	215
Aida TOMESCU	b. 1955	Romanian/Australian	213
Guan WEI	b. 1957	Chinese	267

			PAGE
Tim MAGUIRE	b. 1958	British/Australian	112
Jean-Michel BASQUIAT	1960–1988	American	236
David BROMLEY	b. 1960	British/Australian	78
Andrew BROWNE	b. 1960	Australian	148
Cherry HOOD	b. 1960	Australian	38
Matthew JOHNSON	b. 1963	Australian	216
Locust JONES	b. 1963	New Zealander	59
Richard ALLEN	b. 1964	Australian	117
David BOWERS	b. 1964	Australian	187
Anthony BENNETT	b. 1966	Australian	82
Vernon AH KEE	b. 1967	Australian/Indigenous	262
Neil HADDON	b. 1967	British/Australian	56
Darren WARDLE	b. 1969	Australian	161
Del Kathryn BARTON	b. 1972	Australian	47
Nicholas BLOWERS	b. 1972	British/Australian	105
Joanna LAMB	b. 1972	Australian	171
Juan FORD	b. 1973	Australian	67
Sam LEACH	b. 1973	Australian	121
Michael LINDEMAN	b. 1973	Australian	238
Ben QUILTY	b. 1973	Australian	30
Craig WADDELL	b. 1973	Australian	119
Laith McGREGOR	b. 1977	Australian	63
Jasper KNIGHT	b. 1978	Australian	137, 167
Minam APANG	b. 1980	Indian	141
Daniel BOYD	b. 1982	Australian/Indigenous	265
BANKSY, real name unconfirmed	Birthdate unconfirmed	British	60
PHOTOGRAPHY			
Robyn STACEY	b. 1952	Australian	178
Andreas GURSKY	b. 1955	German	183
Michael RILEY	1960–2004	Australian/Indigenous	115
Marian DREW	b. 1960	Australian	124
Huang YAN	b. 1966	Chinese	149
Giacomo COSTA	b. 1970	Italian	146
Darren SYLVESTER	b. 1974	Australian	44, 88

ARTIST LIST *continued*

PRINTMAKING			PAGE
Tsukioka YOSHITOSHI	1839–1892	Japanese	84
Margaret PRESTON	1875–1963	Australian	177
Barbara HANRAHAN	1939–1991	Australian	72
Salvatore ZOFREA	b. 1946	Italian/Australian	71

THREE-DIMENSIONAL

SCULPTURE			
POLYKLEITOS	c.fifth century BCE	Greek	52
Alberto GIACOMETTI	1901–1966	Swiss	89
Fiona HALL	b. 1953	Australian	108, 127
Anish KAPOOR	b. 1954	British	224
Jeff KOONS	b. 1955	American	193
Bronwyn OLIVER	1959–2006	Australian	129
Matt CALVERT	b. 1969	Australian	74
Alasdair MACINTYRE	b. 1970	Australian	253
Sopheap PICH	b. 1971	Cambodian	65
Alexander SETON	b. 1977	Australian	196
CERAMICS			
Peter COOLEY	b. 1956	Australian	120
Gerry WEDD	b. 1957	Australian	259
Bui Cong KHANH	b. 1972	Vietnamese	95
ARCHITECTURE			
Frank O. GEHRY	b. 1929	Canadian	163
Toyo ITO	b. 1941	Korean	151

ASSEMBLAGE/INSTALLATION/INTERACTIVE			PAGE
Rosalie GASCOIGNE	1917–1999	New Zealander/Australian	232
Yayoi KUSAMA	b. 1929	Japanese	247
Fujiko NAKAYA	b. 1933	Japanese	140
James TURRELL	b. 1943	American	227
Philip BEESLEY	b. 1956	British/Canadian	199
Dadang CHRISTANTO	b. 1957	Indonesian	92
Cai GUO-QIANG	b. 1957	Chinese	280
Damien HIRST	b. 1965	British	96
Ernesto NETO	b. 1964	Brazilian	197
Song DONG	b. 1966	Chinese	172
Huang YAN	b. 1966	Chinese	149
Olafur ELIASSON	b. 1967	Danish	228
Tiwi artists		Australian/Indigenous	98
Brook ANDREW	b. 1970	Australian/Indigenous	250
Michaela GLEAVE	b. 1980	Australian	278
Charwei TSAI	b. 1980	Chinese	106

FOUR-DIMENSIONAL

VIDEO ART			
Christian MARCLAY	b. 1955	American	283
David ROSETZKY	b. 1970	Australian	86
Qiu ANXIONG	b. 1972	Chinese	143
Shaun GLADWELL	b. 1972	Australian	276
Daniel CROOKS	b. 1973	New Zealander	274
Baden PAILTHORPE	b. 1984	Australian	61

MAKING TASK LIST

CHAPTER 1 PEOPLE

UNIT 1 PORTRAITS	
Making task 1 — photography/drawing	35
Making task 2 — drawing with ink wash	36
Making task 3 — painting/collage	39
Making task 4 — photography to capture emotion	44
Making task 5 — stop motion animation	46
Making task 6 — painting	50
UNIT 2 THE FIGURE — representing society	
Making task 1 — photomedia	56
Making task 2 — drawing	56
Making task 3 — drawing	58
Making task 4 — drawing, painting or photography	61
UNIT 3 THE FIGURE — further approaches	
Making task 1 — drawing	63
Making task 2 — sculpture	65
Making task 3 — photomedia	66
Making task 4 — digital media	68
Making task 5 — photography	68
Making task 6 — painting: sport/figures in movement	68

CHAPTER 2 HUMANITY

UNIT 1 FAMILY	
Making task 1 — printmaking	70
Making task 2 — painting	73
UNIT 2 HEROES AND CELEBRITIES	
Making task 1 — paper stencil silk screenprint	80
UNIT 3 LIFE EVENTS AND SOCIAL ISSUES	
Making task 1 — pitching a short film	
Making task 2 — group video	89
Making task 3 — exploring mood	91
Making task 4 — sculpture	91
Making task 5 — choice of media	91
Making task 6 — sculpture/group installation	92
Making task 7 — drawings or drypoint prints	94

CHAPTER 3 NATURE

UNIT 1 INSECTS AND FLORA	
Making task 1 — printmaking	102
Making task 2 — printmaking	104
Making task 3 — photography/video	107
Making task 4 — sculpture	108
Making task 5 — photomedia	109
Making task 6 — painting	109
UNIT 2 BIRDS AND ANIMALS	
Making task 1 — painting	118
Making task 2 — time-based drawings	120
Making task 3 — ceramic sculpture	121
Making task 4 — drypoint	123
Making task 5 — choice of media	123
UNIT 3 SCULPTING NATURE	
Making task 1 — ceramic sculpture	126
Making task 2 — sculpture assemblage	128
Making task 3 — sculpture using recyclable material	132
Making task 4 — printmaking/digital	132

CHAPTER 4 NATURE AND HUMAN INTERVENTION

UNIT 1 THE SEA AND MARINE LIFE, WEATHER	
Making task 1 — painting	134
Making task 2 — linocut print	141
Making task 3 — collage	142
UNIT 2 HUMANITY VERSUS NATURE	
Making task 1 — stop motion animation	143
Making task 2 — drawing/digital manipulation	145
Making task 3 — photomedia	148
Making task 4 — graphic design	152

CHAPTER 5 HUMAN-MADE: STRUCTURES AND OBJECTS

UNIT 1 BUILDINGS AND INTERIORS	
Making task 1 — drawing/painting	154
Making task 2 — photography	158
Making task 3 — various media	165

Making task 4 — photography/drawing	166
Making task 6 — printmaking	167
Making task 7 — solar printing	167
Making task 8 — printmaking	170
Making task 9 — choice of media	170
Making task 10 — sculpture	173

UNIT 2 OBJECTS — still life

Making task 1 — drawing	174
Making task 2 — choice of media	174
Making task 3 — sculpture	181
Making task 4 — mixed media	181
Making task 5 — printmaking	182
Making task 6 — photography/painting	185
Making task 7 — sculpture	185
Making task 8 — sculpture	186
Making task 9 — group installation	186
Making task 10 — mixed media	188

UNIT 3 OBJECTS AND PERCEPTION — reality versus illusion

Making task 1 — drawing/photography	189
Making task 2 — video	190
Making task 3 — digital photography	190
Making task 4 — drawing	192
Making task 5 — digital/sculpture	195

CHAPTER 6 COLOUR AND LIGHT

UNIT 1 COLOUR

Making task 1 — painting	202
Making task 2 — abstract painting	207
Making task 3 — digital media	208
Making task 4 — sculpture	208
Making task 5 — mural	210
Making task 6 — sculpture	211
Making task 7 — painting	216

UNIT 2 LIGHT

Making task 2 — photography	221
Making task 3 — video	224

UNIT 3 TEXT

Making task 1 — mixed media	230
-----------------------------	-----

CHAPTER 7 SYMBOLS

UNIT 1 PERSONAL SYMBOLS AND DESIGNS

Making task 1 — drawing/painting	241
Making task 2 — painting/design	241
Making task 3 — graphic design	242
Making task 4 — drawing/painting	242
Making task 5 — designed objects: graphic design	243
Making task 6 — designed objects	243
Making task 7 — mixed media	243
Making task 8 — design	247
Making task 9 — sculpture	255

UNIT 2 CULTURAL IDENTITY

Making task 1 — mixed media	256
Making task 2 — ceramic sculpture	257
Making task 3 — mixed media	261
Making task 4 — choice of media	264
Making task 5 — painting	270

CHAPTER 8 TIME

UNIT 1 ART AND TIME

Making task 1 — choice of media	272
Making task 2 — digital media	272
Making task 3 — mixed media	273
Making task 4 — video	273
Making task 5 — installation	278

INDEX

Note: Bold page number indicates art work

A

- Aboriginal art 98–9, 208–9, 218–19, 244–6
Abstract Expressionism 138, 167
adaptations 259
affinity 244
Afterlight II (Johnson) **217**
Ah Kee, Vernon 262–4
Alice in Wonderland series (Blackman) 75, **76**
Allen, Richard 117–18
analog photography 146
Andrew, Brook 250–2
Angus (Waddell) 119–20, **119**
animals and birds 115–25
animation
 stop motion animation 46, 143, 190
 video animation 143–4
Anne Landa Award for Moving Image and New Media Art 87
Annie Ah Kee/What is an Aborigine? (Ah Kee) **262**
Anthropodino (Neto) 197, **197**
Anxiong, Qiu 143–5
Apang, Minam 141–2
Appassionata series (Zofrea) 71
appropriation 61, 62, 193, 234, 265
Aqua n.3 (Costa) **147**
Archibald Prize 30, 38, 48
architecture 151–2, 163–5
Arkley, Howard 159–60
art
 cultural functions 18–19
 definition 17
 elements 19
 functions of 17–18
 personal functions 17
 principles 19
 and time 272–85
Art Deco 176
Art Nouveau 42
art room safety *see* safety in the art room
Artwork — Isolation (Lindeman) **238**
art works
 how to analyse 19
 using art elements and principles in analysis 19
assemblages 232–3
assimilation 115, 116, 267, 268
austere mood 121, 178, 179
Autumn (Hanrahan) **72**
avant-garde 247, 248

B

- Banksy 60
Baroque 163, 223
Barton, Del Kathryn 47–8
Basquiat, Jean-Michel 236–7, 276
batik 244, 245
Beautiful Osiris Euphoria Painting (Hirst) 97
Beauty (Eliasson) 229
Beesley, Philip 199–200
Bennett, Anthony 82–4
Berry, Michael 215–16
Bezor, Annette 50–1
biomorphic forms 197, 224
Bird Island series (Wei) 267, **268**
birds and animals 115–25
Black Sun (Hirst) 97
Blackman, Charles 75–6
Blowers, Nicholas 105–6
Blue Tractor (Bowers) **187**
Boden, Emily 9
Body Painting A12136 (Petyarre) **244**
Bowers, David 187, **187**
Boyd, Daniel 265–6
brainstorming 21
A break away! (Roberts) 257–8, **258**
brick veneer 159
Broken Dance (*Beatboxed*) (Gladwell) 276, **277**
Bromley, David 78–9
Browne, Andrew 148–9
bubble maps 24–5
Buddha (*from '1979' series*) (Pich) **65**
buildings and interiors 154–73

C

- Cahill Expressway* (Smart) 168–9, **169**
calligraphic approach 138
calligraphy 106
Calvert, Matt 74–5
Cant Chant (Ah Kee) 263, **263**
Caravaggio, Michelangelo 223
Carrie, Millie 123
Cash Crop (Hall) **127**, 128
celebrities 80–5
Cell Culture (Hall) 108–9, **108**
Central Station (Knight) **168**
centrifugal force 96, 97
Century of Mushroom Cloud (Guo-Qiang) 282
ceramic sculpture 120–1
ceramics
 artists and art works 95–6, 259–60
 hints 8
Charing Cross Bridge (Derain) 157–8, **157**

- Chauvel, Katie 89
Chen, Charlene 11
Chinese Shan-Shui Tattoo No. 2 (Yan) 149–50, **150**
Christanto, Dadang 92–3
cinematography 283, 284
City Square (Giacometti) **90**
Claesz, Pieter 125
classification 127, 128
The Clock (Marclay) **271**, 283–4, **283**
Cloud gate 1 (Kapoor) 224, **225**
Cloud Parking in Linz (Nakaya) **140**
Cloud (Riley) **116**
cluster maps 23
Colette at the piano (Blackman) 77–8, 77
collage 283
collagraphs 14
colour 202–20
composition 176, 177
compositional devices 168, 169
concave 163
concentric circles 280, 282
consumerism 88, 238
contemplative quality 138
contemporary art 159, 194
A contemporary story 2 (Khanh) **95**
contrapposto 52, 53
convention 245–6
convex 163
Cooley, Peter 120–1
Corellas 2 (Cooley) **120**
Corn No. 2 (O'Keefe) **114**
Cossington Smith, Grace 211–12
Costa, Giacomo 146–7
creation stories 141
Crematorium (Hirst) 97
Crooks, Daniel 274–6
Crossfire (Marclay) 284
crosshatching 208
Crossings (Bezor) **51**
Cubic structural evolution project (Eliasson) 229
Cubism 41, 42, 167
cultural identity 256–70
Cultural Revolution (China) 172
curvilinear 151, 152
Cyclone Tracy (Thomas) **239**, 246, **246**

D

- Dada 167
Dancing House (Gehry) 163–4, **164**
A Darker Shade of Dark (Boyd) 266
A Day is Longer Than a Year (Gleave) **279**
Dayeh, Annalise 109
depth, creating in an art work 134
Derain, André 157–8

devoid 161
Diaspora (Tillers) 234
 digital applications 14
 digital media, making
 tasks 68, 109, 145
 Dobell, William 30
The Domain of Arnheim
 (Magritte) 191, **191**
 domestic scenes 76
 Dong, Song 172–3
Don't Substitute a Life to Satisfy Mine
 (Sylvester) **88**
Doryphorus (Polykleitos) **53**
 double bubble maps 25
Down by the river (Browne) **133**, 148, **148**
 drawing
 artists and art works 59, 63–4, 141–2,
 262–4
 front-on and side-on views of facial
 features 36
 hints 5
Dream (Guo-Qiang) 282
 Drew, Marian 124–5
 drypoint prints 9, 94, 104
The duel between Miyamoto Musashi and
Tsukahara Bokuden (Yoshitoshi) **85**
 Dufy, Raoul 136–7
 Dürer, Albrecht 33–4

E

Edo Period Japanese art 84–5
 electron microscope 105, 106
 Eliasson, Olafur 228–9
Elizabeth Taylor (Warhol) **81**
 elusive meaning 139, 274
 empathy 92, 93
Empire series (Macintyre) 253
en plein-air 221
The Enchantment No. 11 (Wei) **269**
The Entombment of Christ
 (Caravaggio) **223**
 ephemeral 107, 196
 ethereal 227
 evaluation of art-making criteria
 general art-making criteria 15
 self-reflection/evaluation of own
 learning 16
 Evstigneev, Sophia 155
 existentialist philosophy 89, 90
 Expressionism 49

F

family 70–9
 Fauvism 136, 156, 157
The fear of being lost (Chauvel &
 McClellan) **89**

Feet beneath the table (Blackman) **76**
feng shui 280
Fetus Movement II: Project for
Extraterrestrials no. 9
 (Guo-Qiang) 282
Figaro's Feather (Allen) **117**
The Fighting Temeraire
 (Turner) 135–6, **135**
 figurative elements 236
 figure, the
 further approaches 63–8
 ‘ideal proportions’ 52–3
 representing society 52–62
 film *see* video
The First Time (Haddon) **57**
 flora and insects 102–14
Floriated Residence (Arkley) **159**, 160
Flowers That Bloom Tomorrow
 (Kusama) **249**
Fog over Asuka breathes with ancient life
 (Nakaya) 140
Foggy Wake in a Desert: An Ecosphere
 (Nakaya) 140
 Ford, Juan 67
 foreground 203, 204
 foreshortening 54
 formaldehyde 96
Formation VII (Pailthorpe) 61
Freetown exhibition (Boyd) 266
 frivolity 72
Fukushima and the World Today (Jones) **59**
 funerary 98

G

garish colours 171, 172
The Garvagh Madonna (Raphael) **55**
 Gascoigne, Rosalie 232–3
 Gauguin, Paul 203–5
 gaunt figures 89
 gaze 262, 263
 Gehry, Frank O. 163–5
 genocide 250, 251
Gerry Wedd: Thong Cycle (Wedd) **260**
 gestural brushstrokes 82
 Giacometti, Alberto 89–90
 Gladwell, Shaun 276–7
 Gleave, Michaela 278–80
 global warming 278, 279
 globalisation 44, 171, 172
Grainstack (Sunset) (Monet) **222**
 graphic organisers and learning skills
 brainstorming 21
 cluster maps 23
 double bubble maps 25
 mind maps 25–6
 peer evaluation 21–2

plus, minus, interesting (PMI) 26
 single bubble maps 24
 storyboards 27–8
 Venn diagrams 27
Grasshopper I (Blowers) **105**
Greenland Glacial Moraine Garden
 (Nakaya) 140
 Guggenheim Museum, Spain
 (Gehry) 164
Guitar and teddy (Kambas) **190**
 Guo-Qiang, Cai 280–2
 Gursky, Andreas 183

H

Haddon, Neil 56–7
 Hagia Sophia, Byzantine
 mosaic 220, **220**
 Hall, Fiona 108–9, 127–8
Halo 2012 (Pailthorpe) 61
 Hanrahan, Barbara 72–3
Hatchery (Oliver) 131, **131**
Hegel's Holiday (Magritte) 191
 Heidelberg school 67
 heightened colour schemes 161
 heritage 159
 heroes and celebrities 80–5
 Hirst, Damien 96–8
The histrionic wayfarer (after Bosch)
 (Storrier) **32**
Hofstadt III (Tomescu) **214**
 homage 82
 Hood, Cherry 38–9
 Hotel de Riscal (Gehry) 164
Hothouse (Rosetzky) 87
House (Evstigneev) 155
House with orange fence (Ledet) 155
 Humanism 34
 humanity
 family 70–9
 heroes and celebrities 80–5
 life events and social issues 86–99
 versus nature 143–52
 Hunt, Eliza 154
Hylozoic Series: Sybil
 (Beesley) 199–200, **199**
 hyper-real images 146

I

I Also Live at One Infinite Loop
 (Gladwell) 276
I am Become Death, Shatterer of Worlds
 (Hirst) **97**
 idealised faces 50
 idealised form 52
if i was white exhibition (Ah Kee) 264
Ikalath #6 (Ngallametta) **218**

INDEX *continued*

- immensities of space 89
Implement Blue (Preston) 176–7, **176**
Impressionism 204, 221, 222
In His Infinite Wisdom (Hirst) 96
Indigenous artists 98–9, 208–9,
218–19, 244–6, 262–4, 265–6
Infinity Mirror Room – Phalli’s Field
(Kusama) **248**
Inopportune: Stage One
(Guo-Qiang) 280, **281**
insects and flora 102–14
installations 247–9
 artists and art works 59, 92–3, 98–9,
 106–7, 140–1, 172–3, 197–200,
 224–6, 227–9, 250–2, 278–82
 interactive 140–1, 199
intaglio process 9
Interior Ib (Lamb) **171**
Interior in yellow
(Cossington Smith) 211–12, **212**
International Mankind Blue
(Macintyre) 253
Intersection No 4 (vertical volume)
(Crooks) **274**
interventions 278
iridescent 216, 217
irony 253
Ito, Toyo 151–2
- J**
Jesus Christ (Boyd) 266
John Lennon’s Graffiti Wall, Prague **237**
Johnson, Matthew 216–17
Jones, Locust 59
Jumping Castle Memorial
(Andrew) 250–1, **251**
juxtaposition 95
- K**
Kambas, Poppy 190
Kapoor, Anish 224–6
Khanh, Bui Cong 95–6
Kilbane, Annie 9
Kirchner, Ernst Ludwig 49–50
kitsch 120, 121, 194
Klimt, Gustav 42–3
Knight, Jasper 137–8, 167–8
Koons, Jeff 193–5
Kusama, Yayoi 247–9
- L**
Lamb, Joanna 171–2
Lamp lit (Gascoigne) **233**
Landscape series (Costa) 147
Lapdancer (Hirst) 97
- Leach, Sam 121–2
learning skills *see* graphic organisers and
 learning skills
Ledet, Anika 9, 155
Leviathan Thot (Neto) 198
Life in Borgia – The Fortune Teller
(Zofrea) **71**
life events and social issues 86–99
light 221–9
liminal zone 161, 162
Lindeman, Michael 238
linoprints
 making 10
 reduction prints 9
Lips (Koons) 194, **194**
Luis Vuitton, London (Kusama) **249**
Lullaby, the seasons (Hirst) 97
luminosity 112, 216
- M**
McClellan, Sophie 89
McGregor, Laith 63–4
macho 119, 120
Macintyre, Alasdair 253–5
macro photography 105
Maddest Maximus (Gladwell) 276
magic realism 191
Magnolia (seed) (Oliver) 129
Magritte, René 191–2
Maguire, Tim 112–13
Mandala (Wright) 242
Marclay, Christian 283–4
Margaret Olley (Quilty) 30–1, **31**
The Massacre of the Anchorhead Jawas
 by Imperial Stormtroopers,
 Dune Sea, Tatooine
 (Macintyre) 253, **255**
Measday, Matilda 37, 94, 182
Meat Map (Tsai) 107
Melancholy Landscape (Tillers) 234
mesmerising images 61, 216, 274
metaphors 267
Milky Way (Tomescu) **213**
mind maps 25–6
missions 262, 263
mocking 32
Modernism 41, 42, 113, 157, 169, 218
Monet, Claude 221–2
Monkey looking into bedroom (Ridge) **190**
monologues 86, 87
monoprints 9, 104
Montesin, Mia 112
monumental scale 129, 131
mood 86, 87, 91–2
Moon (Oliver) **129**, 131
- Moore, Rebecca 181
mortality 89
mosaics 219–20
Moth III (Blowers) **105**
motifs 57
multimedia 61–2
mundane subjects 157
Murdoch, Lucy 103
Mushroom Mantra (Tsai) 106–7, **107**
My Place in the World (Sylvester) 44, **45**
mythology 143, 144
- N**
Nakaya, Fujiko 140–1
narratives 56
nationalism 257, 258
naturalism 52, 53
nature
 birds and animals 115–25
 and human intervention 133–52
 insects and flora 102–14
 sculpting 126–32
 sea, marine life and weather 134–42
 versus humanity 143–52
Nature Speaks: AT (Tillers) **235**
Negative Space 2 (Ford) **67**
Neto, Ernesto 197–8
The new book of mountains and seas (part I)
 (Anxiong) 143–4, **144**
Ngallametta, Mavis 218–19
The Nightingale and the Rose (Wilde) 48
99c (Gursky) 184, **184**
nostalgia 78
Notary (Basquiat) **237**
Nothing like this (Rosetzky) 86–7, **86**
notoriety 60
- O**
objects
 and perception 189–200
 still life 124, 174–88, 191
oblique reference 280
ochre 208, 219, 245, 246
oilsticks 187
O’Keeffe, Georgia 113–14
Oliver, Bronwyn 129–31
Olley, Margaret 30–1, 175
On Any Sunday (Bromley) **79**
One-way colour tunnel
 (Eliasson) **201**, **228**, 229
optics 216, 217
The Orbit (Kapoor) 224, **225**
organic 129, 131
Out of the blue (Berry) **215**
Owens, Lily 94

P

pagodas 280, 282
Pailthorpe, Baden 61–2
painting
 artists and art works 30–4, 38–43, 47–51, 54–7, 60, 67, 75–9, 82–4, 105–6, 112–14, 117–23, 135–9, 148–9, 156–63, 167–9, 171–2, 175–7, 191–2, 203–6, 208–9, 211–23, 233–8, 244–6, 257–9, 265–9
 creating perspective and depth 134
 hints 6, 134
 mixing colours 7
Palm Beach Wharf I (Knight) 138
Palm Beach Wharf II (Knight) 138
pandanus 218
paper stencil silk screen print, technique 11
Paradise Moderator (Leach) 122
Parapavilion (Dong) 172
pathos 283, 284
Peace, The Man & Hope (Andrew) 252
peer evaluation 21–2
people
 the figure representing society 52–62
 further approaches to the figure 63–8
 portraits 30–51
perceptions 247, 274
performance art 149–50, 247–9
personal symbols and designs 240–55
Personal values (Magritte) 192
perspective, creating in paintings 134
Perspex 44, 137
Pertsinidis, Ellie 10
Petyarre, Nancy 244–5
photographic screenprinting, technique 12
photography
 analog photography 146
 analysing photographs 20
 artists and art works 44–5, 88, 106–7, 115–16, 124–5, 146–7, 149–50, 178–80, 183–4
 digital 146
 and drawing 35–6
 macro photography 105
 polaroid photographs 81, 82
 photomedia 56
The Physical Impossibility of Death in the Mind of Something Living (Hirst) 96
Picasso, Pablo 41–2
Pich, Sopheap 65–6
piousness 33, 34
Plant 3 (Costa) 146
plasticity 196

plus, minus, interesting (PMI) technique 26
PM (Wardle) 153, 161–3, 161
polaroid photographs 81, 82
Polykleitos 52–3
Pomegranates (Olley) 175
Pop art 82, 167, 194
Portrait of Adele Bloch-Bauer I (Klimt) 42, 43
portrait busts 30
Portrait of Dora Maar (Picasso) 29, 41, 42
portraits 30–51
Possum with five birds (Drew) 124–5, 124
Post-Impressionism 157, 203
Post-Modern art 280, 282
Preston, Margaret 176–8
printmaking, artists and art works 71–3, 84–5
printmaking techniques
 drypoint (Intaglio process) 9
 linoprint 9–10
 monoprint 9
Project 90 (Dong) 173
Protea (Preston) 177
Pukumani Grave Posts (Tiwi artists) 98, 99
Puppy (Koons) 193–4, 193
purlieus 148

Q

Quilty, Ben 30–1
quirkiness 63, 64

R

Raphael 54–5
realism 33, 34, 38
reality versus illusion 189–200
Red pelican (Allen) 101, 118
The Red Vineyard at Arles (van Gogh) 205–6, 206
reduction prints 9
Regatta (Dufy) 136, 137
Regimental Colours (A) (Gascoigne) 232
remixing 61
representation art 203
resonate 213, 214
Restaurant de La Machine at Bougival (Vlaminck) 156, 156
retina 228, 229
Returning Light: The Dragon Bone (Keel) (Guo-Qiang) 282
Rheinberger, Nuala 36
Ridge, Meghan 73, 115, 190
Riding with Death (Redux) (Gladwell) 276, 277
Riley, Michael 115–16
Roberts, Rachel 103
Roberts, Tom 257–9
Romantic art 135
Room for one colour (Eliasson) 229
Rosetzky, David 86–7

S

safety in the art room
 electrical equipment checklist 3
 general safety policy 2–4
 non-electrical equipment checklist 3
Sargasso (Beesley) 200
schematic 56, 183, 184
The School of Athens 54, 55, 253
The School of Yavin (Macintyre) 254
scintillating 211
screenprinting
 paper stencil silk screenprint 11, 80–1
 photographic screenprinting 12
sculpture
 artists and art works 52–3, 65–6, 74, 89–90, 108–9, 126–32, 127–8, 129–30, 193–5, 196, 224–6, 253–4
 ceramic sculpture 120–1
 contrapposto 52, 53
 in the round 52
 sculpting nature 126–32
 tableau 253–5
seascape painting 135
seisomograph 280, 282
Self-portrait (Dürer) 33, 34
Serenity (Hood) 38–9, 38
Seton, Alexander 196
Shearing the Rams (Roberts) 257, 259
Shopping Bag Grid (Moore) 181
Siarakas, Amanda 115, 174
silhouettes 74
silk screenprinting 11, 81–2
Simon Tedeschi Unplugged (Hood) 38
single bubble maps 24
site-specific art works 197, 198
Skill, strength, courage, health, wisdom, speed (Seton) 196
Slanted (Wardle) 162
The sleeping army may stir (Apang) 142, 143
Small boy and the sea (Calvert) 75
Smart, Jeffrey 168–9
Snow Storm, Kosciusko (Tillers) 234, 235
Snowdrift (test) (Gleave) 279
Snowfield (Gleave) 278
social issues and life events 86–99
software 14
solar etching, technique 12–14
solar printing 167

INDEX *continued*

- spontaneous techniques 47, 221
Stacey, Robyn 178–80
Static No. 6 (Crooks) 275
Steiglitz, Alfred 113
stereotypes 50
Still (Hirst) 97
still life 124, 174–88, 191
Still life with fish (Claesz) 125
Still life (Weale) 192
stop motion animation 46, 143, 190
Storm Sequence (Gladwell) 276
Storrer, Tim 32
storyboards 27
street artists 60
Streetscape (Yee) 170
Struggles [Torments of Love]
(Kirchner) 49
stylised features 50, 171
subcultures 276
subterranean 227
subversive works 60
super thanks for asking exhibition
(Bennett) 84
superimposition 136
surrealism 148
sustainability 105, 106, 232, 233
Sylvester, Darren 44–5, 88
symbolism 236
Symbolists 42
symbols
cultural identity 256–70
personal symbols and designs 240–55
symmetry 54
synchronisation 276
- T**
Table of Industry (Stacey) 179
Tabula Rosa exhibition (Tillers) 234, 235
Tabula Rosa (Tillers) 235
tactile 117, 227, 278
Tahitian Landscape
(Gauguin) 203–4, 204
Take Your Time (Eliasson) 229
Tales of Ugetsu (Nakaya) 140
Terrace house (Hunt) 154
text 230–8
- The lake at the end of the world*
(Apang) 141
They give evidence (Mereka
Memeri Kesaksian)
(Christanto) 69, 92–3, 93
Thomas, Rover 245–6
Three studies from the Temeraire
(Twombly) 138–9, 139
Tillers, Imants 233–6
time, and art 272–85
Times Square, New York
(Gursky) 183, 184
Tiwi artists 98–9
Tod's Omotesando store, Tokyo
(Ito) 151, 152
Tomescu, Aida 213–14
Train series (Crooks) 274
transient 149
translucent glaze 95, 96
The Treachery of Images (Magritte) 191
Tsai, Charwei 106–7
Tupperware 108, 109
Turner, Joseph Mallord William 135–6
Turning the World Upside Down
(Kapoor) 226
Turrell, James 227
Twombly, Cy 138–9
- U**
ukiyo-e 84
Umbrella Grid (Casimir) 182
Umbrella Grid (Measday) 182
Untitled 20120104 (Maguire) 112
Untitled (Barker's Creek)
(Browne) 149, 149
untitled girl (Barton) 47
Untitled (Swami 4) (McGregor) 64
urban spaces 168, 274
Urquhart, Madie 40
- V**
vagrants 236
values 71
van Gogh, Vincent 205–6
vanitas paintings 180
Venn diagrams 27–8
- vermillion 205
Very Few Good Men (Pailthorpe) 62
video, artists and art works 61–2, 86–7,
106–7, 274–7, 283–4
video animation 143–5
Video Quartet (Marclay) 284
Vine (Oliver) 130, 131
Vlaminck, Maurice de 156–7
voids 216
vulnerability 48, 49, 89, 90
- W**
Waddell, Craig 119–20
Walnuts (Stacey) 178–9, 178
Walt Disney Concert Hall, Los Angeles
(Gehry) 165
Wardle, Darren 161–3
Warhol, Andy 81–2
Warrang (Andrew) 253
Waste not (Dong) 173
We Call Them Pirates Out Here
(Boyd) 265–6, 265
Weale, Charlotte 77–8, 192
weaponised barbie (Bennett) 83
The Weather Project (Eliasson) 229
Wedd, Gerry 259–60
Weeping Woman (Picasso) 42
Wei, Guan 267–9
Wellborn, Zoe 104
whimsy 259
15. White Painting #2
(Yunupingu) 208, 209
Whitefellanormal (Ah Kee) 264
Winterbotham, Emily 203
Within Without (Turrell) 227
Wood, Mia 104
Wright, Emily 58, 242
- Y**
Yan, Huang 149–50
Yee, Xanthea 170
Yoshitoshi, Tsukioka 84–5
Yunupingu, Nyapanyapa 208–9
- Z**
Zofrea, Salvatore 71