

Creative INQUIRY

VISUAL ART FOR QUEENSLAND
SENIOR SECONDARY STUDENTS

Angela Brown (McCormack)
Jo-Anne Hine
Andrew Peachey
Julie Seidel
Leanne Shead
Dani Towers



CAMBRIDGE
UNIVERSITY PRESS

University Printing House, Cambridge CB2 8BS, United Kingdom

One Liberty Plaza, 20th Floor, New York, NY 10006, USA

477 Williamstown Road, Port Melbourne, VIC 3207, Australia

314–321, 3rd Floor, Plot 3, Splendor Forum, Jasola District Centre, New Delhi – 110025, India

79 Anson Road, #06–04/06, Singapore 079906

Cambridge University Press is part of the University of Cambridge.

It furthers the University's mission by disseminating knowledge in the pursuit of education, learning and research at the highest international levels of excellence.

www.cambridge.org

Information on this title: www.cambridge.org/9781108461788

© Angela Brown (McCormack), Jo-Anne Hine, Andrew Peachey, Julie Seidel, Leanne Shead, Dani Towers 2019

This publication is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

First published 2019

20 19 18 17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1

Cover and text designed by Loupe Studio

Typeset by Integra Software Services Pvt. Ltd.

Printed in China by C & C Offset Printing Co. Ltd.

A catalogue record for this book is available from the National Library of Australia at www.nla.gov.au

ISBN 978-1-108-46178-8 Paperback

Additional resources for this publication at www.cambridge.edu.au/GO

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 publication, 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) under the Act.

For details of the CAL licence for educational institutions contact:

Copyright Agency Limited

Level 11, 66 Goulburn Street

Sydney NSW 2000

Telephone: (02) 9394 7600

Facsimile: (02) 9394 7601

Email: memberservices@copyright.com.au

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 publication 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 at the address above.

Cambridge University Press has no responsibility for the persistence or accuracy of URLs for external or third-party internet websites referred to in this publication and does not guarantee that any content on such websites is, or will remain, accurate or appropriate. Information regarding prices, travel timetables and other factual information given in this work is correct at the time of first printing but Cambridge University Press does not guarantee the accuracy of such information thereafter.

Please be aware that this publication may contain images of Aboriginal and Torres Strait Islander peoples now deceased. Several variations of Aboriginal and Torres Strait Islander terms and spellings may also appear; no disrespect is intended. Please note that the terms 'Indigenous Australians' and 'Aboriginal and Torres Strait Islander peoples' may be used interchangeably in this publication.

Contents

<i>About the authors</i>	vi
<i>Author acknowledgements</i>	viii
<i>About the cover</i>	ix

Overview

Chapter 1	Introduction	4
	1.1 Creative inquiry in the 21st century	5
	1.2 Visual Art units	7
	1.3 Objectives in Visual Art	8
	1.4 Assessment in Visual Art	9
	1.5 Solving problems like an artist	10
	Review questions	11
Chapter 2	Creative inquiry frameworks	12
	2.1 Inquiry learning	13
	2.2 Contexts in Visual Art	14
	2.3 What are 21st century art ideas and issues?	18
	2.4 Investigating art through reverse chronology	21
	2.5 The role of the artist and the audience	22
	Chapter summary	23
Chapter 3	Making meaning through art	25
	3.1 Contemporary approaches to media, techniques and processes	26
	3.2 Developing healthy and safe art practices	28
	3.3 Generating original ideas	29
	3.4 Documenting your inquiry process	31
	3.5 Display and exhibition	32
	3.6 Communicating meaning	34
	3.7 Creating meaning: From research to resolution	35
	3.8 Less is more: An artist's reflection on art practice	37
	Chapter summary	40
Chapter 4	Responding to art	42
	4.1 From novice to expert	43
	4.2 Authentic experience and the role of the art gallery	43
	4.3 Approaching art criticism	45
	4.4 Responding as artist and audience	46
	4.5 Symbols and metaphors	48
	4.6 Academic rigour	48
	4.7 Genres of art writing for assessment	49
	4.8 External assessment preparation	51
	Chapter summary	52





Unit 1: Art as lens

Chapter 5	Generating solutions to visual problems	56
5.1	Art as lens or viewpoint	57
5.2	What is a lens?	58
5.3	Response to the material word: Figurative and non-figurative representations	61
5.4	Focus: People, place, objects	63
5.5	Context: The personal and contemporary contexts	65
5.6	Devising an inquiry question through practice-based research	66
5.7	Reverse chronology	67
5.8	Case studies: Communicating through diverse lenses	68
5.9	Case study: Sophie Munns	69
5.10	Case study: Samuel Tupou	76
5.11	Case study: Daniel McKewen	81
	Chapter summary	88
Chapter 6	A lens to explore the material world	90
6.1	Investigating the personal and contemporary	91
6.2	Case study: Leigh Schoenheimer	94
6.3	Case study: Joachim Froese	103
6.4	Case study: Marian Drew	111
	Chapter summary	122

Unit 2: Art as code

Chapter 7	Semiotics in visual art	126
7.1	Meaning makers	127
7.2	Signs	127
7.3	Paradigms and syntagms	138
7.4	Tropes	140
7.5	Allegory	142
7.6	Case study: Elisa Jane Carmichael	143
	Chapter summary	148
Chapter 8	Art as a coded visual language	149
8.1	Case study: Abdul Abdullah	150
8.2	Case study: Judy Watson	155
8.3	Case study: Glen Skien	164
8.4	Case study: Alfredo and Isabel Aquilizan	173
	Chapter summary	180

Unit 3: Art as knowledge

Chapter 9	Constructing knowledge as artist and audience	184
9.1	Area of study: Developing	187
9.2	Area of study: Researching	190
9.3	Area of study: Reflecting	194
9.4	Area of study: Resolving	199
9.5	Case study: Jill Chism	201
9.6	Case study: Jacqueline Scotcher	217
9.7	Case study: Brian Robinson	237
	Chapter summary	251
Chapter 10	Assessment	253
10.1	Objectives	254
10.2	Summative internal assessment 1 (IA1): Investigation – inquiry phase 1	256
10.3	Summative internal assessment 2 (IA2): Project – inquiry phase 2	258

Unit 4: Art as alternate

Chapter 11	Creating alternate meanings	264
11.1	Area of study: Developing	265
11.2	Area of study: Researching	267
11.3	Area of study: Reflecting	270
11.4	Area of study: Resolving	272
11.5	Case study: Julie Fragar	275
11.6	Case study: Greg Semu	281
11.7	Case study: Elizabeth Willing	286
11.8	Case study: Ken + Julia Yonetani	291
11.9	Case study: Michael Zavros	295
	Chapter summary	300
Chapter 12	Assessment	301
12.1	Summative internal assessment 3 (IA3): Project – inquiry phase 3	302
12.2	Specifications	302
12.3	What to include in your submission	303
12.4	Example of a complete submission	307
12.5	Example of a divergent approach	313
	Chapter summary	318
<i>Glossary</i>		319
<i>Index</i>		326
<i>Acknowledgements</i>		337

For a list of websites and links related to this book, go to:
www.cambridge.edu.au/creative



About the *authors*

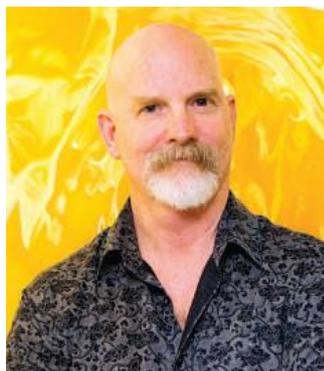


Angela Brown (McCormack) is the Head of Art (5–12) at Brisbane Grammar School. She was Head of Art at Anglican Church Grammar School and chair of 'the churchie' national emerging art prize and has a history of working across the primary, secondary and tertiary education industries, including Australian Catholic University (ACU). She works for the Queensland Curriculum & Assessment Authority (QCAA) as a panellist and was part of the Visual Art expert writing team. Angela has been an adviser to Australian Institute for Teaching and School Leadership (AITSL), having been part of the Expert Teacher Group that developed the Classroom Practice Continuum and as an ongoing member of the

Focus Group for the Profession. Angela is a member of the Teacher Advisory Group for Queensland Art Gallery & Gallery of Modern Art (QAGOMA), writing educational resources for works in the permanent collection and temporary exhibitions. She is accomplished in art curriculum design, boys' education, lecturing, and event and educational management.



Jo-Anne Hine is a highly experienced Visual Art teacher. Since 2012 she has held the status of Exemplary Teacher (a Queensland Anglican Schools remunerated position, recognising excellence in classroom teaching). She has worked in a variety of contexts including primary and secondary schools, and TAFE. Since 2007 she has taught Visual Art at Cannon Hill Anglican College. Jo-Anne was a member of the QCAA expert writing team during the recent syllabus redevelopment and has been a QCAA Brisbane Central Review Panellist for several years. Jo-Anne possesses a Diploma of Arts, a Graduate Diploma of Teaching and a Master of Visual Arts.



Andrew Peachery is Dean of Arts at Redlands College with over 30 years' teaching experience in both the government and private sectors. Andrew is a District Panel Chair for Visual Art for the QCAA and was a member of the expert writing team for the redevelopment of the Senior Visual Art Syllabus. Andrew is a member of QAGOMA's Teacher Advisory Group and a member of the Redland Art Gallery's Exhibition and Acquisition Advisory Panel. Andrew has a Masters in Visual Art from the Queensland College of Art and has had numerous exhibitions over the past 20 years.



Julie Seidel is Curriculum Leader of the Arts at St Peters Lutheran College, Brisbane, and has worked in secondary art education for over 30 years in Queensland, New Zealand and the International Baccalaureate System. She has developed art teaching courses for Teacher Training Australia and performed panellist duties, including the role of District Panel Chair for the QCAA, over many years. Julie has mentored teachers, and contributed to workshops and professional forums. Julie has a Master in Education Studies (Art) and promotes creative practice as a core component of lifelong learning through the arts.

She considers it a privilege to work with creative young minds.



Leanne Shead is Head of Creative Arts at Trinity Anglican School in Cairns and has worked in secondary education as a Visual Art teacher for the past 24 years in both public and independent schools. Since moving to Queensland from New South Wales in 2012, she has continued to strengthen her affiliations within Visual Art as a QCAA panellist, TAFE North Advisory Team member and is currently the President of the Peninsula Art Educator's Association, a Visual Art teachers network in Far North Queensland. Selected as an expert writing team member for the Senior Visual Art Syllabus, her passion for curriculum development and implementation inspires her pedagogy.



Dani Towers has been working in Queensland Visual Art education for over 25 years, both in the classroom and in curriculum development. She held a leading role in the redevelopment of the Senior Visual Art Syllabus while working at the QCAA. Recently she followed her passion for the unique and engaging learning offered by art galleries and completed a Master of Museum Studies. She is now working at QAGOMA as Program Officer, Learning and Curriculum.





Author acknowledgements

Angela Brown (McCormack)

I am indebted to all of those with whom I have had the pleasure to work during this project. I acknowledge the support from students past and present, staff and parent community of Brisbane Grammar School. Most importantly, I wish to thank my loving and supportive partner, Jamie Beard, my sons Adrian and Rohan and stepchildren Holly and Liam, who provide continuous motivation, and to acknowledge the care and guidance of my close friends and family.

Jo-Anne Hine

Thanks to Mil, Moomi, Bella and Damian for their ongoing patience and love, even when I'm stuck in my study all weekend; thanks to Colleen Boyle and Justin Leegwater for their inspirational collegiality; thanks to CHAC art students who inspire me to keep shaking up my teaching practice.

Andrew Peachey

I am extremely blessed to be married to Jane and wish to thank her, our son and two daughters for their patience and support through the rigours of the writing process. Many thanks to the artists who were most generous with their time and willingness to share their life work. I would also like to express my thanks and appreciation for the many wonderful and talented art students who have allowed me to journey with them through their creative pursuits and in particular those who have shared their works in this publication.

Julie Seidel

I would like to acknowledge the generous support of the artists and students who provided materials, imagery and advice. Your encouragement and support for art education is essential and appreciated by all teachers. I would also like to thank my husband George and daughters Tess and Beatrix for their ongoing support, especially during the writing process for this publication.

Leanne Shead

First and foremost, without the support of family and in particular my husband, this writing opportunity would not have been possible. The generous donation of time, knowledge and willingness to bear by all the artists representing FNQ, Jill Chism, Brian Robinson and Jacqueline Scotcher, was greatly appreciated and respected.

Dani Towers

I would like to thank the thousands of fresh young minds that have passed through my classroom. Their encounters, reactions and enthusiasm for art have inspired me every day.

About the *cover*



Charlotte Watson, *Salzburg*, from the series *Transatlanticism* (2017), St Peters Lutheran College, digital print on aluminium (30 x 30 cm)

Artist Statement

Salzburg from the photographic series *Transatlanticism*

Salzburg from the series *Transatlanticism* is a photographic image that explores the phenomena of mental and spiritual dissociation in unfamiliar circumstances. This concept was visualised in a six-part series through the repeated overlay of a white faceless figure over various dark atmospheric backgrounds of natural and built environments. The figure remaining unchanged and visually disconnected throughout the series becomes diminished in comparison to the enveloping and dominating environment. The substantive element of the work was stimulated from the experience of photographing Europe in wintertime with the stark linguistic, cultural and environmental challenges as an Australian in a very unfamiliar land.

Artist Bio

Charlotte Watson is a young photographer from Brisbane. She studied senior Visual Arts at St Peters Lutheran College under Julie Seidel from 2016–17. She held the position of College Arts Prefect during Year 12 and featured work in several exhibitions including the *Creative Generation Excellence* metropolitan regional exhibition and the *Soundscape* collaboration where photographic works were projected alongside choral performances. Since her graduation, she has been shortlisted in the *MELT Portrait Prize* and exhibited her photographic work *For Your Consideration* at the Brisbane Powerhouse in 2018. Charlotte studies Law at Bond University where she was awarded first in class for 'Image and Photography' in 2018.



Figure 1.1 Gallery visitors make their mark on Yayoi Kusama's *Obliteration Room*

Overview



Chapters 1 to 4 of *Creative Inquiry* build knowledge of learning in Senior Visual Art. It will be useful to refer to these chapters as you begin your journey as a senior Visual Art student, and revisit them throughout the course of study when you need to revise. These chapters will assist your understanding of Visual Art assessment, terminology and the conceptual frameworks that you will encounter as you make and respond.



Figure 1.2 Jennifer Mills, Australia, b. 1966, *What's in a Name?* (detail), 2009–11, watercolour with pencil paper. Purchased 2011. Queensland Art Gallery Foundation. Collection: Queensland Art Galley & Gallery of Modern Art.

*A work of art is above all
an adventure of the mind.*

– EUGÈNE IONESCO

1.1 Creative inquiry in the 21st century

Creative Inquiry is more than a textbook. It is a guide that will assist you to navigate senior Visual Art. *Creative Inquiry* aligns with the course structure and terminology of the Queensland Visual Art Syllabus.

The Queensland Visual Art Syllabus is a dynamic Visual Art curriculum intrinsically connected to the 21st century skills that drive the ways we think, work and respond to the world. The skills you will learn in Visual Art focus on the attributes of productive 21st century citizens who engage with and embrace rapid change. These skills are:

- critical thinking
- creative thinking
- communication
- collaboration and teamwork
- personal and social skills
- information and communication technologies (ICT) skills.

The Visual Art classroom is a place for creativity, problem-solving and innovative ideas = *Creative Inquiry*.

Creative Inquiry will assist you to:

- become a critical thinker by analysing, solving problems, making decisions, justifying, reflecting, evaluating and thinking flexibly
- become a creative thinker through experiences that require experimentation, innovation, initiative, curiosity and imagination to generate new ideas, identify alternatives and make new links
- develop communication skills as you implement ideas and create using visual, written and spoken language and expressive forms as an artist and interpret meaning in artworks as an audience
- recognise the value of diverse perspectives and the role of visual art in communities by exploring collaborative processes of artists and audiences
- develop personal and social skills as you explore diverse art practices, traditions and cultures of others; evaluate your own reactions, cultural awareness and flexibility; seek opportunities to engage with and realise art forms that employ traditional art media, techniques and processes; and explore art that incorporates constantly evolving information and communication technologies.

TABLE 1.1 THE 21ST CENTURY SKILLS EMBEDDED IN THE VISUAL ART SYLLABUS AND IN *CREATIVE INQUIRY*

21ST CENTURY SKILLS	ASSOCIATED SKILLS	21ST CENTURY SKILLS	ASSOCIATED SKILLS
Critical thinking	<ul style="list-style-type: none"> • Analytical thinking • Problem-solving • Decision-making • Reasoning • Reflecting and evaluating • Intellectual flexibility 	Creative thinking	<ul style="list-style-type: none"> • Innovation • Initiative and enterprise • Curiosity and imagination • Creativity • Generating and applying new ideas • Identifying alternatives • Seeing or making new links

(continued over page)

TABLE 1.1 (CONTINUED)

21ST CENTURY SKILLS	ASSOCIATED SKILLS	21ST CENTURY SKILLS	ASSOCIATED SKILLS
Communication	<ul style="list-style-type: none"> • Effective oral and written communication • Using language, symbols and texts • Communicating ideas effectively with diverse audiences 	Collaboration and teamwork	<ul style="list-style-type: none"> • Relating to others (interacting with others) • Recognising and using diverse perspectives • Participating and contributing • Community connections
Personal and social skills	<ul style="list-style-type: none"> • Adaptability/flexibility • Management (self, career, time, planning and organising) • Character (resilience, mindfulness, open- and fair-mindedness, self-awareness) • Leadership • Citizenship • Cultural awareness • Ethical (and moral) understanding 	Information and communication technologies (ICT) skills	<ul style="list-style-type: none"> • Operations and concepts • Accessing and analysing information • Being productive users of technology • Digital citizenship (being safe, positive and responsible online)

Source: Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority

INQUIRY LEARNING 1.1

The sculpture shown in Figure 1.3 is by British artist, Anish Kapoor. Kapoor was born in India in 1954 and has lived and worked in London since 1973. He is internationally recognised as one of the most significant contemporary sculptors. How is this artwork an expression of 21st century skills and ideas for both artist and audience?

Figure 1.3 Anish Kapoor, England, b. 1954, *Untitled*, 2006–07, resin fibreglass and lacquer, 500 cm (diameter) x 555 cm (installed). Acc. 2007.284. Commissioned 2006 with funds from the Queensland Art Gallery Foundation in recognition of the contribution to the Gallery by Doug Hall AM (Director 1987–2007). Collection: Queensland Art Gallery & Gallery of Modern Art. © Anish Kapoor/DACS. Licensed by Copyright Agency 2018.



1.2 Visual Art units

You will study four developmental units in Visual Art; each unit builds on the skills and processes of the previous unit.

The chapters in *Creative Inquiry* follow the same unit structure as the syllabus. Chapters 2, 3 and 4 explain the conceptual frameworks you need to apply across all units and the relationships between making and responding in Visual Art.

Each unit in Visual Art and the associated chapters in *Creative Inquiry* is organised through a **concept** that directs your learning in both **making** and **responding**. Concepts are further defined by the **focus**, which guides the selection of artists, artworks, art practices and learning experiences. The focus is teacher-directed in Units 1 and 2 and student-directed in Units 3 and 4. The four **contexts** – contemporary, personal, formal and cultural – are frames of reference you will use to analyse and interpret artworks. You will foreground two contexts each in Units 1 and 2, and select your own contexts in Units 3 and 4. In Units 1 and 2, you will engage with learning experiences across a range of two-dimensional, three-dimensional and time-based **media**, equipping you with knowledge and understanding to select your own media in Units 3 and 4.

concept unit organisers that direct student learning and integrate making and responding; unit concepts engage students in learning experiences that allow them to develop their own focuses for artworks with an understanding of related artworks from a range of contexts

making working in the art form as artist. In making artworks, students use their imagination and creativity to innovatively solve problems and experiment with visual language and expression

responding working about the art form as audience. In responding to artworks, students investigate artistic expression and critically analyse artworks in diverse contexts

focus individual student pathways that define interpretations and responses to the concepts; over the two-year course, the teacher will structure units of work emphasising a progression from teacher-directed focus, through teacher–student negotiated focus, to the students selecting and interpreting their own focus to resolve work

contexts frames of reference that inform the concepts and focuses, allowing intended and suggested meaning to evolve; these contexts include contemporary, personal, cultural and formal perspectives

media overviews of knowledge, skills, techniques and processes; each area should not be viewed as distinct or limited to preconceived understandings of the Visual Art discipline; media areas are not separate and multi/cross-media presentations should be encouraged

Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority

TABLE 1.2 THE DEVELOPMENTAL STRUCTURE OF THE FOUR UNITS

	UNIT 1: CHAPTERS 5 AND 6	UNIT 2: CHAPTERS 7 AND 8	UNIT 3: CHAPTERS 9 AND 10	UNIT 4: CHAPTERS 11 AND 12
Concept	Art as lens: lenses to explore the material world	Art as code: art as a coded visual language	Body of work	
			Art as knowledge: constructing knowledge as artist and audience	Art as alternate: evolving alternate representations and meaning
Context	<ul style="list-style-type: none"> Personal Contemporary 	<ul style="list-style-type: none"> Formal Cultural 	<ul style="list-style-type: none"> Contemporary, personal, cultural and/or formal 	<ul style="list-style-type: none"> Contemporary Personal, cultural and/or formal
Focus	People, place, objects	Codes, symbols, signs and art conventions	Student-directed	
Media	Two-dimensional, three-dimensional and time-based across both units		Student-selected	
Making and responding				

Source: Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority

1.3 Objectives in Visual Art

All Queensland senior syllabuses have objectives that describe the learning in the subject and the cognitive or thinking processes required to be successful in the subject. The Visual Art **syllabus objectives** are:

- 1 **implement** ideas and representations
- 2 **apply** literacy skills
- 3 **analyse** and **interpret** visual language, expression and meaning in artworks and practices
- 4 **evaluate** art practices, traditions, cultures and theories
- 5 **justify** viewpoints
- 6 **experiment** in response to stimulus
- 7 **create** meaning through the knowledge and understanding of materials, techniques, technologies and art processes
- 8 **realise** responses to communicate meaning.

The cognitive processes specific to Visual Art are highlighted and defined (see also the Glossary). You have already seen these terms in Table 1.1 on pages 5–6. Other subjects you study may also use these terms to describe cognitive processes. The terms and cognitive processes mean the same thing across different subjects.

Syllabus objectives are used to inform the specific learning for **unit objectives** and how your work will be judged in **assessment objectives**. Become familiar with the objectives and their meaning. You can find further explanation of the objectives and the cognitive processes in explanatory paragraphs in the Visual Art syllabus and throughout the chapters of *Creative Inquiry*.

syllabus objectives outline what the school is required to teach and what students have the opportunity to learn; described in terms of actions that operate on the subject matter; the overarching objectives for a course of study

implement put something into effect; e.g. a plan or proposal

apply use knowledge and understanding in response to a given situation or circumstance; carry out or use a procedure in a given or particular situation

analyse examine or consider something in order to explain and interpret it, for the purpose of finding meaning or relationships and identifying patterns, similarities and differences

interpret bring out the meaning of an artwork by artistic representation or performance; give one's own interpretation of

evaluate make an appraisal by weighing up or assessing strengths, implications and limitations; make judgements about ideas, works, solutions or methods in relation to selected criteria; examine and determine the merit, value or significance of something, based on criteria

justify give reasons or evidence to support an answer, response or conclusion; show or prove how an argument, statement or conclusion is right or reasonable

experiment try out or test new ideas or methods, especially in order to discover or prove something; undertake or perform a scientific procedure to test a hypothesis, make a discovery or demonstrate a known fact

create bring something into being or existence; produce or evolve from one's own thought or imagination; reorganise or put elements together into a new pattern or structure or to form a coherent or functional whole

realise create or make (e.g. a musical, artistic or dramatic work); actualise; make real or concrete; give reality or substance to

unit objectives drawn from the syllabus objectives and contextualised for the subject matter and requirements of a particular unit; they are assessed at least once in the unit

assessment objectives drawn from the unit objectives and contextualised for the requirements of the assessment instrument

Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority

1.4 Assessment in Visual Art

Visual Art assessment in Units 1 and 2 is **formative**. This means it is designed to give you feedback on your progress as a Visual Art student. Unit 1 and 2 assessment is designed by your teachers to suit your school context and give you opportunities to experience the types of assessment required in Units 3 and 4.

Visual Art assessment in Units 3 and 4 is **summative**. This means your grades will contribute towards your final subject result. There are four summative assessments in senior subjects. The four summative assessments in Visual Art are shown in Table 1.3.

All summative assessment instruments, their specifications and conditions are fully described in the Visual Art syllabus, which should be referred to for specific summative internal and **external assessment** information. The external assessment is created and marked by the Queensland Curriculum and Assessment Authority (QCAA). All Visual Art students will complete the same external assessment at the same time.

Internal assessments respond to a **stimulus** selected by your teacher to suit your school context. It is important to understand that the internal assessment instruments build on this stimulus and

each other to resolve one **body of work**. You will find this approach unique to Visual Art.

The chapters in *Creative Inquiry* will assist your understanding of a body of work and ways to approach your assessment.

The QCAA creates resources, such as sample student responses that demonstrate assessment requirements. Ask your teacher to show you the available samples.

formative assessment assessment whose major purpose is to improve teaching and student achievement

summative assessment assessment whose major purpose is to indicate student achievement; summative assessments contribute towards a student's subject result

external assessment summative assessment that occurs towards the end of a course of study and is common to all schools; developed and marked by the QCAA according to a commonly applied marking scheme

stimulus resource materials used in assessment activities to elicit a response from the student

body of work consists of individual student responses to making and responding to tasks that integrate concept, focus, context and media area/s; may lead to a single work or a collection of works, related to each other in some way, with each one being as important as the other

Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority

TABLE 1.3 VISUAL ART SUMMATIVE ASSESSMENT

ASSESSES PROCESSES LEARNED IN:	INSTRUMENT	TYPE	TITLE	CONTRIBUTION
Unit 3	Summative internal assessment 1 (IA1)	Investigation	Inquiry phase 1	15%
		Project	Inquiry phase 2	25%
Unit 4	Summative internal assessment 3 (IA3)	Project	Inquiry phase 3	35%
Units 3 and 4	Summative external assessment	Extended response		25%

1.5 Solving problems like an artist

Visual Art challenges you to stretch beyond your current knowledge and art experiences as you solve visual problems. A visual problem is like any other challenge; however, it involves developing and implementing ideas into visual expression that communicate and create meaning for an audience.

Creative Inquiry presents case studies of contemporary artists through each concept. By investigating and researching diverse artists, art practices and artworks, you will learn how artists react to stimulus and generate **innovative** solutions to visual problems. Considering the ideas and approaches of other artists will inspire your own art practice and develop your communication as an artist and an audience.

To understand a visual problem and how an artist has responded, examine the work in Figure 1.4 and read the accompanying **artist's statement**.

ARTIST'S STATEMENT

This project started with a name, mine. I found Jennifer spending time with her family and friends, celebrating weddings, showing off her new baby, lying on a beach or soliciting for a mate. What started as a curious narcissistic exercise raised interesting questions about the nature of identity, our sense of self, real and imagined.

— JENNIFER MILLS

innovative new and original; introducing new ideas; original and creative in thinking

artist's statement brief written text that accompanies the display of artwork; assists the viewer to understand the purpose or motivations behind the artwork; interpretative rather than descriptive

Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority

Figure 1.4 Left: Jennifer Mills, Australia, b. 1966, *What's in a Name?*, 2009–11, watercolour with pencil on paper, 325 sheets ranging from 10 x 14 cm to 23 x 29 cm (irreg.); installed dimensions variable. Purchased 2011. Queensland Art Gallery Foundation. Collection: Queensland Art Gallery & Gallery of Modern Art. Right: Jennifer Mills, *What's in a Name?* (detail), 2009–11. Jennifer Mills explored contemporary identity by painting small portraits of more than 300 other 'Jennifer Mills' she discovered through social networking and internet searches.



Review questions

- 1 What visual problem did Jennifer Mills pose?
- 2 How did she generate solutions to her visual problem?
- 3 What stimulus did Jennifer Mills react to?
- 4 What ideas, information, media, techniques and processes were considered by the artist?
- 5 What does Jennifer Mills communicate about contemporary identity?
- 6 Brainstorm and discuss ideas for an artwork inspired by *What's in a Name?*



Chapter 2

CREATIVE INQUIRY FRAMEWORKS



Figure 2.1 Carsten Höller, *Double Slide*, titanium steel, 2006

Making art and responding to art are integrated activities in Visual Art. Making involves knowledge and application of skills associated with art processes, materials and technologies to communicate meaning through artworks. As you make art, you apply insight gained from your experiences as an audience. Responding involves analysing the language of art, interpreting its meaning and expressing your **viewpoints**.

As you respond to artists' work and your own artwork, you will be informed by the knowledge and experiences you gain as both artist and audience.

.....
viewpoint perspectives, contexts or positions through which artworks and ideas can be explored and interpreted

Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority
.....

2.1 Inquiry learning

Inquiry learning in Visual Art centres around four very important processes: **developing**, **researching**, **reflecting** and **resolving**. Each of these processes has a function in how you think and learn as an artist and an audience. The inquiry learning processes structure what you learn and the evidence of your learning; that is, your assessment.

The diagram in Figure 2.2 shows the relationship between the four inquiry learning processes. These four processes are interrelated and equally important for solving visual problems. They can occur in any order and can be continually revisited as you make and respond. You will also see that each inquiry process has a specific inquiry guiding question and has been assigned two Visual Art objectives.

It is important to know what each process requires you to do and how you can demonstrate each process as you make and respond. Instrument-specific marking guides (ISMGs) for assessment

are structured into criteria using the inquiry learning processes and describe how your work should demonstrate each process.

inquiry learning emphasises the process of investigation as well as the production of an image or object; it moves away from the acquisition of facts to the development, research, reflection and resolution of ideas and new knowledge; also *art processes*

develop elaborate, expand or enlarge in detail; add detail and fullness to; cause to become more complex or intricate

research research or investigative practices include locating and using information beyond students' own knowledge and the data they have been given

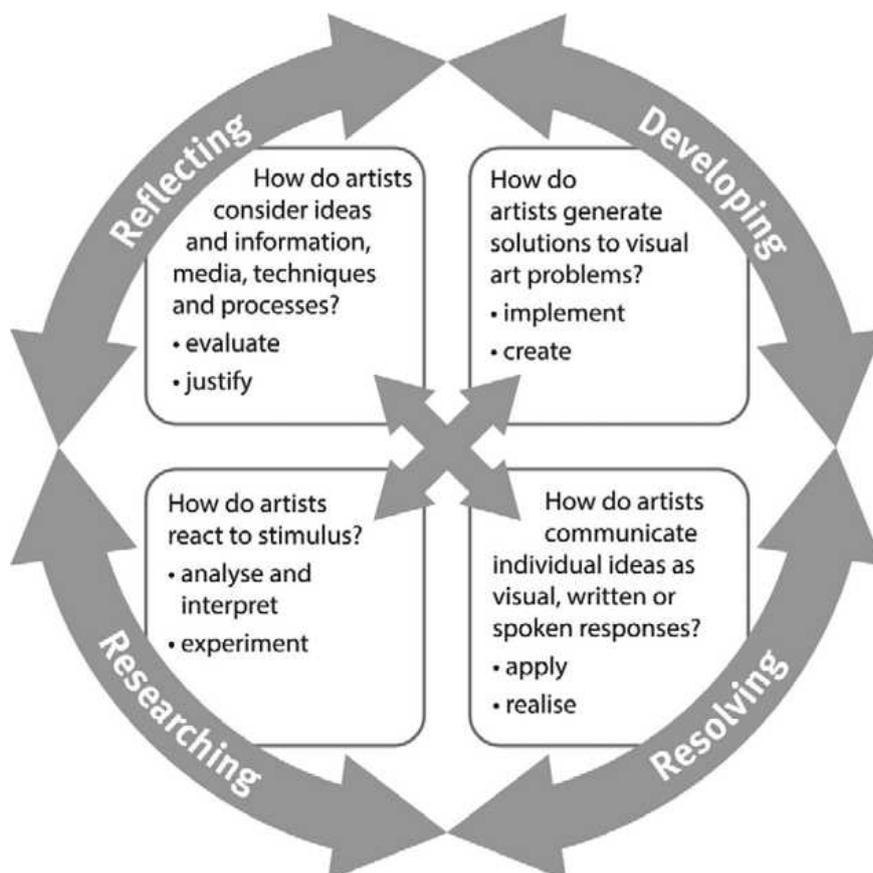
reflect (on) think about deeply and carefully; considering ideas and information

resolve in the arts, consolidate and communicate intent through a synthesis of ideas and application of media to express meaning

Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority

Figure 2.2 Inquiry learning in Visual Art

Source: Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority



2.2 Contexts in Visual Art

As you make and respond, you will use different contexts to understand and appreciate how artists and audiences are inspired and informed by a range of influences. Contexts are embedded in the inquiry learning processes. The most engaging artworks often have layers of meaning associated with time and place, personal values and experiences, **culture** and **visual language**.

Contexts are organisers of Visual Art information; that is, the philosophical and theoretical knowledge that influences artists, art styles, techniques, processes and practices. Contexts are frames of reference that assist artists and audiences to create a dialogue and communicate meaning through visual forms. Understanding and expressing **aesthetic** information can be overwhelming. By using contexts as frames of reference, you can make sense of art.

culture diverse knowledge, beliefs, values and perspectives that members of a group share and embody in their rituals, roles, relationships and customs

visual language constructed using art elements that are organised through design principles; together these create meaning that can be decoded and interpreted by an audience

aesthetic considerations within the visual arts usually associated with the sense of vision; an art image or object is perceived spatially by recognised associations with form and context; the form of the work can be subject to an aesthetic as much as the content

Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority

The contexts you will explore in Visual Art are:

- contemporary
- personal
- cultural
- formal.

Lasting art is endlessly interesting because its meaning is constantly remade by each generation, by each individual viewer.

– CODY HARTLEY, DIRECTOR OF CURATORIAL AFFAIRS,
GEORGIA O'KEEFFE MUSEUM

Contemporary context

The contemporary context informs the analysis and interpretation of past and present artwork through a lens of 21st century art ideas and issues, and how these challenge engagement, communication and meaning. Through:

- making, you can test boundaries of traditional art practices; you can reconceptualise, modify and explore **appropriation** of artworks and images, and investigate the impact and place of new technologies on art practices and experiences
- responding, you examine new or different meaning and significance that may be assigned to artworks of the past; you question and re-evaluate traditionally held values and assumptions of art and representation (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority).

appropriation the incorporation of a borrowed idea or image that is reconceptualised to give new meaning

Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority

Personal context

The personal context informs the analysis and interpretation of emotions, sensory experiences, personal philosophy, beliefs and ideas that are reflected in artworks, and how these contribute to engagement, communication and meaning. Through:

- making, you investigate your responses to the world around you; your personal interests, experiences and philosophies; and the impact these have on symbolism and practices
- responding, you examine how artists are influenced by life and experiences, and consider how your own feelings and backgrounds influence their physical and emotional reactions as audience (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority).

Cultural context

The cultural context informs the analysis and interpretation of the social influences and representations of time, place, politics, purpose, ethnicity, gender and spiritual and secular beliefs on artwork, and how these contribute to engagement, communication and meaning. Through:

- making, you explore cultural values, historical or current events, social pressures and attitudes that impact on you and others, and determine the origins of social meaning communicated in artwork
- responding, you **consider** Aboriginal and Torres Strait Islander perspectives; regional, national, international, social and cultural identity of artists and audiences; and how artists use their work as a vehicle to invite change and provoke conversation (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority).

consider to think deliberately or carefully about something, typically before making a decision; take something into account when making a judgement; view attentively or scrutinise; reflect on

Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority

Formal context

The formal context informs the analysis and interpretation of formal visual art **elements** and **principles**, the application of materials and techniques, the stylistic qualities relative to historical periods or iconology seen in artworks, and how these contribute to engagement, communication and meaning. Through:

- making, you focus on the formal organisation and placement of visual components, experimenting with codes, symbols and art conventions, and the communicative value of art materials, techniques and processes
- responding, you **decode** artworks by reading the relationships between specific visual language, signs, symbols, codes and conventions that are used to transmit information and ideas in artworks (Visual Art 2019 v1.1 General Senior Syllabus, p. 15 © Queensland Curriculum & Assessment Authority)

element a component or constituent part of a complex whole; a fundamental, essential or irreducible part of a composite entity (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority). Elements of design are the building blocks used by artists to create a work of art.

principle principles of design describe the ways that artists use the elements of design

decode extract meaning from spoken, written or visual form

Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority

Indigenous art forms are recognised for their visual culture, traditions, skill, technique, symbolic purposes and response to lived experiences. All four contexts are relevant when engaging with artwork by Aboriginal artists and Torres Strait Islander artists. Through the contemporary context, you can consider how artists extend traditional art practices and challenge artworks and ideas of the past. Through the personal context, you can consider the unique experiences of individual artists and personal connections to communities, country and place. Through the cultural context, you can consider the communication of cultural uniqueness of the communities and narratives of Aboriginal artists and Torres Strait Islander artists. Through the formal context, you can consider the visual elements that artists use to communicate meaning, the stylistic qualities of individual artists and the manipulation of materials, techniques and art processes.

All students in Visual Art engage with Aboriginal artworks and Torres Strait Islander artworks as recognition of the world's oldest continuous living culture and to understand the significant contribution of Australia's First Peoples to visual art, through both contemporary and historical traditions and practices.

Context guiding questions

Each context is used to understand artworks and art practices from different viewpoints. It is possible to apply one or more contexts in making and responding to art. The series of guiding questions listed in Table 2.1 (on the following page) will help you to apply each context.

TABLE 2.1 CONTEXT GUIDING QUESTIONS

Contemporary context guiding questions	<ul style="list-style-type: none"> • How is the meaning and significance of past artworks challenged when viewed through a lens of 21st century ideas and issues? • How do contemporary art approaches, technologies or environments impact on the viewer experience and interpretation of artworks? • How are artistic or social traditions challenged and expanded by contemporary art forms, subject matter and display? • How do artists communicate or provoke ideas about current issues and concerns and challenge established philosophies?
Personal context guiding questions	<ul style="list-style-type: none"> • How does an artist’s practice reflect the influences of their life and experiences? • How do the experiences and expectations of the viewer influence the reading of the artwork and the construction of personal meaning? • How does an artist use symbols, metaphors and expression to communicate personal stories, thoughts, feelings, philosophies and ideas?
Cultural context guiding questions	<ul style="list-style-type: none"> • How does the artwork communicate about the influences of society and the time when it was created? • How do the values of past artists compare to the values of today? • How do the cultural values and background of the viewer influence the interpretation of meaning? • How have historical or contemporary events contributed to the meaning of the artwork?
Formal context guiding questions	<ul style="list-style-type: none"> • How do formal art elements and principles contribute to the meanings and messages in the artwork? • How do stylistic characteristics shared with other art forms communicate meaning, intention, time and place? • How do materials, techniques, application, skills or display influence the impact and interpretation of artworks?

Source: Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority

Gerhard Richter (German, born 1932) is among the most successful and influential living artists, redefining painting in an ‘entertainment’-obsessed society. Richter has both embraced and rejected artistic traditions. His **oeuvre** includes works that are figurative (derived from real sources and therefore representational) and abstract (non-representational). The figurative works are an attempt to capture all the senses – not just what can be observed. Richter describes his formal art training in Germany as ‘lies’, criticising the emphasis on technique over ideology. This response has given

him an ongoing interest in the life of an image over time. He recycles and **recontextualises** works to animate them for a contemporary audience. He is concerned with natural **phenomena** and deliberately exploits the audience’s desire to ‘recognise’ form and create associations with reality.

-
- oeuvre** the complete works of a writer, painter or other artist
 - recontextualises** to change from original format for creative purposes
 - phenomena** a fact or situation that is observed to exist or happen
-

Richter exploits the materiality of the printed image and the physicality of paint. In painting over photographic images, he manipulates reality by both blurring and challenging our common understanding of events, such as the terror attack in the United States on 11 September 2001. In a social media-soaked culture, Richter questions the way that events are recorded that are 'beyond representation'. His most recent works are gestural abstract paintings on canvas, manipulated using a squeegee. Richter simultaneously adds more paint and scrapes the lower layers to reveal bursts of blurred colour in organic shapes. These works are sensory and lack a specific narrative, relying on the surfaces to inspire imagination and curiosity.

To paint is Richter's means of telling.

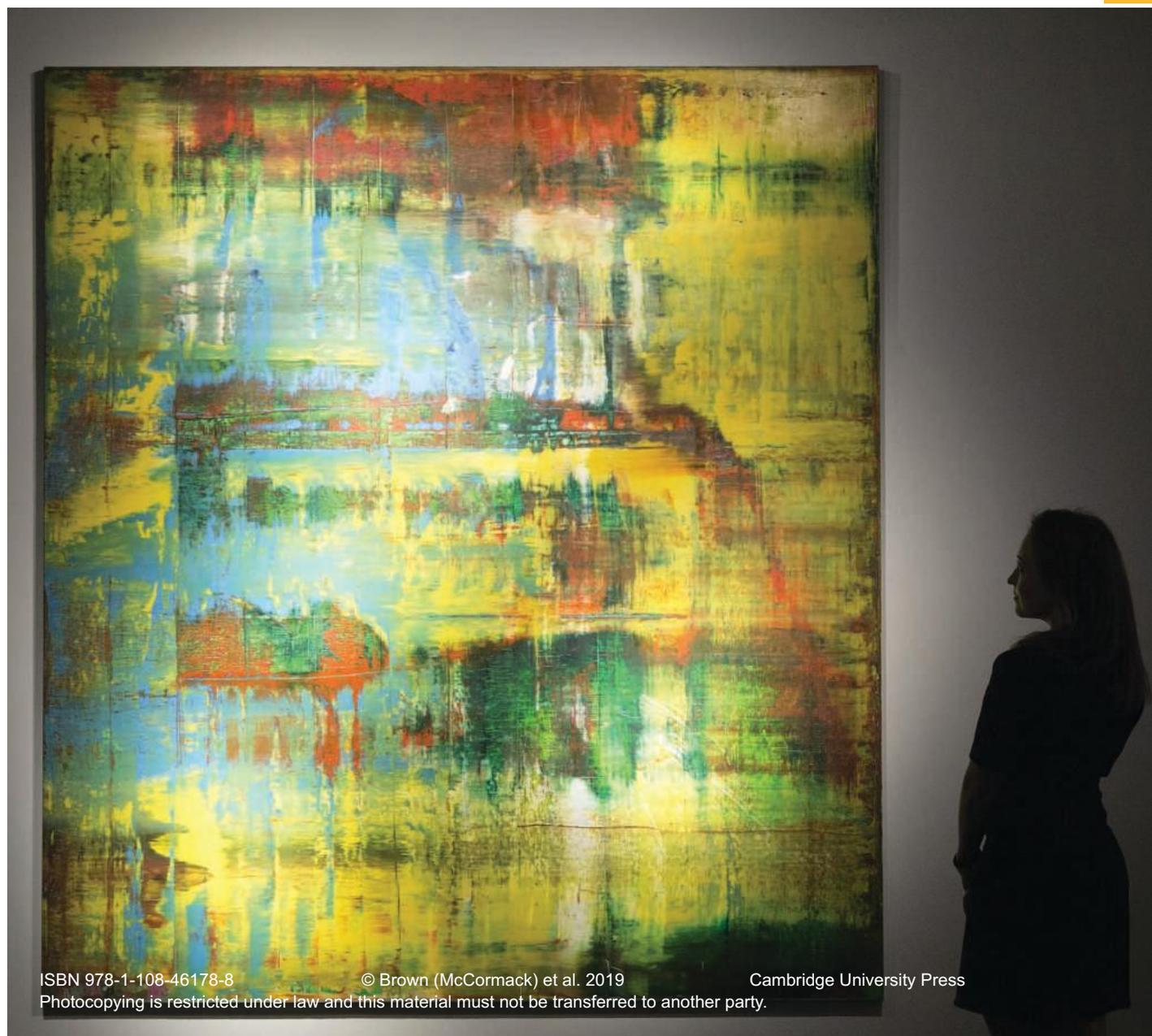
– GERALDINE KIRRIHI BARLOW, CURATOR, QUEENSLAND ART GALLERY & GALLERY OF MODERN ART (QAGOMA)

INQUIRY LEARNING 2.1

With an art career spanning many decades, Gerhard Richter continues to create artworks that engage contemporary audiences.

- 1 Conduct some research to find out more about Richter's art practice.
- 2 Use the context guiding questions to discuss Richter's work through each of the four contexts. Some guiding questions are more suited to an artist's practice than others. Select one or two guiding questions for each context that you feel are most relevant to Richter's approach as an artist and his relationship with his audience.

Figure 2.3 Gerhard Richter, b. 1932, *Abstraktes Bild (809-2)*, signed, numbered and dated '809-2 Richter 1994' (on the reverse), oil on canvas, 88 1/2 x 78 3/4 inches (225 x 200 cm). Painted in 1994.



2.3 What are 21st century art ideas and issues?

In the 21st century, artists have access to an ever-increasing range of art-making media, processes, techniques, opportunities and ideas. Globalisation and the speed of communications via the internet and social media allow artists to seek stimulus and respond to ideas and issues from all over the world. Artists may express political, cultural or humanitarian issues based on the universality of the human condition, question historical values and beliefs, or engage audiences in new experiences.

21st century art is recognised for its diversity of media, processes and purposes. New technologies have shifted an emphasis from digital photography and moving image to multisensory, interactive architectural projections, structures and experiences. Artists adapt and incorporate advancements from diverse fields, such as medical technology, to produce **bio art** (Figure 2.4) and **virtual reality** programming. The first artworks made in outer space have emerged as artists use space travel and **3D printing** (Figure 2.6), drawing on popular culture and **imagination** to find new ways and means to create art. Some artists, such as Carsten Höller, explore psychology as art. Höller's tubular slides (Figure 2.5), which have been installed in art galleries around the world, invite audiences to contemplate the experience and point of sliding. These artists stretch the perceived limitations of art to achieve what has not been done before.

bio art art created by working, for example, with live tissues, bacteria and living organisms in laboratories, art galleries or studios

virtual reality a computer-generated scenario that simulates a realistic experience. The immersive environment can be similar to the real world in order to create a lifelike experience grounded in reality or science fiction.

3D printing printing a solid object from a digital model by printing many separate layers of the object

imagination the artist's ability to form images, objects and ideas in their mind; the mental construct is realised in the planning and execution of an artwork (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)



Figure 2.4 Amy Karle, *Regenerative Reliquary*, 2016. Bio art sculpture of hand design 3D-printed/bio-printed on microscopic level in trabecular structure out of pegda hydrogel to create scaffold for human MSC stem cell culture into bone.

Figure 2.5 A visitor slides down artist Carsten Höller's installation *Test Site* at the Tate Modern in London in 2006. The work, for the *Unilever* series, consists of five gigantic tubes that spiral from different levels of the gallery into the Turbine Hall. The largest tube is 55.5 m long and has a gradient of 30 degrees. Photo by Peter Macdiarmid/Getty Images.

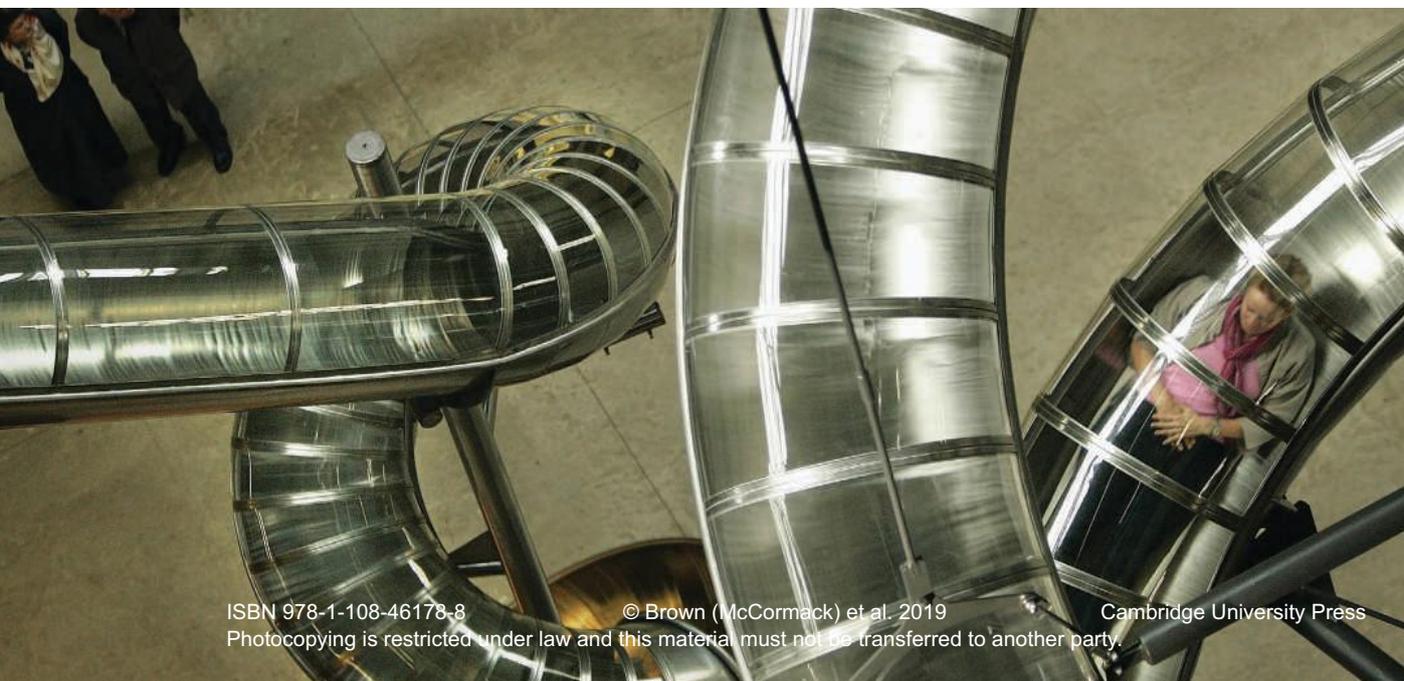




Figure 2.6 Eyal Gever's 3D-printed 'laugh-star' was the first artwork created in space.

Some artists may not be directly involved in the production of artworks employing specialists to create their vision. Chinese artist Cai Guo-Qiang designs large-scale installations that require teams of technical experts to realise the artworks. Some of these transform gallery spaces, such as *Heritage*, which was installed in the Gallery of Modern Art, Brisbane. *Heritage* features 99 life-sized animals, ranging in size from giraffes and zebras to polar bears and chimpanzees, to wombats and kangaroos, each lapping quietly from a large waterhole. The animals were constructed in a manufacturing facility and a variety of technical experts constructed the environment inside the gallery to realise the artist's idea. Other works by Cai Guo-Qiang feature suspended cars [Figure 2.7] and fishing vessels [Figure 2.8] also filled with animals. In contemporary art, the artist is sometimes the facilitator of the work.

– QAGOMA BLOG, DECEMBER 2013



Figure 2.7 *Inopportune: Stage One*, 2004, by Chinese New York-based artist Cai Guo-Qiang, shows suspended cars in an animated sequence of explosion. Displayed as part of the 17th Biennale of Sydney on 11 May 2010. Photo by GREG WOOD/AFP/Getty Images.



Figure 2.8 The installation *The Ninth Wave* by Cai Guo-Qiang sails down the Huangpu River in 2014 in Shanghai, China. The installation, consisting of an old fishing vessel loaded with stuffed toy animals, was inspired by an incident when 16000 dead pigs were found floating down the Huangpu River. Photo by VCG/VCG via Getty Images.

Find out about the role of the engineer in the art gallery, via the Bligh Tanner website at <http://cambridge.edu.au/redirect/8040>.

Artworks may be **ephemeral** and the impermanence of the work may be more important than a lasting artefact. Ephemeral works rely on recording and documentation through photography or video in order to be experienced by new audiences. They are sometimes repeated in new settings according to the artist's instructions; for example, Yayoi Kasama's *Obliteration Room* (Figure 2.9 on the following page).

ephemeral lasting for only a short period of time

Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority

The resources required to create contemporary art can range in value and assist the communication of meaning. For example, the use of recyclable materials and **sustainable** practices feature in artworks communicating environmental concerns. Pascale Marthine Tayou's *Plastic Bags* is a 10-metre-high, hive-shaped **installation** constructed from thousands of plastic shopping bags (Figure 2.10). The brightly coloured, weightless form is a comment on overuse and waste associated with consumerism.

sustainable causing little or no damage to the environment and therefore able to continue for a long time

installation artwork installed not permanently

In 21st century art, traditional art forms such as painting continue to have universal appeal with representational and abstract approaches equally valued. Contemporary artists can choose to challenge

Figure 2.9 Objects are covered with stickers at Yayoi Kusama's *Obliteration Room* at Auckland Art Gallery in 2017 in Auckland, New Zealand. The white walls, ceiling, furniture and objects in the room will be obliterated over time by the mass build-up of dots as visitors apply brightly coloured stickers in various sizes to every surface. Photo by Hannah Peters/Getty Images.



Figure 2.10 Installation view of Pascale Marthine Tayou's *Plastic Bags*, 2001–10

the status quo by exploring alternative unexpected approaches or embracing and exploiting the familiar. For example, Pakistan-born Risham Syed exploits scale to communicate meaning in the series *Lahore* – see the gallery installation in Figure 2.11.

A variety of aesthetic theories that emerged towards the end of the 20th century provided artists with a plethora of ways to shape their art practice. The critical theory, relational aesthetics, is a conceptual approach that seeks to ensure the audience is an active participant rather than a passive consumer of art. Other theories and concepts including semiotics, **postmodernism** and gender-related ideologies such as feminism continue to dominate 21st century art.

postmodernism overturned the idea that there was one inherent meaning to a work of art or that this meaning was determined by the artist at the time of creation. Instead, the viewer became an important determiner of meaning, even allowed by some artists to participate in the work as in the case of some performance pieces. Other artists went further by creating works that required viewer intervention to create and/or complete the work.



Figure 2.11 Risham Syed, Pakistan, b. 1969, *Untitled 2* (from *Lahore* series), 2015, synthetic polymer paint on canvas on aluminium (10.2 x 15.2 cm). Acc. 2015.169. Purchased 2015. Queensland Art Gallery & Gallery of Modern Art Foundation. Collection: Queensland Art Gallery & Gallery of Modern Art. © Risham Syed. Photograph: Natasha Harth, QAGOMA.

2.4 Investigating art through reverse chronology

Reverse chronology is an approach that invites investigation of art ideas of the past that are relevant and connected to contemporary art and art practices. This approach identifies and explores relevant influences on the ideas and issues that artists respond to today. Influences on contemporary artists may come from earlier artwork, artists, art movements and styles, or other historical pathways such as events, cultures, societies or individuals.

Artists of the 21st century can draw upon the vast history of art and art movements, resulting in layers of meaning and a resurgence of particular styles, concepts and focuses. By understanding how contemporary artists challenge traditional understandings of art and representation and seek creative and innovative methods, you will recognise the complexity of 21st century ideas and issues.

reverse chronology follows a cause-and-effect pathway to understanding influences on artists, styles and approaches

Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority

INQUIRY LEARNING 2.2

Layers of meaning can be interpreted in Michael Zavros' self-portrait *Bad Dad* (Figure 2.13 on the following page). When viewed alongside *Narcissus* by baroque artist, Caravaggio (Figure 2.12), the contemporary painting links to ideas of the past and questions the concept of narcissism through a 21st century perspective.

- 1 What is Zavros communicating in his self-portrait *Bad Dad*?
- 2 What inspiration has Zavros taken from Caravaggio's *Narcissus* to communicate a 21st century idea?
- 3 How is narcissism perceived in 21st century society?

Figure 2.12 Caravaggio, *Narcissus*, 1597–99, oil on canvas (110 x 92 cm), Galleria Nazionale d'Arte Antica





Figure 2.13 Michael Zavros, *Bad Dad*, 2013, oil on canvas (110 x 150 cm). Collection: Queensland Art Gallery & Gallery of Modern Art (QAGOMA).

2.5 The role of the artist and the audience

Artists have always created art as a tool to communicate with an audience. Artworks begin with the artist's intention – perhaps an emotional response or personal connection they desire from their audience. In most situations, audiences view artwork without the privilege of the artist's presence. Therefore, the role of the artist is to create artworks that can exist and communicate independently.

This might suggest that the most successful artworks leave nothing to chance and communicate meaning without variation. However, this is rarely the case. The most enduring artworks leave room for audiences to engage individually, applying their own

knowledge and experiences. Artworks that invite active mental engagement to construct personal meaning leave a greater impression on audiences.

Of course, artists also create art for self-reflection and personal fulfilment. Even such artworks can invite different responses from individual viewers. It is important to consider how new technologies are impacting on the relationship between artist and audience. The internet allows artists to have a much larger and more diverse audience with a greater range of experiences. Social media and the variety of communication channels allow audiences to comment, respond and provide feedback directly to artists.

Chapter summary

- Making and responding are interrelated in Visual Art. Knowledge, skills and experience in making will assist you to respond; knowledge, skills and experience in responding will assist you to make artworks.
- Inquiry learning involves developing, researching, reflecting and resolving. These inquiry learning processes form the structure of making and responding in Visual Art.
- The four contexts in Visual Art are contemporary, personal, cultural and formal. Different contexts allow a range of influences and layers of meaning to be analysed and interpreted when making and responding to art.
- Context guiding questions will assist you to investigate artworks and practices through each of the different contexts.
- 21st century ideas and issues are diverse and relevant to contemporary artists and audiences. They are heavily impacted on by new technologies as well as being responsive to historical practices and events.
- Reverse chronology begins with contemporary art and ideas and follows relevant pathways to understand historical, cultural and traditional influences.
- Artworks create a line of communication between artist and audience. Consideration of audience is an important component in the role of the artist.

Review questions

- 1 What do you find most meaningful as an audience?
- 2 Think of a diverse set of situations you have experienced as a member of an audience; for example, a sporting event, a cinema, a school assembly, a conversation with friends. Compare and evaluate the audience experiences of each situation. What senses are employed? How active is the involvement? Which of these experiences do you find the most worthwhile?
- 3 Find an artwork that reminds you of something familiar. Explain your connection to the artwork to a partner. Ask your partner to describe their own reactions to the artwork. How do your connections to the artwork compare?
- 4 Research examples of contemporary art that engage audiences with multisensory, active experiences. How do these examples invite audiences to construct meaning through personal experience and prior knowledge?





- 5** What if ... Work in a group to generate extreme ideas for artworks that communicate meaning by engaging the audience through interaction, personal connections and all of the senses. Let your imagination run wild – don't worry if the ideas are unattainable. Try to introduce audience experiences inspired from the situations you discussed in question 2.
- 6** Reflect on and take inspiration from the activity in question 5. Develop an idea and make a two-dimensional artwork that carefully considers the audience experience. Share your artwork with the class and gather feedback from your peers.

Chapter 3

MAKING MEANING THROUGH ART



Figure 3.1 Alexandra Matthews, *Searching for the Ratio Decidendi*, 2014, acrylic on canvas (61 x 51 cm)

Creating art is fun, exciting, messy, refined, innovative, traditional and captivating. Visual art has the capacity to bring people together—people with a variety of ambitions united by the common language and intrigue of visual literacy, aesthetics and creative ideas. Together, the head and the heart bring empathy, compassion and a respect for diversity; essential ingredients for success in our rapidly evolving world.

DISCUSS

Is it art? Access the Verge website via the link at <http://cambridge.edu.au/redirect/8163>. Read the article about Elon Musk and consider the definition of an artist.

3.1 Contemporary approaches to media, techniques and processes



Figure 3.2 Aaron de Souza does a hand stand in Brook Andrew's installation called *The Cell* at the Australian artist's solo exhibition in Sydney on 25 August 2010. Photo: TORSTEN BLACKWOOD/AFP/Getty Images.

Artists select and use visual art media, techniques and processes to make art and communicate meaning. Art media areas are often classified as **two-dimensional**, **three-dimensional** or **time-based**. Traditionally, visual artists have communicated using diverse forms of drawing, painting, printmaking and sculpture. Contemporary artists might also employ many non-traditional art techniques and processes, for example performance or moving images, **interactivity** or other senses such as smell, touch or sound. Ephemeral or conceptual artwork techniques and processes may not result in a tangible artwork at all.

Artists in the 20th century firmly established that any material can be used to make art and contemporary artists may employ and combine any number of media and approaches. A characteristic of many contemporary artworks is that they are difficult to classify, particularly as contemporary artists look beyond techniques and processes not normally associated with art.

For some, their art practice is driven by the concepts and ideas they want to communicate, and they work within and across a range of media to suit their intentions.

Artists might select and use art materials that hold sentimental or historical significance or have ways of connecting to deeper meanings. For example, the use of found objects draws on audience understanding and prior knowledge of the objects to make meaning. Deliberate selection of art materials can enhance the communication of your intended meaning. Think about how waste materials collected from the beach could add an extra layer of meaning and significance to a textural sculpture about environmental issues.

.....
two-dimensional artworks such as paintings and drawings that exist on a flat surface

three-dimensional art forms, such as sculpture, that have depth

time-based artworks that use time as a dimension; measured in duration, e.g. film, video, animation, sound, computer-based technologies and some performance works

interactivity art that relies on the participation of the viewer to fully realise the artist's intention

Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority
.....

Figure 3.3 Year 11 2017 authentic learning experience – Redcliffe ephemeral sculptures



As an artist, the decisions you make about media, techniques and processes can impact on the meaning your artwork communicates. Experimenting with a range of approaches as you develop ideas will give you a chance to test the impact of these decisions and discover powerful ways to communicate your intentions. Look at the skills associated with critical and creative thinking in Chapter 1 on page 5. Experimenting with visual art media, techniques and processes is closely aligned with these 21st century skills.

Media areas include, but are not restricted to:

- two-dimensional media:
 - collage
 - drawing
 - painting
 - photographic
 - printmaking
- three-dimensional media:
 - ceramics
 - fibre art
 - installation
 - sculpture
 - wearable art and body adornment
- time-based media:
 - electronic imaging
 - film and animation
 - sound art
 - performance art
 - virtual reality.

3.2 Developing healthy and safe art practices



Developing safe art practices involves becoming knowledgeable about the hazards of the art materials you use, changing the way you use and select materials that create risk, and maintaining a healthy, organised environment in the art room.

In senior Visual Art, you may often work independently and with different media to your peers. It is important to follow safe work practices when using materials to make art, especially when trying new media, experimenting and manipulating unusual combinations. It is an Australian Government regulation that art materials suppliers provide material safety data sheets (MSDS) identifying the health risks of the products they sell. You should always exercise caution, know the risks and follow procedures for your own safety and the safety of your classmates.

Some basic guidelines are listed below.

- Make sure you have discussed your materials and equipment with your teacher, who can help you to identify potential risks.
- Wear appropriate protective clothing such as aprons, dust masks, gloves, safety glasses and closed-in shoes.
- Making art is active. Be aware of trip hazards and spills when moving around the classroom and maintain a tidy workspace.
- Make sure you are following correct procedures when you dispose of materials. Some materials, such as liquid chemicals, dyes, paints or plaster, are dangerous or destructive if washed down drains.
- Work in well-ventilated areas to avoid breathing in fumes, chemicals and dust.
- Only use tools you have been instructed to use correctly.

INQUIRY LEARNING 3.1

Investigate the safety risks of some common art materials; for example, working with clay. Based on what you have learned, is there anything you should change about your working practices or clean-up procedures to be safer?

3.3 Generating original ideas

Coming up with new or original ideas for artwork can be daunting. Your own experiences are the best source for art ideas. Making artwork about topics you are familiar with and personally connected to also means you begin with prior knowledge in areas you are already curious about and less likely to lose interest in. Your knowledge and connection to a topic translates into effective communication of meaning.

Beginning with photography or video can activate the process of assigning visual ideas to your abstract concepts. These images may not be used in the resolved artworks, but they are a way of sorting, categorising and focusing your thoughts.

Generating your own photographic and moving images is more accessible than ever with the ease and quality of digital cameras on smartphones. By capturing your own images, you will not rely on pictures from the internet, and you will have a personal connection to the source of your artwork, which will help you to avoid copying or creating stereotypical images.

Experiment with a variety of creative thinking approaches to develop ideas with your original images. See the following examples.

- Manipulate images referring to other fields of study such as mathematics or engineering.
- Reimagine images by splicing, collaging and repeating the original to apply another layer of meaning.
- Create a remix by combining and transforming two or more images that would not necessarily be seen together.
- Explore relationships between text and imagery through word association or applying disconnected, random or expressive words to images.
- Make an interactive display with the images that allows you and others to move, group and categorise images in different ways to make new links.
- Alter meaning by drawing or painting over the images to add or delete details.
- Give, send and present selected images to different people to collect alternative and diverse interpretations.
- Compose one new image out of the entire collection.



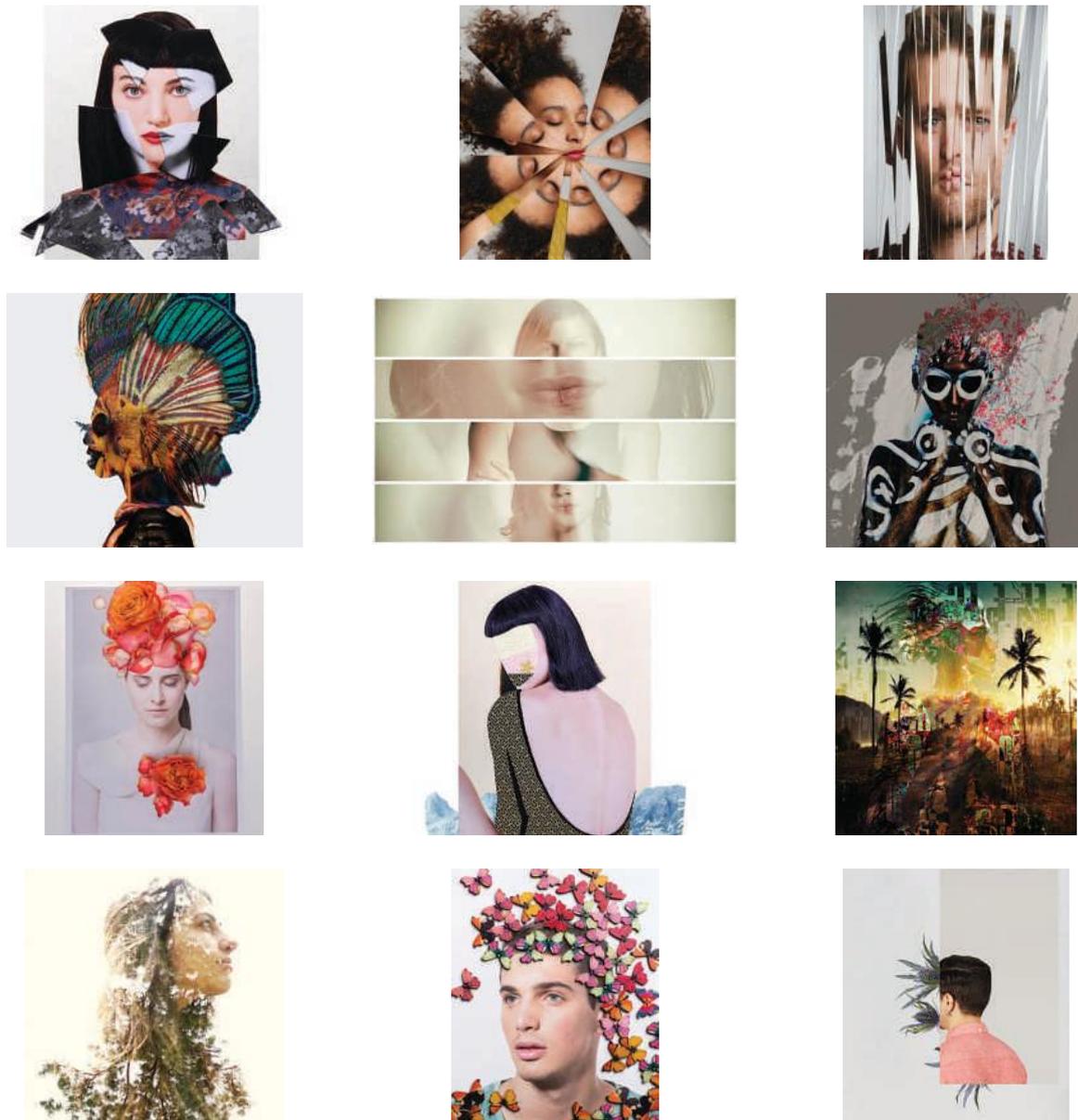


Figure 3.4 Experiment with a variety of creative thinking approaches to develop ideas with your original images.

Art has always had to deal with issues surrounding originality and artists need to be aware of intellectual property and copyright laws. Images and other source material on the internet are not necessarily free of copyright restrictions. If you need to use images that are online, search for Creative Commons – free

public access images, music or video that will not result in copyright infringements. Alternatively, seek permission from the photographer to use the images.

You can find information on Creative Commons materials via the link at <http://cambridge.edu.au/redirect/8164>.

3.4 Documenting your inquiry process

Process documentation is a record of your art inquiry and investigation of ideas, subject matter, experimentation, reflection, interests, issues, processes, expressive forms and inspirational materials. How you document your processes depends on how you work as an artist.

Some students can research, reflect and plan their way to resolving artworks through meticulous step-by-step procedures. They may prefer to use a visual diary to record their ideas and research and include photographs of the development of their work. Figure 3.5 is an example of this approach.

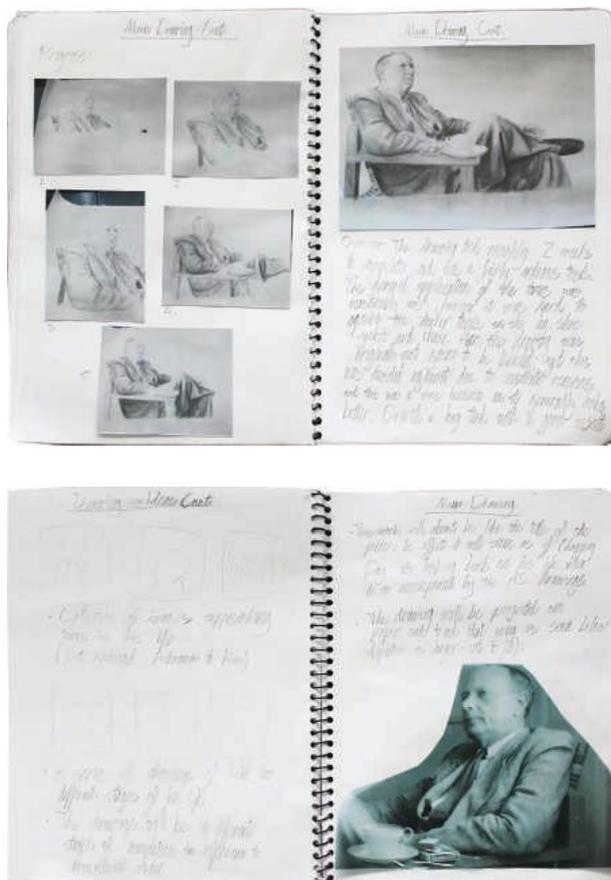
Other students may solve visual problems through spontaneous experimentation and manipulation of media, resolving artworks through a variety of unpredictable approaches. These students may photograph their work as it unfolds and then reflect upon the failures and successes they experience. This organic approach may suit a blog or a slide presentation, as demonstrated in Figure 3.6 on the following page.

Whatever form you adopt, documentation is a way of capturing your creative processes. This evidence can provide a useful link between you and your teacher during discussions and feedback. It can assist you to visualise your conceptual challenges and communicate your intentions. Documenting your thinking assists you to respond to stimulus, work through multiple ideas and evolving changes, deal with risks and challenges, and evaluate the expressive and technical considerations of your art practice.

Process documentation has a significant purpose in Visual Art, but maintaining comprehensive documentation will not guarantee your success. You should never get lost in the process work and lose sight of realising visual problems as resolved work.

You will be asked to include carefully selected elements of relevant process documentation as supporting evidence for your body of work. It is important to work out the best way to document your process while ensuring that you have suitable evidence to satisfy assessment requirements.

Figure 3.5 Visual diary pages and final display, Daniel Sherington, 2014



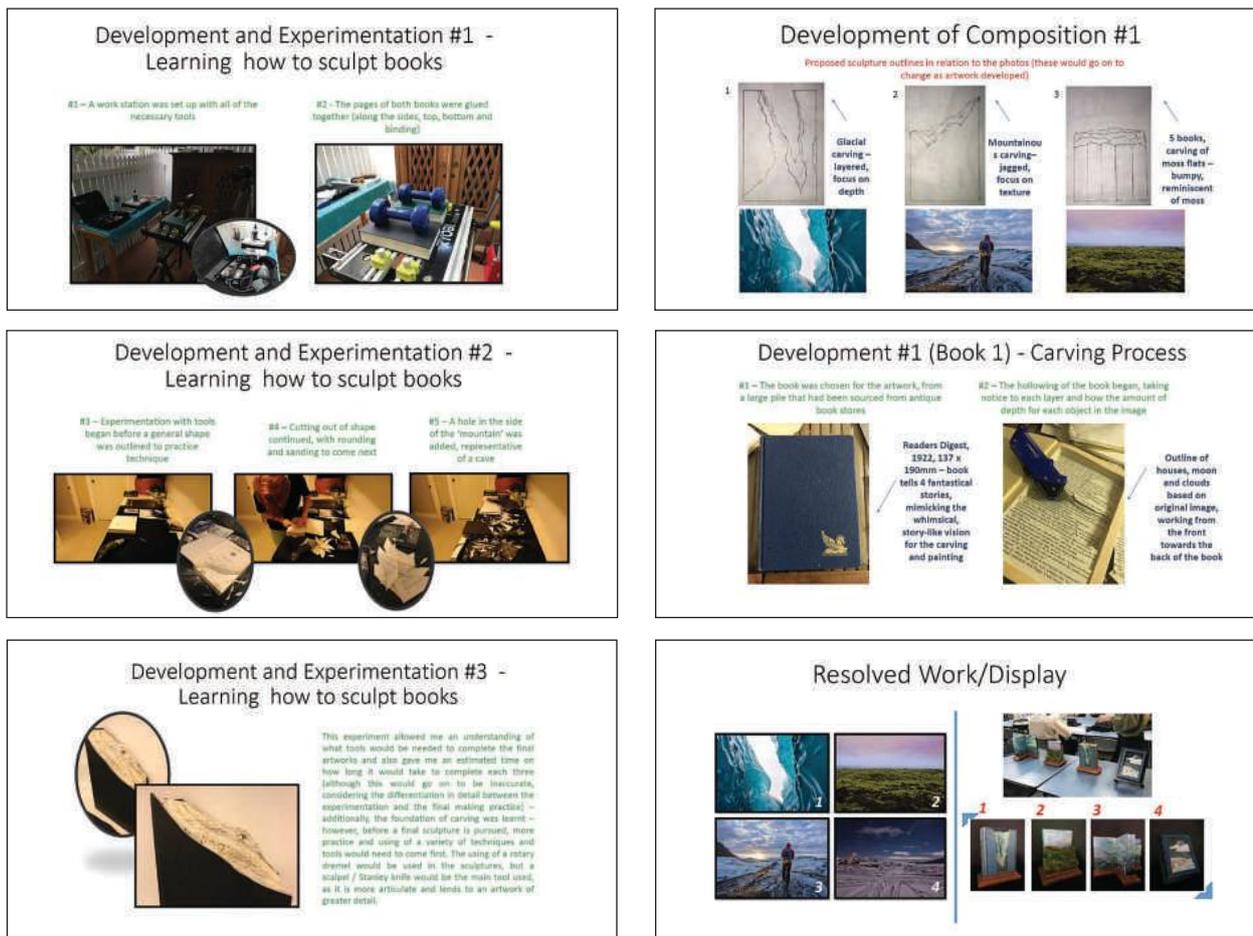


Figure 3.6 Body of work – documenting process, Harrison Geeves, 2017

3.5 Display and exhibition

Artworks are made to be seen and the **display** of artworks is a very important consideration in the making process. The way your work is displayed has an impact on how it is perceived by an audience. As you create art, you should experiment with **designing** and selecting methods of display and exhibition that will enhance your meaning.

display involves presenting art images and objects through public exhibition or personal display; display is an important part of providing and responding to inherent meaning in an artwork and is an intrinsic process in art-making; display can be physically installed in a space or place, or it can be virtual or digital, particularly when used to demonstrate intended ideas that cannot be realised in a practical sense

design produce a plan, simulation, model or similar; plan, form or conceive in the mind

Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority

You might have the opportunity to display your work in a student exhibition. Whether this is in the classroom or a larger formalised event, a student exhibition allows you to observe people as they view and react to your work. It is also the perfect opportunity to document your work while it is displayed. It might not be possible to display your work physically, or you might choose an alternative method of display that adds meaning in other ways. For example, digital, virtual or online display and exhibition modes might be more suitable for artworks that employ new technologies or involve remote audience interaction.

Regardless of how you display your work, it should be accompanied by an artist's statement or wall label. These assist viewers to understand the meaning of artworks. Artists' statements typically



Figure 3.7 Martine Navarro, *Wrinkled space*, 2018, time-based media and paper. Martine Navarro created three-dimensional paper sculptures accompanied by a video of light playing across the forms. The sculptures and video were displayed side by side with each informing the other and enhancing the idea of space and time.

contain information that identifies the artwork: artist, title, the year it was made, size and medium/materials. This information gives viewers important clues about the work. Some features of artists' statements and/or wall labels are listed below.

- Titles can be literal or expressive and may help to demonstrate layers of meaning. Some artists deliberately leave their work untitled so as not to influence the audience's interpretation of the image.
- Knowing when an artwork was made gives it context that may relate to specific events or the artist's life.
- The scale of the work can determine its impact and is very useful if you are viewing an artwork in print or online.
- Knowing the medium can influence how an audience values a work; some people may perceive a sculpture carved from marble to be of higher value than a 3D-printed sculpture. However, information about materials also gives clues about how an artwork was made, processes used, perhaps even how long it will last or how it should be cared for.
- Collection galleries may also include a credit line that provides information on the **provenance** of the artwork.
- In the gallery world, the label is known as a 'didactic panel'.

provenance the origin or history of an object; may provide previous ownership or donor information

Organising a student art exhibition can be challenging work that takes a great deal of pre-planning, collaboration and teamwork. However, sharing your artwork with the school community can be very rewarding and will be worth the effort.

There are plenty of jobs that can be shared and your teacher will guide you through the planning involved. Depending on your school resources, this might require booking a space; sourcing display boards, lighting or IT equipment; designing and distributing invitations; publicising the event; arranging music and catering; writing and printing labels, artists' statements and a catalogue; organising a guest speaker, opening hours, pull-down and clean-up. Installing and hanging artworks requires consideration of the various types, sizes and requirements of artworks in the exhibition and how they should be displayed to enhance the communication of meaning.

3.6 Communicating meaning

The Archibald Prize

The Archibald Prize is one of Australia's most important art prizes and probably the most well-known. To enter, artists must paint a **portrait** 'preferentially of some man or woman distinguished in art, **letters**, science or politics'. The prize has been awarded annually since 1921 and has weathered a good deal of controversy in this time. But more important than the controversy today is the diversity of approaches contemporary artists use to communicate meaning about their subjects (Figure 3.8).

portrait a painting, photograph, drawing, etc. of a person or, less commonly, of a group of people (Cambridge English Dictionary)

letters scholarly knowledge, academia

You can read about the Archibald Prize and its history, and explore the winners and finalists on the Art Gallery of NSW website.

Figure 3.8 Abdul Abdullah's portrait of artist Richard Bell, *I Wanted to Paint Him as Mountain*, was an Archibald Prize finalist in 2014. Oil on canvas (183 x 152 cm). © Abdul Abdullah/Copyright Agency 2018.



INQUIRY LEARNING 3.2

- 1 Look at the Archibald Prize and the current finalists on the Art Gallery of NSW website.
 - a Select two paintings from the current finalists that greatly differ in the artists' approaches to portraiture.
 - b Explain your choice and compare how the artists have captured the personality or significance of their subject to communicate meaning.
- 2 Scroll through the chronology of past winners.
 - a Compare the current winner to those of the past. Create a list of categories you could use to compare the works.
 - b Write a statement that defines contemporary portraiture and explains how portraiture has evolved.
- 3 Look through the finalists of a recent year and find a painting of a subject you recognise.
 - a In what ways has the artist captured those characteristics of the subject that you are familiar with?
 - b What other information about the subject can you see in the painting when you observe it more closely?
- 4 Abdul Abdullah's painting of his friend and mentor Richard Bell won the Archibald Prize in 2014. Find out who Richard Bell is and why Abdullah placed him in a space suit.
- 5 Artists frequently submit self-portraits in the Archibald Prize. Explore the diversity in self-portraits submitted since 2003 (images of all finalists are shown from 2003).
 - a Select a self-portrait from the finalists that you feel communicates meaning the most effectively; you might consider the way the artist depicts their personality, lived experiences or a personal concern as well as their appearance.
 - b Analyse the artist's approach.
 - c Create a self-portrait inspired by this approach that communicates your own meaning.

- 6 The Young Archie competition is a companion prize to the Archibald for school-age artists. The theme is 'a portrait of a person who is special to the entrant, who is known to the entrant and who plays a significant role in their life'.
- Look at the winners and finalists in the 16–18-year-old category. Evaluate the

approaches taken by the student artists over a number of years.

- Select a work that you feel most successfully interprets the theme. Justify your selection.
- Follow the instructions and conditions to create an artwork suitable for entry in the Young Archie.

3.7 Creating meaning: From research to resolution

The artwork of Alexandra Matthews

Artists are often inspired to make meaningful art based on the stories and experiences they face throughout their lifetime. For Brisbane artist Alexandra Matthews, controversy in the media about a legal appointment struck a chord, as her husband's family has a legacy in the Queensland justice system.

Evolving out of a love of detail, colour, light and the notion that inanimate objects can be seen to have a life of their own, Alexandra Matthews' art practice explores relationships between objects and narratives. Her painting *Searching for the Ratio Decidendi* (Latin for 'reason' or 'rationale for the decision') was constructed using powerful symbolism and objects with personal meaning (Figure 3.9). The work is also an acknowledgement of individual success achieved through overcoming adversity or challenging circumstances, which the artist describes below.

ARTIST'S STATEMENT

This painting translates debate around the appointment of Chief Justice of the Queensland Supreme Court in 2014. Even city sparrows, well-dressed ones at that, talked about it. Discussion

about such appointments is not new. But this time, questions were raised about the interested parties; politics; disclosure of confidential deliberations; 'gender bias' (16 of 17 recent appointments being men); questions about legal fraternity elitism and who really are the 'kingmakers'.

– ALEXANDRA MATTHEWS

Figure 3.9 Alexandra Matthews, *Searching for the Ratio Decidendi*, 2014, acrylic on canvas (61 x 51 cm)



The law books in the painting tell a story of generational change and building of tradition. At age 14, the original owner of the books, Benjamin Matthews, left school to work as a blacksmith's striker and a coal miner, and at other manual jobs. Later, married with five children, he completed school at night. While working as a clerk he undertook studies required for admission to the Bar. In 1946, after 20 years as a barrister, he was appointed as a Queensland Supreme Court Judge.

Justice Benjamin Matthews had three sons, Thomas, William and Ronald ('Harry'), and two daughters, Daphne and Una. William studied medicine and became a radiologist; Daphne studied science and Una studied nursing. Thomas and Harry entered Law School. Tom graduated as joint dux, and Harry, in 1967, after 22 years' practice at the bar, was appointed as the 51st judge of the Supreme Court. Benjamin's law books passed into Justice Harry Matthews' library and then some were passed to his son, Alexandra's husband, Peter, a barrister. Her daughter, Geraldine, currently studying Arts/Law at University of Queensland, will be their future owner.

The family's tradition sitting in the thumbed pages and bindings of these books, which are now of mere trifling monetary value, transcends any turmoil over judicial appointments. When, even prior to announcement of the Chief Justice's appointment, questions were raised about 'fraternity elite', Walter Sofronoff QC was asked about his family's legal credentials. Walter, undoubtedly a member of the 'legal elite', answered that his father, a Russian émigré, could barely read English.

All families are part of the construction of traditions as they strive and change through their generations.

– ALEXANDRA MATTHEWS

To create this image, Matthews began by taking photographs of the symbolic objects she selected to represent her idea and experimented with composition (Figure 3.10).

She then primed her canvas and began to add layers of colour, light and texture to the surface (Figure 3.11).

Figure 3.10 Process images for *Searching for the Ratio Decidendi*

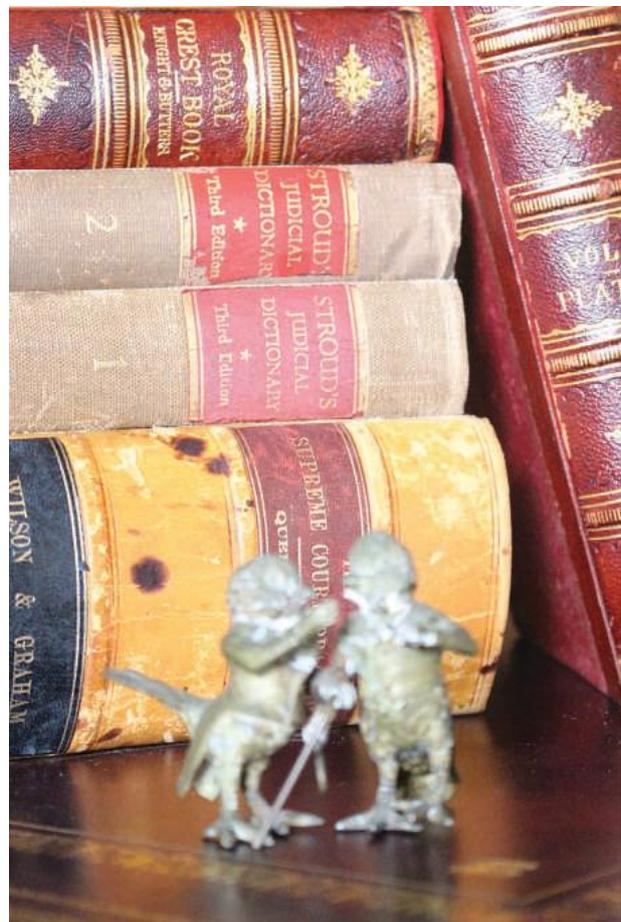




Figure 3.11 Further process images for *Searching for the Ratio Decidendi*

3.8 Less is more: An artist's reflection on art practice

The artwork of Wayne Singleton

Wayne Singleton's prints are highly detailed and accurate in their depiction of the places he visits. However, as a relief block printer, Singleton says even the most realistic of images is an abstraction. His printmaking technique requires close observation and manipulation of imagery to create his interpretation of reality (Figures 3.12 and 3.13 on page 39). Read Singleton's reflective artist's statement, where he describes his inspiration, processes and approaches to making art.

While Wayne Singleton refers to this text as an artist's statement, keep in mind that artists approach artists' statements in different ways. The artists' statements required for your body of work are limited to 150 words.

ARTIST'S STATEMENT

Let me begin by saying that in my view all artists' statements should be read with 'a pinch of salt'.

You probably have much better things to do with these few moments of your short precious life, but if not, read on.

Words lend themselves to linear thought, whereas art tends to not be arrived at or viewed that way. I am also aware that there are as many approaches to creative inquiry as there are people making it.

There is no one way more valid than another and I enjoy looking at other people's work – especially the work of friends and discussing it with them.

All of us use our multiple intelligences to make sense of the world, to reflect on it, construct our sense of reality, place and purpose. A major theme in my work is 'place'. The images for my work mostly come from special places that are within a few hours' drive from Brisbane where I live. They are places that are part of my mental map. Sometimes my work contains images of family, friends or activities observed near where I live.

When I draw, I draw myself into a relationship with a place or with the people of that place. The people and places exercise an influence on me, sustaining me in ways more felt than understood.

On occasion there are some conceptual and experimental works that make it to gallery walls, but those result from the desire to push or expand my mark making skills and so serve another purpose.

I am less satisfied with the reductionism and the dominance

of colour in my earlier work. I rarely consider colour in my work now until it is time to colour it.

I spend a lot of time looking, changing vantage points and observing the deep structure of a place. I like noting the subtle ways that life grows by accommodating the physical structures surrounding it, the soil structure, neighbouring life forms and the climate.

Life that best adapts to constant change and can compromise to accommodate the needs of others, survives. And, it often takes on interesting unexpected character and form.

Taking the time for quiet, long, clear-minded but considered observation, reveals the strength and history in a landscape, and the relationships of its parts.

Back in my studio before a drawing makes it onto a 'block' to be cut, it may have been redrawn several times. As a result, my drawings often stray a long way from the original observations. New things are observed and new relationships between elements in the composition are found. In the studio I enter into a world of inquiry, discovery, problem-solving and creation.

It gives me a grounding that comes from clarifying my perspective on 'things'. After many years, the act of drawing and creating prints is part of who I take myself to be. I am never as well or content as when I am being curious with a nib and ink or cutting a block.

I hope that you enjoy viewing my work.

You may take that 'pinch of salt' now.
– WAYNE SINGLETON

INQUIRY LEARNING 3.3

- 1 Explain how Wayne Singleton's statement on his art practice helps the audience access his intention as an artist.
- 2 What do you come to know about his body of work and his processes of making art?
- 3 Design an infographic that depicts Singleton's art-making processes and captures the emphasis he places on observation.
- 4 Research the technique and processes of lino block printing and its links to Japanese woodblock printing. Consider why less is more when it comes to designing an image suitable for this technique.



Figure 3.12 Wayne Singleton, *Oh, Red Leaves, Warrumbungle N.P.* (94 x 75 cm framed)



Figure 3.13 Wayne Singleton, *Wandering with a Pawpaw* (94 x 71 cm framed)



Chapter summary

- In Visual Art you will have opportunities to experiment with two-dimensional, three-dimensional and time-based media. It is important to explore the potential of traditional and non-traditional media, techniques and processes to enhance the communication of meaning in your artworks.
- Developing safe art practices involves becoming knowledgeable about the hazards of the art materials you use, changing the way you use and select materials that create risk, and maintaining a healthy, organised environment in the art room.
- Look to your own experiences and interests to generate original ideas for artworks. Beginning with photography or video can activate the process of assigning visual ideas to your abstract concepts.
- Choose an approach to process documentation that suits your art practice and ways of working. Documenting your thinking assists you to visualise your conceptual challenges, communicate your intentions, respond to stimuli, work through multiple ideas and evolving changes, deal with risks and challenges and evaluate expressive and technical considerations of your art practice.

Review questions

- 1 Benjamin Shine's innovative media, technique and process was inspired by his personal context. His family background in the clothing industry led to his experiments melting tulle fabric with an iron to create artworks that cross between painting, sculpture and installation.
 - a Search the internet for videos of Shine using tulle and an iron to create his works. Watch his process and discuss the aesthetic qualities it brings to his art practice.
 - b Investigate other contemporary artists who work in media, as well as other techniques and processes that are difficult to classify.
- 2 Ai Weiwei manipulates or recontextualises objects as art materials in order to draw his audience's attention to issues in China and other world events. Investigate *Remembering* through cultural context (Figure 3.14).
 - a What does this installation refer to? How are the backpacks significant to the artist's message?
 - b Find other Ai Weiwei artworks that recontextualise objects as art materials to communicate meaning.



Figure 3.14 Ai Weiwei, *Remembering*, 2009. Backpacks on the facade of the Haus der Kunst from the exhibition *So Sorry* in the Haus der Kunst, Munich.

- 3** As new technology evolves, artists are encouraged to apply their knowledge to new media, techniques and processes such as virtual reality. The *tilt brush* is a 21st century tool for making art that reaches new audiences through another dimension. Consider this media through the contemporary context and the formal context.
 - a** What are the limitations, if any?
 - b** In what ways does such technology impact on art and the communication of meaning?
- 4** Read about Fiona Foley and her work *HHH#1 (Hedonistic Honky Haters)*, 2004. What specific symbols and materials has Foley subverted? Consider the symbolism and depth of meaning in this work through each of the four contexts.





Figure 4.1 Takahiro Iwasaki, *Reflection Model*, 2001, Japanese cypress, 10th Biennale de Lyon

Responding to art is in the realm of both artist and audience. When you respond, you recognise the relationship between artist, artwork and audience. Responding to art involves **art appreciation** and **art criticism**. This does not mean you must *like* every artwork you experience. Art appreciation actually refers to the processes the audience applies to decode or understand the visual language artists use to communicate their

intended meaning. Art criticism refers to the activity of writing and talking about art to express a viewpoint.

.....
art appreciation the process of judging the success of an artist's use of visual language to communicate an intended meaning

art criticism the activity of writing and talking about art to express a viewpoint

4.1 From novice to expert

Connoisseurship is the art of appreciation. Connoisseurs notice in the field of their expertise what others may miss seeing. They have cultivated their ability to know what they are looking at.

– ELLIOT W. EISNER, PROFESSOR ART AND EDUCATION

Responding to art is a skill that can be learned and must be practised. Responding requires intellectual and emotional involvement. How you respond to an artwork as an audience depends on your prior knowledge and experiences, and the personal connections you make as you **construct** your own meaning.

.....
connoisseur a person who knows a lot about and enjoys one of the arts (Cambridge English Dictionary)

construct create or put together (e.g. an argument) by arranging ideas or items; display information in a diagrammatic or logical form; make; build (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

You can improve your writing and art vocabulary by reading and listening to art criticism; for example, through exhibition reviews and catalogue essays, art journals and magazines, art texts, art series documentaries and artist interviews. Practise talking and writing about your own work too. Internal assessment 1 (IA1) requires you to respond to artists' work and your own experimental work. Internal assessments 2 and 3 (IA2 and IA3) also include reflections on your own work through artists' statements and annotations.

As you develop from novice art critic to expert art appreciator, you will develop the ability to recognise subtle but significant interrelationships in visual language and art expression, and present what you see as justified viewpoints. Informed evaluation and judgement of artwork success can only come from experience and growing knowledge.

4.2 Authentic experience and the role of the art gallery

Visiting art galleries and museums provides opportunities to extend your knowledge and understanding of art, art practices and culture and, in turn, improve your written, spoken and **visual literacy** skills. You may be in a location where you can select from a variety of galleries and exhibitions to visit or you may be restricted by what is available in your proximity. Art galleries differ in size, architecture, specialisation, regional focus, purpose and audience. Despite these differences, the role of the art gallery as a place to learn remains the same. Learning through active engagement and **authentic experiences** as audience will enable you to develop lifelong skills such as observation, analysis, reflection and critical and creative thinking. You need these

skills to respond to art and appreciate not only the work in front of you, but any artwork you encounter, including your own.

.....
visual literacy the ability to look closely at visual texts, observing and describing visual elements to analyse and interpret form, symbols, ideas and meaning. It is also the ability to use materials, elements and symbols to create visual texts.

authentic experience engagement with actual and original art forms through participation in a live experience; for example, a site visit to a museum or gallery; working with an artist as mentor, collaborator or artist in residence

Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority

View original artworks

Art galleries provide opportunities to actively engage with original artworks for qualities such as scale, media, colour, surface and interactivity (Figure 4.2). These are qualities that cannot be fully understood through reproductions. Close examination of artwork surfaces reveals information about artists' techniques; for example, brevity of brushstrokes and transparency of layers in paintings, or the indentation and strength of a mark on a work on paper. Three-dimensional forms can be viewed from multiple angles and surface qualities and textural elements are more evident under close examination. Media and colour appear as the artist intended, rather than the result of print or screen settings. The impact of scale is also important in understanding artists' intentions. Consider a very small artwork that invites you in for an intimate and private encounter, compared to a large work that evokes a reaction from a distance and then draws you closer to examine intricate details. Experiential knowledge of art is also multisensory, employing **cognitive** and **ffective** processes that enhance creative thinking skills.

cognitive connected with thinking or conscious mental processes (Cambridge English Dictionary)

ffective connected with the emotions (Cambridge English Dictionary)

Evaluate display

Art galleries are responsible for the look and feel of exhibitions and influence the way audiences interact with and interpret artworks. Gallery curators and exhibition designers make decisions about the order and placement of artworks within spaces; whether artworks can be viewed from a distance or closely, or seen in relation to others; the amount of interpretive text that accompanies artworks; and themes or narratives that group artworks together. Consider how each of these decisions impact your encounters with art and how you can make similar decisions when displaying your body of work.

Consider relationships

An artwork is a vehicle that creates dialogue between artists and their audience. Responding to art is the expression of this dialogue. During a gallery visit, the dialogue extends to include other artworks you encounter as well. Consider relationships that exist between diverse artworks grouped in exhibitions, how different artists respond to similar issues or how culture is transmitted across different art forms.

When you engage with art, you construct personal meaning by forming connections to your prior knowledge and experiences. It makes sense that interpretations of art can differ depending on



Figure 4.2 Art galleries provide opportunities to actively engage with original artworks for qualities such as scale, media, colour, surface and interactivity. Claire Healy and Sean Cordeiro, *Not Under My Roof*, 2008, found flooring from a farm house – wood, linoleum, carpet (11 x 12 metres). Site-specific work for *Contemporary Australia: Optimism*, Queensland Art Gallery & Gallery of Modern Art (QAGOMA). Photograph by the artists. Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney.

the experiences of individuals. It is important to consider your relationship to a work of art. Look for connections to other aspects of your life to make meaning and reinforce your viewpoint.

Authentic art experiences allow opportunity for active learning, triggering physical, social and intellectual engagement. Simply discussing your observations and interpretations with your peers engages cognitive and affective processes that enable the construction of personal meaning, in turn enhancing your curiosity and ability to retain information. If you talk about your observations and interpretations before you need to write about them, you will have already made useful connections between your ideas and the vocabulary and details required to express them.

Questions to ask at the art gallery

You can improve your Visual Art knowledge and understanding by seeking opportunities to visit art galleries and engage with art. Practise using a question framework such as the following example to build observation and critical thinking skills required for responding.

This question framework is a simplified form of art criticism.

Responding to art:

- What do I see?
(Observe closely and describe)
- What do I think?
(Analyse and consider relationships)
- What do I want to learn more about?
(Research)
- What do I think it means?
(Interpret and connect)
- How do I feel about it?
(Reflect and critically evaluate)

INQUIRY LEARNING 4.1

Work with a partner in the classroom and try out the questions in the question framework. Spend 5–10 minutes discussing an unfamiliar artwork and then set a timer to write about the artwork individually for five minutes. Compare your responses. Do your written responses demonstrate independent ideas?

4.3 Approaching art criticism

Many art criticism models exist with most following a series of steps that are **hierarchical** in complexity. Each step is necessary, but you should concentrate on the later steps to present a **synthesis** of your ideas and judgement of **aesthetic qualities**.

.....
hierarchical arranged in order of rank

synthesis the combination of different parts or elements (e.g. information, ideas, components) into a whole, in order to create new understanding (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

aesthetic qualities the components and characteristics that all combine to influence the mood, feeling or meaning for the viewer
.....

Steps in art criticism relate to researching and reflecting in inquiry learning.

Observe

Identify artworks and take time to observe closely, recording objective features, facts and details about images, forms, structures and other sensory elements. From this step, your reader should be able to imagine the artwork without having seen it.

Analyse

Consider the relationships of the observed features. Focus on how art elements and principles have been organised, using art vocabulary to emphasise specific and significant features of the artwork. Consider that every mark or action made by the artist is purposeful. Annotating the artwork as you analyse it will assist

you to identify the most significant elements in the creation of meaning. Your reader should understand what draws your attention and what visual tools the artist uses to communicate.

Interpret

Draw conclusions to construct the meaning or message from your observation and analysis. Research may assist your understanding of the artist's intentions, links to the chosen context and the layers of meaning that may exist within the work or the artist's practice. However, interpretation is also about your personal reactions and is influenced by your prior knowledge and experiences. Clearly demonstrate the connections you have made between all of these factors and your interpretation of meaning. Use expressive language that captures the mood or feeling of the artwork for your reader.

Evaluate

Reflect on your observations, analysis and interpretations and appraise the success of the artwork in meeting the artist's intentions. When you evaluate, you present your viewpoint and support your ideas with evidence of aesthetic qualities from the previous steps. This step is about knowing what to look for, being able to recognise significant elements, factors, aspects and components, and giving reasons for your judgement. Your reader should be presented with a clearly stated answer to a question (this is your viewpoint) with carefully selected reasons and evidence to support it.

Keep in mind that appraising the success of artworks is not about liking or disliking. An artwork that is made to shock is not necessarily likeable; however, if it achieves the artist's intentions by provoking discussion and action, it is probably highly successful.

4.4 Responding as artist and audience

Your experiences of making artworks will assist you to critically evaluate how artists communicate meaning to an audience. When you reflect on your own making processes and artworks, you use the same cognitions (thinking skills) as when you write and talk about the work of other artists. Equally, the knowledge you gain through your research and evaluation of artists will increase your creativity and inspire new ideas. Try to approach responding by considering both roles. As audience, consider *what* meaning is being communicated to you and your reactions or responses. As an artist, consider *how* the meaning is communicated and what qualities or characteristics achieve the artist's intention.

DISCUSS

Read through the **instrument-specific marking guides (ISMGs)** for the three internal assessment instruments. (The ISMGs are included on the task sheets provided by your teacher.) Where is audience referred to in the performance level descriptors?

.....
instrument-specific marking guide (ISMG) a tool for marking that describes the characteristics evident in student responses and aligns with the identified objectives for the assessment

Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority

.....

INQUIRY LEARNING 4.2

View the work in Figure 4.3 and read the artist's statement by Riley Towers below. How does the statement invite a dialogue between artist and audience? What might the audience connect with personally or be curious about?

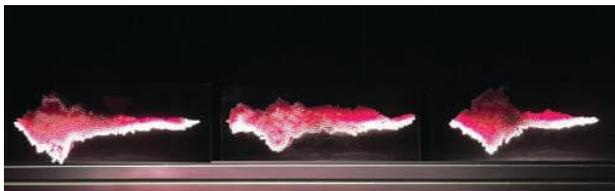
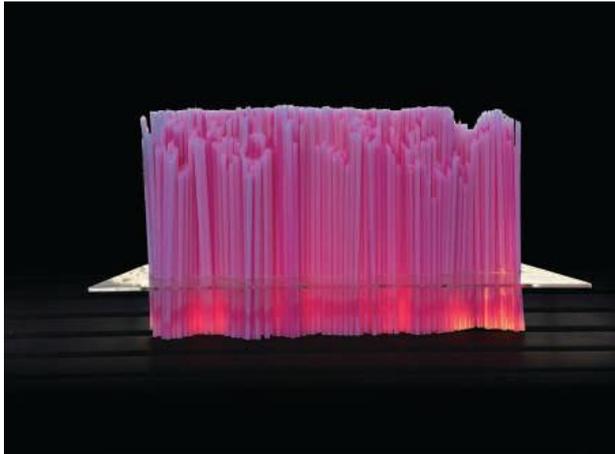
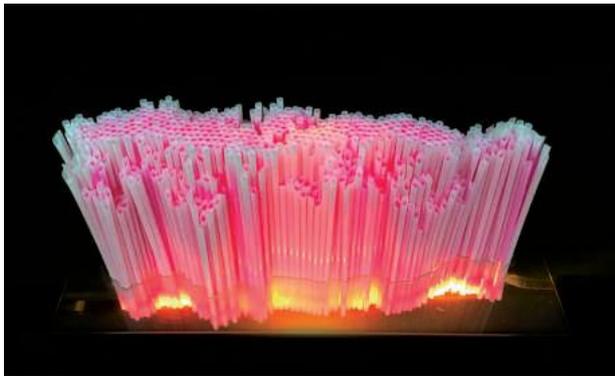


Figure 4.3 Riley Towers, *I Really Like It When People Say My Name When They Address Me*, 2013, plastic drinking straws, Perspex (5 x 20 x 40 x 15 cm)

ARTIST'S STATEMENT

There is a theory in psychology called implicit egotism, which asserts that people with positive self-esteem tend to prefer things connected to themselves. Names often have certain associations and meanings, and in this artwork I chose to explore the physical presence of the very sound that identifies me (and also delivers small doses of unanticipated joy). Five voices, including my own, were recorded and constructed as three-dimensional spectrograms, each depicting the speakers' timbre – the distinct qualities of a voice in pitch and intensity. By manipulating each sound into its raw, physical state, I, as an implicit egotist, am able to explore a new appreciation for my name.

– RILEY TOWERS

Aesthetic qualities

Responding to art requires writing and talking about an artwork's aesthetic qualities. These are the components and characteristics that all combine to influence the mood, feeling or meaning for the viewer. The use of media and the arrangement of elements and principles of art and design are **formal aesthetic qualities**. You should also consider **literal aesthetic qualities** that focus on recognisable representations and **expressive aesthetic qualities** that evoke an emotional reaction.

Aesthetic qualities are what the viewer sees and reads into an artwork – what the viewer observes, analyses and interprets. As you write and talk about

aesthetic qualities, you might also refer to an artist's individual style, recognisable characteristics of an art movement, or similar methods different artists use in the application of a particular symbolic language.

.....
formal aesthetic qualities the use of media, materials and processes, and the arrangement or composition of elements and principles of art and design

literal aesthetic qualities the realistic presentation of objects, form and subject matter from the real world

expressive aesthetic qualities the emotional appeal, feeling or mood of the work that generates a reaction in the viewer
.....

4.5 Symbols and metaphors

Artists use symbols and **metaphors** to communicate meaning. Responding to art involves decoding **symbol systems**, which may contribute to multiple layers of meaning. Symbol systems may be drawn from personal, cultural or global language and traditions. You may recognise symbols and metaphors that are in common use in your culture, but artworks from other times and places may be more difficult to read and interpret. Knowledge of an artist's culture, influences and experiences will assist your interpretation of symbols and metaphors.

metaphor expresses the unfamiliar in terms of the familiar

symbol systems personal, cultural or global language that communicates when read and interpreted by the viewer; artists communicate through combinations of art form conventions and symbol systems

Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority

INQUIRY LEARNING 4.3

Look through this book and identify an artwork from an unfamiliar culture. Without reading about the artwork, work through the responding to art framework questions (on page 45).

Now do some background research on the artist's culture or subject matter of the artwork, and work through the framework again.

- 1 What further layers of meaning can you decode from the work?
- 2 How does your knowledge assist your understanding of symbols and metaphors?

4.6 Academic rigour

In senior Visual Art, conditions for responding tasks, such as word length and time, are consistent with other senior subjects. Visual Art will challenge and extend your critical and creative thinking skills. This subject can contribute to your ATAR (Australian Tertiary Admission Rank) score and the inquiry learning processes and academic expectations will be useful preparation if you are planning on tertiary study.

Acknowledging sources of information

Reasons for acknowledging sources are to:

- demonstrate depth of research
- credit the intellectual property of others
- enable the reader to locate more information about a topic to which you have introduced them.

It is an academic requirement that you use research conventions to acknowledge sources you have used in the construction of new knowledge; for example, using another person's ideas, work or research, including quotes and paraphrased information.

There is no specification in the syllabus for the referencing style that is used, but it is important to be consistent and accurate in the application of the style you choose. Your teacher or school might specify the referencing style you should use. Common referencing styles are APA and Harvard. Expected research conventions include **citations** and reference lists. It is not appropriate to simply list website addresses you have used. You will find many useful online resources that explain and even format your references automatically. Word processing programs also include tools for referencing in a variety of styles.

citation an abbreviated note to identify a reference as the source of a quote or other information used within a text, usually the author's name and year of publication

In Visual Art, acknowledgement of sources is also expected for making; for example, in an artwork of appropriation, or digital works that make use of photographs found on the internet.

4.7 Genres of art writing for assessment

In Units 3 and 4, you will be required to respond in at least three genres:

- 1 IA1 is an **investigation**, which may be a written report, multimodal or digital presentation.
- 2 IA2 and IA3 require written artists' statements.
- 3 External assessment is an **extended response** analytical essay.

The genres for assessment in Units 1 and 2 may mirror Units 3 and 4 and will be chosen by your teacher.

investigation an assessment technique that requires students to research a specific problem, question, issue, design challenge or hypothesis through the collection, analysis and synthesis of primary and/or secondary data

extended response an open-ended assessment technique that focuses on the interpretation, analysis, examination and/or evaluation of ideas and information in response to a particular situation or stimulus

Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority

Different genres require you to use a language style and format suitable for that genre. For example, a written report uses subheadings and illustrations and is written in first person. Artists' statements are succinct, catchy paragraphs that entice your audience to engage with your artwork. Extended

responses are formal essays written in third person, carefully structured to present your viewpoint and evidence to justify your ideas. Your teacher can help you with scaffolds and model responses that demonstrate each genre.

PEEL paragraphs are highly effective in art writing as they assist you to deliver your viewpoint clearly and require analytical and interpretative evidence from artworks and/or research to support your ideas.

PEEL paragraphs:

P – Point: state your viewpoint or topic sentence

E – Explanation: explain how the artwork demonstrates the point

E – Evidence: use evidence from the artwork and/or research to support your viewpoint

L – Link: connect the main ideas and link to the question

You can extend PEEL paragraphs with further explanations, evidence and comparison to develop extended responses. Try structuring paragraphs using a template like the one demonstrated in Table 4.1 on the following page.

Figure 4.4 One of Takahiro Iwasaki's other works, *Reflection Model (Ship of Theseus)*, sculpture, 2017, from the 57th International Art Exhibition of La Biennale di Venezia. Photo by Awakening/Getty Images.

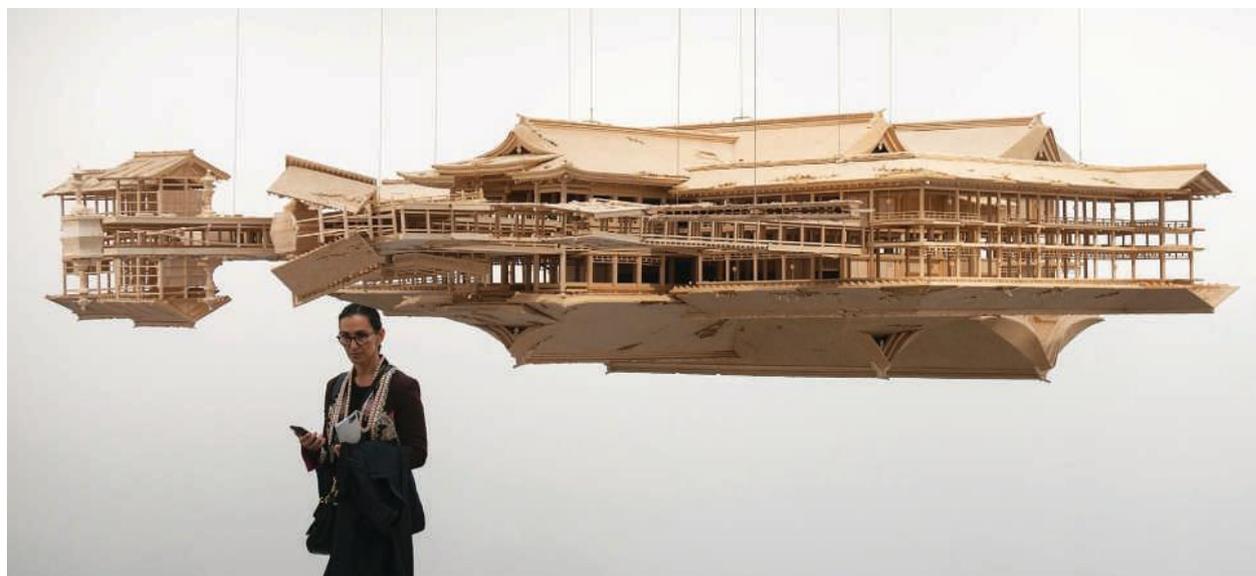


TABLE 4.1 PEEL PARAGRAPH TEMPLATE, ALSO INCLUDING COMPARISON

QUESTION: HOW DO ARTISTS DISTORT REALITY TO COMMUNICATE HOW THEY VIEW THE WORLD?		
Point sentence	<i>Reflection Model (Perfect Bliss)</i> by Takahiro Iwasaki and <i>Living Together in Paradise</i> by Nguyen Manh Hung (Figure 4.5) are three-dimensional distortions of built structures that communicate how the artists' view of the world is influenced by their life experiences.	<i>Turn the question into a statement.</i>
Explanation Evidence	Hung's diorama of a Vietnamese apartment block reaching high above the clouds depicts an imagined idea inspired by his life in Hanoi. He uses recycled materials to comment on the impact of urbanisation on traditional village culture. The ramshackle apartments are held together with materials suggestive of village huts – rusted iron, wire mesh and mismatched cloth screens – bits and pieces strung together by resourceful inhabitants. Instead of a traditional village spread along the ground, Hung's vision of an urban village is a precarious vertical stack, each dwelling as unique as the tiny family imagined living inside. Though the structure suggests an impossible existence, they cling tightly together, sharing resources and maintaining the community life of the village.	<i>What do you see? What does it mean?</i>
Comparison	Both Hung's and Iwasaki's work are small scale models of built structures. However, unlike Hung's imagined building, Iwasaki creates a perfect miniature replica of an existing, well-known temple. It also floats, but not above the clouds like Hung's work; instead, it floats above a perfect reflected copy of itself.	<i>Use text connectives to signpost comparison. Be specific about how they are similar or different.</i>
Explanation Evidence	Iwasaki's serene suspended temple is crafted in fine Japanese cypress to reflect the same mood of tranquillity as the actual temple it replicates. The real temple, which is reflected perfectly in a surrounding lake, is now reflected perfectly in timber, carved in the finest detail. The line of symmetry is difficult to define, creating a sense of disbelief that Iwasaki uses to question the permanence of a sacred building. Drawing on his life as a resident of Hiroshima, Iwasaki comments on the fragility of the familiar, how life as we know it can be as fleeting as a perfect reflection.	<i>What do I see? What does it mean?</i>
Link sentence(s) plus comparison	Both Iwasaki and Hung use intricate detail and materials that enable the illusion of reality, but they distort scale and perspective. The detail and miniature scale motivate audiences to look closely, and the impossibility of the depicted buildings communicate what they imagine when they view the world around them.	<i>Summarises the main ideas to specifically answer the question. If the Point sentence is the question, this is the answer.</i>



Figure 4.5 Nguyen Manh Hung, *Living Together in Paradise*, 2012, wood, paper, plastic, metal, nylon, foam, wires, lighting system (400 x 600 x 200 cm)

4.8 External assessment preparation

While you might spend dedicated lessons in external assessment preparation with your teacher, it is very important to remember that the work you do throughout the two years of senior Visual Art will prepare you for the examination. Visual Art is a subject that emphasises processes over content. You will not be required to recall information that you have memorised. You will be required to apply visual literacy skills and understanding of contemporary art practices to analyse, interpret and evaluate visual language, expression and meaning, and justify your viewpoints. These are lifelong skills that are continually developed through your experiences as an artist and as an audience of art by:

- reading, writing and talking about diverse art and artists to build your literacy skills and fluency with visual language terminology
- experiencing art forms from a range of cultures, times and places
- analysing and interpreting artworks through each of the four contexts
- looking for connections between different artists who explore similar concepts, themes, ideas and subjects
- stating viewpoints to answer questions and justifying your viewpoints with evidence found in artworks and research

- planning and structuring paragraphs and extended responses to communicate your ideas.

In the Visual Art external assessment you may be provided with a collection of artworks and a choice of questions. The artworks and artists may or may not be familiar to you. It is not expected that you have studied the artworks in class. If necessary, the stimulus might include brief contextual information to support your understanding.

To respond to an examination question, you need to select artworks from the stimulus that best support your viewpoint. It is likely that there are numerous combinations of artworks to do this. It is up to you to demonstrate the connections between the artworks and the question by presenting well-supported and valid analysis, interpretation and evaluation of visual language and expression.

The Queensland Curriculum & Assessment Authority (QCAA) is responsible for setting and marking external assessment. QCAA creates resources, such as sample responses and questions to assist your preparation. Visit the QCAA website and find out what resources are available.



Chapter summary

- Responding involves both art appreciation – the processes the audience applies to decode or understand the visual language artists use to communicate their intended meaning, and art criticism – the activity of writing and talking about art to express a viewpoint.
- Responding to art is a skill that can be learned and must be practised. Improve your writing and art vocabulary by reading and listening to a variety of art criticism examples. Practise writing and talking about your own work as well as other artists' works.
- Active engagement with original artworks at art galleries and museums improves observation and visual literacy skills, which in turn develop your skills with art appreciation and art criticism.
- Art criticism can be simplified into four hierarchical steps: observation, analysis, interpretation and evaluation.
- Responding to art requires writing and talking about an artwork's aesthetic qualities. Consider the combination of formal, literal and expressive aesthetic qualities that communicate a mood, feeling or message to the audience.
- The external assessment examination will assess your visual literacy skills and understanding of contemporary art practices as you analyse, interpret and evaluate visual language, expression and meaning, and justify your viewpoints. Practising these responding skills throughout the two years of senior Visual Art will prepare you for the examination.

Review questions

Assessment task questions can seem complex. It is good practice to separate questions into parts. Mistakes are made in assessment tasks when the question is only partially answered or parts of the question are not shown to link. Look for words that signify different components that need to be responded to. Even the word 'and' suggests there are multiple ideas that need to be explored. Know the cues that invite you to analyse and interpret through a particular context.

- 1 Read the following question and discuss what response is required: *How do artists personally respond to place through observation and memory?* (Review the context guiding questions in Chapter 2 that assist you to investigate artworks and practices through each of the different contexts.)
 - a What is the minimum number of artists and artworks required to answer the question?

- b** What context will you use to analyse and interpret the work?
 - c** What subject matter will you look for to select suitable artworks?
 - d** What is the focus of the artists' work?
 - e** What should you compare to construct significant relationships?
 - f** What does 'how' require you to discuss?
- 2** Draft a plan for an extended response to this question.
 - 3** Practise using these questions to scaffold other responding tasks.



Through Unit 1 you will look at your 'material' world through the concept of 'art as lens'. A lens is a viewpoint, and there are many viewpoints, or ways of looking at and understanding the world. You will explore how artists create new ways of thinking, and of representing what they perceive in the world. Beginning with the focus of people, places and objects as inspiration, you will produce your own unique figurative and non-figurative artworks.

To develop a better understanding of the way artists work, you will examine their personal and contemporary influences in the context of their time and place in history. You will be exposed to multiple viewpoints by examining the artist's value systems that underpin or influence the way they perceive and represent subject matter. Using a range of materials, techniques and processes you will create a folio of experimental work in response to artist research and personal observations.

You will experiment with a range of approaches to improve technical skills, foster curiosity and creative thinking, and inspire innovative art practices. Your teacher will guide you through the inquiry learning process to develop, research, reflect and resolve questions about the making of art.

As audience, you will consider your connection to the images and objects artists use, and how artists' viewpoints and representations challenge audience perspectives. As an artist, you will consider how different lenses might filter or distort viewpoints, and through these lenses you will communicate how you look at and respond to the world.

Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority

UNIT OBJECTIVES

By the end of the unit you will:

- 1 implement ideas and representations to generate individual solutions for the depiction of the material world
- 2 apply literacy skills to communicate understanding of visual language, expression and meaning in the work of self and others
- 3 analyse and interpret art practices through the personal and contemporary contexts
- 4 evaluate art practices, traditions, cultures, and theories to explore diverse figurative and non-figurative representations of the material world
- 5 justify representation of artists' personal viewpoints
- 6 experiment in response to artists' contemporary representations of people, place and objects
- 7 create meaning through the knowledge and understanding of a range of two-dimensional, three-dimensional and time-based materials, techniques, technologies and art processes
- 8 realise responses to communicate meaning through multiple viewpoints.

Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority

Chapter 5

GENERATING SOLUTIONS TO VISUAL PROBLEMS



Figure 5.2 Charlotte J. Watson, *Chuck* (detail)

This chapter introduces:

- art as lens or viewpoint
- responses to the material world: figurative and non-figurative representations
- the focus: people, place, objects
- the personal and contemporary context
- the process of devising an inquiry question through practice-based research
- the relevance of a reverse chronology
- artist case studies: communicating through diverse lenses.

5.1 Art as lens or viewpoint

It is all in the eye of the beholder!

Through the lens of visual art, we view, understand and communicate ideas about the world and ourselves. Artists develop an astute capacity to observe, analyse, examine, explore and construct representations of the world. They comprehend and devise aesthetic meaning in response to personal and contemporary contexts that mirror the culture and society in which they live. Artists identify and develop unique and individual viewpoints or perspectives; that is, the position from which things are judged and represented.

Art as lens explores how visual literacy underpins the process that generates responses to the material world.

Through inquiry learning you will be exposed to new ways of thinking and diverse or multiple viewpoints that challenge your perspectives and understanding of visual representations.

INQUIRY LEARNING 5.1

Refer to the definition of visual literacy and write a personal checklist, identifying how you might explore this set of ideas when developing your experimental folio. To develop the list, research how artists have applied traditional and contemporary methods and techniques when responding to the focus of people, places and objects. Themes such as *the portrait as a response to people* will assist in linking your ideas.

The student responses to the portraits shown in Figures 5.3 (top right), 5.4 and 5.5 (on the following page) provide examples of diverse approaches to the focus of people.

The portrait *The Hatter* (Figure 5.3) experiments with the traditional aesthetic of sepia toning and historic photographs from the late 1800s onwards.



Figure 5.3 Evan Nicholls, *The Hatter*, 2017, digital manipulation, printed on Canson paper (42 x 29 cm)

Many families have a photographic **archive** of relatives from this period. The texture is digitally manipulated to resemble old paper and degrading print quality. The photograph was taken by a student of a classmate interpreting 'the familiar' after a discussion about the concept of 'mateship' in previous eras. The image is slightly satirical, but also very personal for the students.

archive a collection of historical records relating to a place, organisation or family; can include film, footage and other materials



Figure 5.4 Tess Passmore, *The Resistance*, 2013, printed on Canson paper (42 x 29 cm) – a photographic portrait without a face: applying symbolism

This portrait of a young boy shown in *The Resistance* (Figure 5.4) explores the notion of war imposed on youth through the French resistance movement, or the period in World War I and World War II, when young men signed up for duty under age, seemingly unaware of the horror that lay ahead.

This work is from a series that explores how people view and experience war. A juxtaposition, or association of ideas, of playing war games, young soldiers in conflicts and the dedication to serving one's country is expressed through the uniform.



Figure 5.5 Charlotte J. Watson, *Navin*, 2017 (800 x 150 cm) – drawing with light using a camera (contemporary)

Navin is part of a series that explores image making using the camera (Figure 5.5). The manipulation of dark and light, in contrast with the acute focus on the eye, invites the audience to consider appearances. The facial features are partially obscured to create a mysterious and deeply personal portrait of Navin, a fellow student. This image is a large format print on pearl paper. The scale of the image is significant as the tonal density of the dark areas forms the key compositional device in the work.

5.2 What is a lens?

lens noun [C] (GLASS)

(1)

a curved piece of glass, plastic, or other transparent material, used in cameras, glasses, and scientific equipment, that makes objects seem closer, larger, smaller, etc.

a camera with a zoom lens

(2)

the part of the eye behind the pupil (= the black hole at the front of the eye) that helps you to see clearly by focusing (= collecting) light onto the retina

Art is generally associated with optics – the science of light. The camera, like the eye and its retina,

focuses and captures refracting light to form a readable image on a sensor.

The Merriam Webster dictionary defines 'lens' from a more sensory perspective: 'It is something that facilitates and influences perception, comprehension, or evaluation.' Art as lens acknowledges the potent combination of how the eye and brain work together to form and relay images and effect emotional responses. Science and art combine to offer tools that assist in developing powerful visual communication.

Artists have always been interested in the power of such mechanisms. Artist Leigh Schoenheimer

dedicates her contemporary practice to the phenomenon of how we ‘perceive | conceive’ imagery. She explores aesthetic engagement and how to connect with and stimulate the viewer in a contemporary world saturated with media imagery.

Some of Schoenheimer’s work investigates the pixelation of imagery to stimulate the brain and challenge the ‘bottom up processing’ that predicts what the viewer hopes to see (Figure 5.6). Her venture into abstraction is about how to reset or challenge the singular lens. Her work is analysed in a case study in Chapter 6.

When viewed in the gallery space, the panel on the right reads as a series of **tessellated** coloured squares. When one squints from a distance, the pattern of squares jumps into a concrete interpretation of the **still life** composition.

tessellation (of shapes) to fit together in a pattern with no spaces in between

still life one of the principal genres (subject types) of Western art – essentially, the subject matter of a still life painting or sculpture is anything that does not move or is dead

Artist Samuel Tupou also plays with this idea of optical stimulation in his screen prints. He refers to the pixelation as ‘low res’. The viewer is presented with a field of coloured shapes and the brain actively attempts to pull together an image (Figure 5.7). Moving around the gallery space to achieve a readable image, the audience often resorts to viewing the work through a mobile device, as the screen compacts

Figure 5.6 Leigh Schoenheimer, ‘Ways of Seeing/Ways of Knowing’: *Little Cups*, 2014, oil on plywood diptych (33 x 49.5 cm)

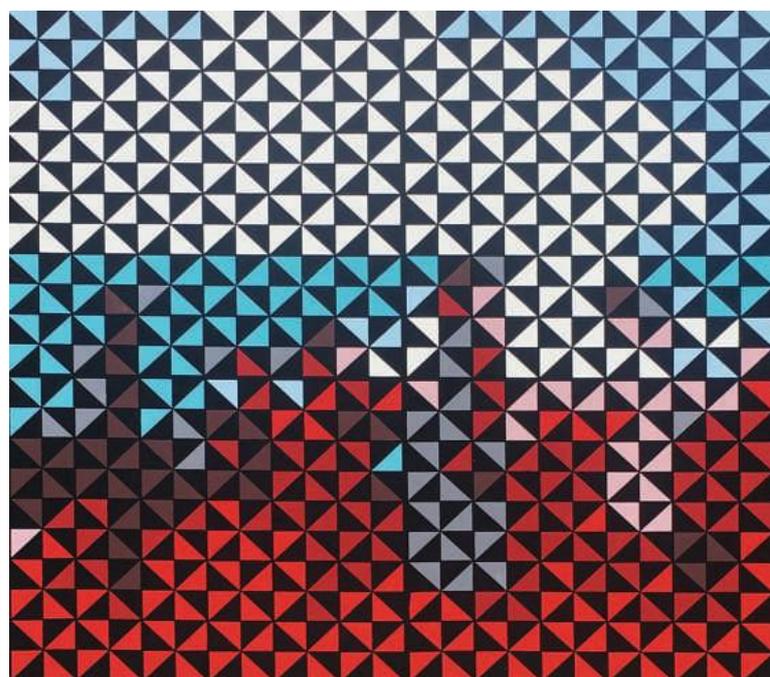


Figure 5.7 Samuel Tupou, *Blow Holes*, 2017, acrylic and serigraphy on board (110 x 120 cm). This image is based on a family photograph taken during a visit to the blow holes. The figures have been pixelated with the use of a computer to retain the core form.

and focuses the visual data so the shapes and forms become clearer. Refer to the case study in Chapter 6 for more examples of Tupou’s work.

Schoenheimer and Tupou apply a specific lens, or theory, to explore connections between the image and the viewer. Art as lens challenges our generally singular viewpoint of the world and provides new ways of seeing and exploring our understanding by making connections with the changing, technological world.

Lenses are ways of seeing that frame everything we perceive. They make sense of the situations we find ourselves in, the people we meet – even the ways we see ourselves. They allow us to understand everything from science and art to relationships and teamwork.

– DOUG MARMAN, INNOVATOR, JOURNALIST AND PHOTOGRAPHER



Figure 5.8 Joachim Froese, *Site Eight*, RMIT School of Art Gallery, Melbourne, 2017, installation view. © Joachim Froese/Copyright Agency 2018.

DISCUSS

Technology potentially offers new possibilities and may ultimately redefine art as lens. Discuss innovations such as time-based media, four-dimensional imaging, digital platforms and communications. How might they influence how art is made in the future? Consider the role of the contemporary art gallery in the future and what it might look like.

Artist Joachim Froese has embraced the strategic placement of objects within composition 'units' to build, or assemble, images that appear to move across a physical space. His recent works feature multiple images stitched together to create large format artworks that, when displayed on a gallery wall, attempt to replicate the experience of being in the landscape or an open space (Figure 5.8). Froese juxtaposes a small mobile device with the original image on the screen, next to the large-scale constructed image, to heighten the sensory experience of 'place'. The lens is a critical component in generating solutions and communicating ideas, as the work is about multiple viewpoints. Refer also to the case study on Joachim Froese in Chapter 6.

How do lenses function in art?

Art as lens has the potential to position or locate our personal self within the contemporary world.

The camera has proven to be visually influential in the contemporary world; however, it projects a fixed viewpoint of the world via a single lens. Innovative artists continually investigate and create methods aimed at broadening the singular lens, the most common of these being the use of film and the clever manipulation of imagery and compositional devices in digital photography.

*Lenses are important because they
subconsciously shape our perceptions ...*

– DOUG MARMAN

Art as lens directs and embraces the analytical process of critical and creative thinking and reflection, culminating in independent viewpoints expressed through visual language and communicated through art. It aims to challenge the subconscious and develop a more mindful engagement with the artwork so the viewer can critically reflect upon what they see, understand and consider to be a valid representation of the material world.

5.3 Response to the material world: Figurative and non-figurative representations

In this unit, you will investigate how artists use the process of experimentation to create new ways of thinking, meaning and representations. 'Tangible forms' offer inspiration and information that you can respond to in a personal and contemporary context.

Experimentation requires you to step outside your understanding of how artworks are generated and what art as lens might look like. Creativity and innovation emerge from challenges and problem solving. To inspire and discover your creative self, it is not always necessary to make resolved artworks or begin with a clear image in mind.

The focus of people, place and objects is a useful tool that directs and shapes your personal and unique lens or viewpoint.

Art as lens: A conceptual challenge

Figurative imagery is generally understood as something we visually recognise and understand, and it is often judged on criteria such as accurate representation.

figurative representing something as it really looks, rather than in an abstract way (Cambridge English Dictionary); also, images or objects clearly derived from real object sources, representational and recognisable in origin

Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority

The 2017 *Soundscape* collaboration is an example of a process-based activity designed to immerse students into a creative inquiry around non-figuration, or **abstraction**, with an emphasis on experimentation, learning and collaboration to broaden their lens or understanding of the world. In this collaborative performance, sound is used as an abstract stimulus, challenging students to respond visually to a music performance with a focus on interpretation and gesture.

The collaboration required art students to visually respond to music during a concert performance in front of an audience (Figure 5.9). They experimented with materials and media that would effectively,



Figure 5.9 *Soundscape* performance, 2017. As the string ensemble performs, art students Savannah and Ashley analyse and discuss the dynamics of the composition at the midway point. They then respond to sound while manipulating colour, shape and mark making as a considered visual form emerges throughout the duration of the performance.

yet **intuitively**, build a visual response across a two-hour period. This culminated in a performance event where the work in progress was projected onto a large screen behind the musicians as they performed the repertoire.

abstract (non-figurative) art that does not attempt to represent external reality, but rather seeks to achieve its effect using shapes, colours and textures

intuitive ability to know or understand without proof or evidence

Art students responded to the live performances on stage, culminating in a mixed media work on canvas. An intuitive process, this work conceptually explored the material world through the sensory elements of sound, the energy and rhythms of music and the musicians, and audience interaction. A uniquely creative response was engendered in the auditorium and the focus of people, place and object was creatively drawn together as a process (Figure 5.10 on the following page).

The students negotiated the resolution or pulling together of marks, colours and layered surfaces, drawing from their understanding of media, techniques and processes over a two-hour period. The process or development of the imagery in response to the music was projected onto the large screen behind the performers, giving the audience an opportunity to view in real time how artists

generate solutions to visual problems, react to stimulus and communicate individual ideas visually through making and responding. This innovative project demonstrates how art students learn through interrelated, non-hierarchical and non-sequential reflective inquiry. The inquiry learning process applied through the concept of art as lens assists in developing more sophisticated understandings.

After the *Soundscape* experience, the non-figurative artwork *Timbre* was resolved by Ashley Balmer, a student who personally embraced the concept (Figure 5.11). Ashley researched artists and theories of **abstract expressionism**, learning about how art as lens has previously given form to sensory experiences and personal encounters. This work offers a response to the material world, specifically music, an area the student was fully immersed in at school. A visual solution was generated through the manipulation of media and the development of skills and techniques.

An artist's statement

Later in the course you will be required to write an artist's statement about your resolved work, applying a similar structure to the example below.

ARTIST'S STATEMENT

The creation of Timbre began with an interest in how emotions can influence what we see. From this interest the specific focus for my body of work, 'seeing sound' and how all elements of an artwork can be 'conducted' to represent music in a physical form developed. Timbre is a visual representation of sound, specifically instrumental harmonies in music. The three-canvas acrylic paintings are a visual description of the omnipresence of sound.



Figure 5.10 Fully immersed in the *Soundscape* performance, art students intuitively responded to the sensory qualities of sound, the musicians and the audience.

abstract expressionism art that originated in New York in the 1940s and 1950s and aimed at subjective, emotional expression with particular emphasis on the spontaneous creative act

The artwork is intended to initiate the same emotions that one could feel when they listen to different sounds or forms of music. The word 'timbre' refers to the quality of sound and that is what is communicated through these abstract works. The artwork allows viewers to form their own interpretations of what musical characteristics are being communicated and how it makes them feel. The movement of shape and colour is intended to take viewers' eyes on a journey across the canvases, just like the journey a musician takes their audience on; an experience where they are receiving sensory information and processing it to form an emotional response. The work is also a physical form of something visually imperceptible.

– ASHLEY BALMER

Figure 5.11 Ashley Balmer, *Timbre*, 2017, acrylic and modelling compound on canvas (3 x 120 cm square canvases)



INQUIRY LEARNING 5.2

Design a collaborative project using the resources and community at your school. Design guidelines that reflect the areas of study. This process is not linear and can be revisited many times in any sequence.

- *Develop*: Select a small group who identify with an existing interest or body of knowledge and bring technical skills to the project. Music, Drama, Sport, Geography, Biology, Science and Technology are curriculum areas that offer suitable opportunities for artists to respond to stimulus.
- *Research*: Learn about the relevant content involved. Design an appropriate point in time where the collaboration will occur; for example, a sports game, drama rehearsal, music performance, geography field trip, science project or experiment. Brainstorm possibilities and research how artists engage with knowledge and collaborate.
- *Develop*: Establish what technical skills and materials are required. Practise and experiment

with the processes involved; for example, cameras, how to layer pigment or manipulating conditions and materials that require the sun or complete darkness.

- *Research*: Create a practice scenario so you can critique, reflect upon and problem solve any issues you might encounter. Communicate as a team so you are aware of the stimulus; for example, if responding to music be familiar with the scores and the sequence or programming.
- *Respond*: Create and let the process flow. Remember this is *experimental*.
- *Reflect, notate, record and analyse*: Consider where to next and how to respond to your recent inspirational experience. This open-ended process diversifies viewpoint and may introduce a new lens that had not previously been explored.

Refer to the syllabus requirements for Project – inquiry phase 1 and 2 presentations. Apply this methodology when completing a critique of the project.

5.4 Focus: People, place, objects

In Unit 1, you will consider the role of art in providing tools and processes that diversify, interpret and express how we engage with and respond to the material world through a focus on people, place and objects. Representations of people, place and objects, individually or collectively, offer infinite pathways that can be refined into the inquiry question. The inquiry question directs your understanding, generates ideas and assists you in working towards communicating a viewpoint.

So where does one begin?

LOOK LOOK LOOK and THINK THINK THINK

Redraw Table 5.1 (on the following page) and then add to the range of possible topics in response to the focus of people, place and objects. There are many possibilities; for example, you could add to a personalised chart using images or text.

TABLE 5.1 PEOPLE, PLACE, OBJECTS

PEOPLE	PLACE	OBJECTS
		
<p>Identity</p> <p>Relatives</p> <p>Siblings</p> <p>Twins</p> <p>Cousins</p> <p>Self-portrait</p> <p>School mates</p> <p>The team</p> <p>Health</p> <p>Gender</p> <p>The body</p>	<p>Urban</p> <p>Housing</p> <p>Living room</p> <p>Bedroom</p> <p>Kitchen</p> <p>Back yards</p> <p>Shopping centres</p> <p>Museums</p> <p>Galleries</p> <p>Churches</p> <p>Cathedrals</p>	<p>Natural</p> <p>Organic materials</p> <p>Plant matter</p> <p>Food</p> <p>Coral reefs</p> <p>Forests</p> <p>Hair</p> <p>Rock formations</p> <p>Animals</p> <p>Birds</p> <p>Insects</p>
<p>Figureheads</p> <p>Royalty</p> <p>Politicians</p> <p>Historic figures</p> <p>Scientists</p> <p>Philosophers</p> <p>Mentors</p> <p>Inventors</p>	<p>Environmental</p> <p>National parks</p> <p>Oceans</p> <p>Rivers</p> <p>Genetically modified crops</p> <p>The bush</p> <p>Salt lakes</p> <p>Landmarks</p>	<p>Industrial</p> <p>Tools</p> <p>Factory</p> <p>Machinery</p> <p>Technology devices</p> <p>Mechanical</p> <p>Appliances</p> <p>Equipment</p>
<p>Cultural</p> <p>Celebrities</p> <p>Artists</p> <p>Actors</p> <p>Activists</p> <p>Historians</p> <p>Inventors</p> <p>Scientists</p> <p>Musicians</p> <p>Sports people</p>	<p>Global</p> <p>Tourism</p> <p>Travel</p> <p>Politics</p> <p>Immigration</p> <p>Indigenous sites</p> <p>Economy</p> <p>Markets</p> <p>Communications</p> <p>Climate change</p>	<p>Cultural</p> <p>Artefacts</p> <p>Crafted objects</p> <p>Obsolete objects</p> <p>The table</p> <p>Vessels</p> <p>Photographs</p> <p>Books</p> <p>Clothing</p> <p>Personal adornments – jewellery, makeup</p>

5.5 Context: The personal and contemporary contexts

Art practice involves identifying and connecting with your personal understanding of the world by referencing authentic experiences. The contemporary context informs how artists generate visual responses that communicate diverse viewpoints and layers of meaning through art.

Experimentation or practice-driven research involves a continuous cycle of observation and reflection on personal viewpoints. The reflective process challenges and refines a personal lens.

Perception is conditioned by a context from which observation and evaluation are made. Instead of general models of understanding, it is conditioned by numerous factors, including political, social, cultural, gender and racial. It affects how we see art and what meanings we attribute to it, but is also an active factor in artistic creation.

– ELI ANIPUR, WRITER AND EDITOR, WIDEWALLS

The contemporary context is often cited as the key driver of visual art, as contemporary art is the art of today. Contemporary art is globally influenced, culturally diverse and embraces technologies. The contemporary artist employs a dynamic combination of materials, methods, concepts and subjects that challenge traditional boundaries and create meanings that reflect a changing world.

As a viewer, you will have personal visual preferences. Art has always presented a challenge

to audiences. The manipulation of visual imagery to evoke pleasant, confronting or emotional responses has, for centuries, been a powerful disruptor of cultural frameworks that define beauty or aesthetics.

The process of creative inquiry aims to alter, change, distort, challenge or justify your authentic viewpoints through your representations of the material world. In summary, representations in visual art build upon sensibilities, experiences and interpretations that communicate meaning. They do this through figurative and non-figurative representations, some aesthetically beautiful and some quite confronting.

Your own perceptual and conceptual responses will provide a tantalising glimpse into the creative space where experimentation with materials, techniques and processes can empower you to implement ideas and generate meaningful imagery that is relevant in the contemporary world.

Shaping a viewpoint through a specific lens while referencing traditional visual forms is the purpose of contemporary art. It is the creative space where possibilities are infinite and problem-solving is considered an inspirational process.

Personal and contemporary contexts require you to work with a focus that feels familiar so you can begin from a personal or authentic starting point, by referencing things in your everyday life. As the artist, you will aim to communicate ideas that rely upon an honest voice, ensuring that you have something meaningful to communicate.

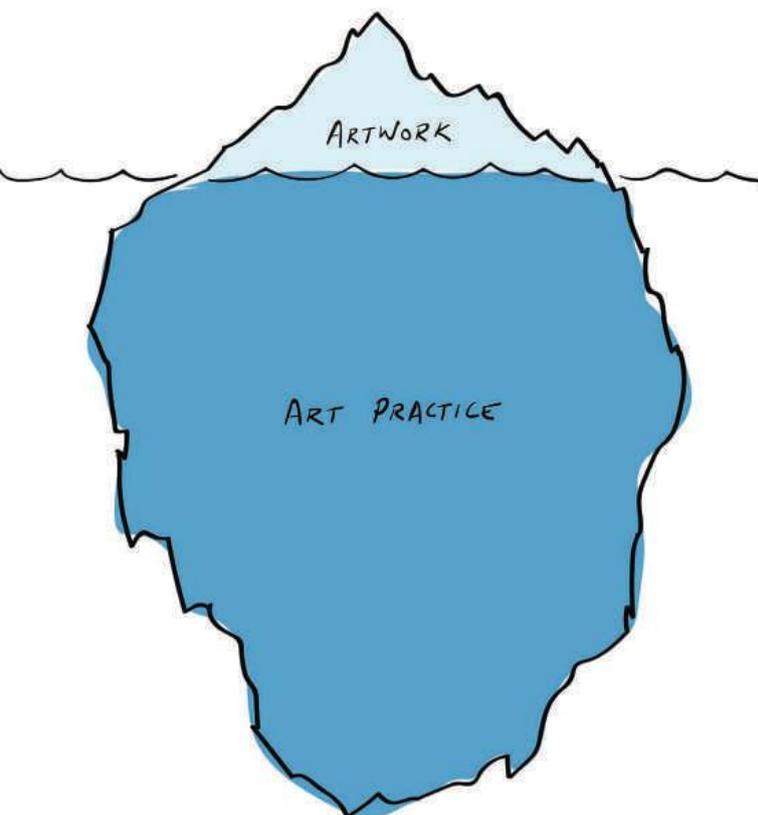
5.6 Devising an inquiry question through practice-based research

Practice-based research means that you will continually engage in the act of making art and manipulating materials while researching and reflecting upon your work.

A feature of this process is that the work itself generates new ideas and raises questions that direct the investigative artist around and through the concepts and focuses, developing a web of connections and interests. It is essential to record or map this process so you don't get lost in the search!

A metaphor for the inquiry learning in Units 1 and 2 is the iceberg. The diagram by Daniel McKewen reminds us that the foundations of creative inquiry form the base of the iceberg (Figure 5.12). It develops and culminates in the work produced at the end of the course. Underneath the waterline is rarely visible to the audience. However, it is here where inquiry learning develops a depth of understanding and unique viewpoint or lens.

Figure 5.12 Approximately 92% of an iceberg lies below the surface of the water.



Questions that drive practice-based research

The following are some useful questions to ask yourself in relation to practice-based research.

- What makes you unique and who you are?
- Do you have a particular expertise?
- What are you interested in?
- What do you find intriguing and would like to learn more about?
- Are there specific cultural or social issues that interest you?
- Are there histories or stories associated with your ancestry or family?
- Do you have firm religious or political views?
- Which artists or artworks inspire or confound you?
- Have you seen an artwork that you absolutely love?

DISCUSS

The list of useful questions is a short one. Organise a class Q&A session around the questions on the list. Discuss and explain any additional questions that might be useful or enlightening.

INQUIRY LEARNING 5.3

Devise a small group survey to generate ideas for practice-based research.

- 1 Collate topics and subject matter themes that artists have responded to in art. It is helpful to collate this process using an interactive chart.
- 2 Share your chart with your classmates and then edit it to reflect the reactions and responses of yourself and others to the topics and subject matter themes.

Practice-based research reflects the inquiry learning process, as it is multidimensional and continuous. The acquisition of skills and technique might appear linear at times. However, the process of developing, researching, reflecting and resolving may be simultaneous, cyclic, multilayered and self-generating.

The artist case studies in this chapter and Chapter 6 present sections of the artists' extensive practice that appear to flow naturally from one idea or concept to the next. Connections can be mapped with layers of meaning revealed during the process of reflection.

Artists offer varying models as to what this process or lens might look like. Artists such as Leigh Schoenheimer place a specific focus on how visual imagery and aesthetics function in art. In contrast, Joachim Froese starts with a more personal narrative and uses art to convey the story that is expressed through symbolism and the emotional power of space within his photographs. The inquiry question becomes a common thread throughout the work; however, it is often refined as new ideas emerge from the work.

Refer to the case studies of Leigh Schoenheimer, Joachim Froese and Marian Drew in Chapter 6.

5.7 Reverse chronology

A reverse chronology or 'artworks of precedence' assists in mapping a cause-and-effect or thematic pathway to reveal historic, cultural and traditional conventions in art that have been influential and continue to inform and shape contemporary art practice.

Learning about artworks and analysing how they visually function is essential. Venturing beyond one's immediate understanding assists in developing a more diverse lens. Reverse chronology recognises bodies of knowledge that have informed art and audiences for many centuries while remaining relevant.

INQUIRY LEARNING 5.4

- 1 See the reverse chronologies provided in the case studies at the end of this chapter. Look at the referenced images that may be relevant in forming inquiry questions.
- 2 Research similar works and the context in which the works were made, making links between ideas, content, context, concepts, aesthetic theories and visual language conventions.
- 3 Consider the following themes within these works in relation to your own research:
 - the figure as self
 - the environment or scape
 - the object as a treasure.

5.8 Case studies: Communicating through diverse lenses

Artists devise unique viewpoints and representations that challenge the audience to consider their connection to images, objects and perspectives. Different lenses potentially filter or distort a viewpoint and influence how we communicate a viewpoint about the world.

The case studies provided across Units 1 to 4 offer diverse examples of subject matter and contexts.

The Unit 1 case studies referred to in this chapter present collections of specifically selected artworks from the artists' broader practice. Art as lens is used as the concept or key organiser in identifying and shaping an inquiry question. The model of development, research, reflection and resolution has been applied to clarify what the influence of art as lens might look like.

Introduction to case studies

What does an artist practice look like?

'Connective activity': a wealth of looking—thinking—collecting—experimenting

Practice based research uncovers new knowledge and methodologies that are stored for future use

You don't always know when you will require knowledge but it is somehow part of who you are as an artist.

– DANIEL MCKEWEN, ARTIST

'Connective combinality' is the point where the artist processes, combines and reconceives ideas as meaning.

– DANIEL MCKEWEN, ARTIST

Combinality is really that moment in time when you know the idea is great, and the imagery is working and you can sense the resolution of the idea into an artwork! In the art studio, this is often called the

'wow moment', or as Sophie Munns states in her case study, the 'haa moment'.

The case studies feature purposefully selected works from the extensive practice of the artists. The personal and contemporary contexts are explored through a focus of people, place or object. Learning about and learning from artworks, either individually or within the context of a body of work, offers a lens through which to view the material world. Art as lens develops an understanding of the artist's intent.

The artworks selected reflect the process of inquiry and are not necessarily sequential.

The case studies provide a springboard for investigation, experimentation and further research. To develop your research further, it is essential to visit art galleries and museums, search the artist websites, read print resources and publications and connect with local artists. To investigate context further, refer to the reverse chronology and references at the end of the case studies and research the influential art movements, theories and artworks of precedence. Collate and record a personal reverse chronology as your inquiry project develops.

INQUIRY LEARNING 5.5

Select a case study and research the artist's additional works that are available on websites and in publications.

- 1 Reflect on how this develops your understanding of the artist's intent, and of their artwork.
- 2 Focus your research to respond to the teacher-facilitated inquiry question relevant to the selected case study.

Case studies: Sophie Munns – Samuel Tupou – Daniel McKewen

5.9 Case study: Sophie Munns



Figure 5.13 Sophie Munns in her studio surrounded by experiments generated through the creative inquiry process. Photo by Cian Sanders.

Artist quote

*If you really look at seeds
... often appearing so small,
so humble and easily often
unnoticed. They are so profound
as they help shape the natural
world and history of human
culture on the planet.*

– Sophie Munns

Concept: A lens to explore the material world

Context: Personal

Focus: People, place, objects

Artist Sophie Munns works in her Brisbane studio under the banner SeedArtLAB. Munns implements art as a lens to generate imagery based on observations of rare and common seeds, creating an extraordinary variety of elementary **motifs** and symbols. Her work is a collection of visual responses to the significance of biodiversity. She aims to highlight the importance of seed research and preservation into the future.

Sophie Munns' inquiry question was: *How might developing visual images, based on the form and beauty of endangered seeds, communicate to the audience the significance of biodiversity through the idea of rarely seen or hidden objects?*

motif design element, symbol or sign repeated in an artwork; can summarise or represent a complex idea

Figure 5.14 Sophie Munns, *Counting the Inheritance*, 2011, acrylic and white pigmented ink on unstretched linen with stitched and frayed edges (100 x 100 cm), Kew Millennium Seedbank, United Kingdom



In 2010, the Kew Millennium Seedbank in the United Kingdom was working to save 10 per cent of the planet's seeds from wild plant species at its seed vault. Not long after, it exceeded that goal. The painting *Counting the Inheritance* (Figure 5.14 on the previous page) is a tribute to the planet's 'inheritance' and this institution, which remains dedicated to conservation through the global partnerships with many countries, including Australia. Sophie Munns describes the work as 'a significant title. I donated the painting to the Millennium Seedbank at the completion of my residency with them in the UK in 2011. This work is indicative of the organic designs and transparent layers used'.

'**Homage** to the Seed' was a project launched by Sophie Munns at Brisbane Botanical Gardens, Mt Cootha, Brisbane in 2010. Her artist residency at the Kew Millennium Seedbank in 2011 further developed her understanding of the seed bank's practices, protocols and politics. The process of collection, observation and mixed media experimentation culminated in what the artist delightfully refers to as 'the haa moment!'.

homage deep respect displayed publicly

Sophie Munns explains the motivation behind her work: 'Seeds at first glance are small, simple objects that are unique and individual, offering the observer inspiring shapes, lines and patterns.' The 'common inheritance' intuitively conveys, through visual patterns, a sense of connection with organic form and the natural environment, specifically biodiversity.

In the series *Homage to Our Common Inheritance*, repeated motif-like drawings form blocks of transparent colour through an orderly alignment of cells, reminiscent of decorative alphabets from

Figure 5.15 Sophie Munns, *Antipodean Inheritance I*, 2014, acrylic and white pigmented ink on unstretched linen with stitched and frayed edge (2 x 1 m)



ancient cultures. The repetition of complex pattern develops an energetic surface tension. White contour lines are painted onto blocks of colour that, when combined with textiles and stitching, develop into an **Orphism** derived from organic form. The work expresses a significant connection between the preservation of species and the sustainability required to ensure the survival of the human species on the planet. The 'homage' is a visual dedication to biodiversity through the artist lens. Seeds are small objects that are relevant to everyone!

Orphism mystical religion or ritual of Greek origin; the term was also applied to a brief art movement within Cubism

A tribute to Australian seed species, this **diptych** work features abstracted motifs on raw linen (Figures 5.15 and 5.16).

diptych (pronounced dip-tick) usually two closely related panels or images of the same size

Munns describes *Antipodean Inheritance II* as a 'global homage to the planet's intensely diverse yet critically threatened seed inheritance'. The work features diverse seed references within the motifs through designs that are similar in style to those from ancient cultures. It reflects the artist's personal connection with the seed bank community around the world.

The title *Homage to Our Common Inheritance* (Figure 5.17) is a reminder that the inheritance of species belongs to and is the responsibility of everyone, past, present and future. The work references symbols from the ancient world combined with seeds from the Queensland rainforests.

Figure 5.16 Sophie Munns, *Antipodean Inheritance II*, 2014, acrylic and white pigmented ink on unstretched linen with stitched and frayed edge (2 x 1 m)





Figure 5.17 Sophie Munns, *Homage to Our Common Inheritance*, 2014, acrylic and white pigmented ink on unstretched linen with stitched and frayed edge (2 x 1 m)

Sophie Munns acknowledges that her work has become a unique catalogue of responses: 'By taking a rainforest fruit, pod or seed capsule, finding its defining elements, and abstracting it into a motif, I found cross sections of seeds from the Queensland rainforest fruits easy to interpret and cleverly juxtapose with symbols of the ancient world.'

Aesthetically playful motifs have been developed by the artist from the shapes of seed pod compartments, thus revealing their unique biodiversity. The lenses of art and science together offer alternative yet connected ways of visualising and understanding the regenerative power of small objects or seeds (see Figure 5.18).

ARTIST'S STATEMENT

*The title **Seeds through an Artist's Lens** was coined when I was on the second residency at Plant bank in Sydney (2010) and starting my workshop program. I realised the title explained the process of teaching about seed diversity through visual language.*

– SOPHIE MUNNS

For Sophie Munns, the process of observing and recording in journals is an extensive part of her practice. She exploits the manipulation of media to refine her visual repertoire and creates innovative

Figure 5.18 Ways of seeing

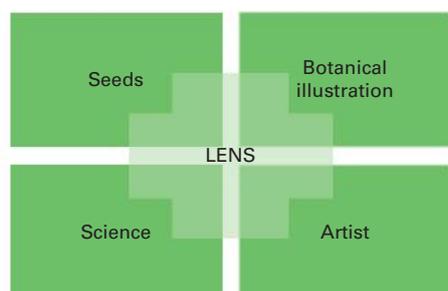


Figure 5.19 Sophie Munns' studio: A collection of seeds and sketchbooks

foldouts, collages, paper works and art books. **Observational** drawings of tangible forms, such as rare and endangered seeds, offer unique and intimate notations. Seeds and pods reveal small chambers within shell-like forms that easily become simplified segments of design. This method of working ensures that knowledge is gleaned from a primary source, therefore giving authenticity to the work. She describes the technique as 'layering colour using the circular template and then applying white ink to develop the pattern and complex layers' (Figure 5.20 on the following page).

observational in art, to draw or otherwise depict something as accurately as possible

The process of gathering evidence pertaining to lost species and existing botanical forms builds a delightful visual catalogue that asks questions about what has been, what remains and what may become of some species in the future. This inquiry communicates ideas about the future of seeds while

referencing the botanical art traditions of the past. The audience is cleverly immersed into a world of pattern that activates a sensory experience and reminds the viewer that humanity is dependent upon nature. The artwork channels an authentic knowledge and objective examination of seeds, evoking a curiosity that is both subjective and emotional. Ethnobotany and biocultural diversity are revealed through art as an informative body of knowledge that is relevant to everyone. Conversations about the artwork are just as important as the viewing experience.

Imagery is generated for a significant purpose, in the service of something greater, that being the future of the environment. Visual language plays a role in explaining to people that art is an interpretive medium, capable of developing complex layers of history, economics and environment ... The story about seeds is also evident in what we paint on!

– SOPHIE MUNNS

This was evident at an artist residency in Hong Kong, where bespoke linen milled in Belgium was used as the support for a multi-panel mural. In the design, the milled surface texture of the linen was left exposed to reveal the history, or story, of the flax seeds used in the production of the linen. Students researched and painted motifs in response to researching the local species in their environment. Vibrant coloured shapes were applied to a white under layer.

Global collaborations are now possible due to the broad availability of smart phones, the internet and social media platforms. These technologies facilitate connections between audiences and artists, enabling them to share in the promotion of issues such as seed preservation.

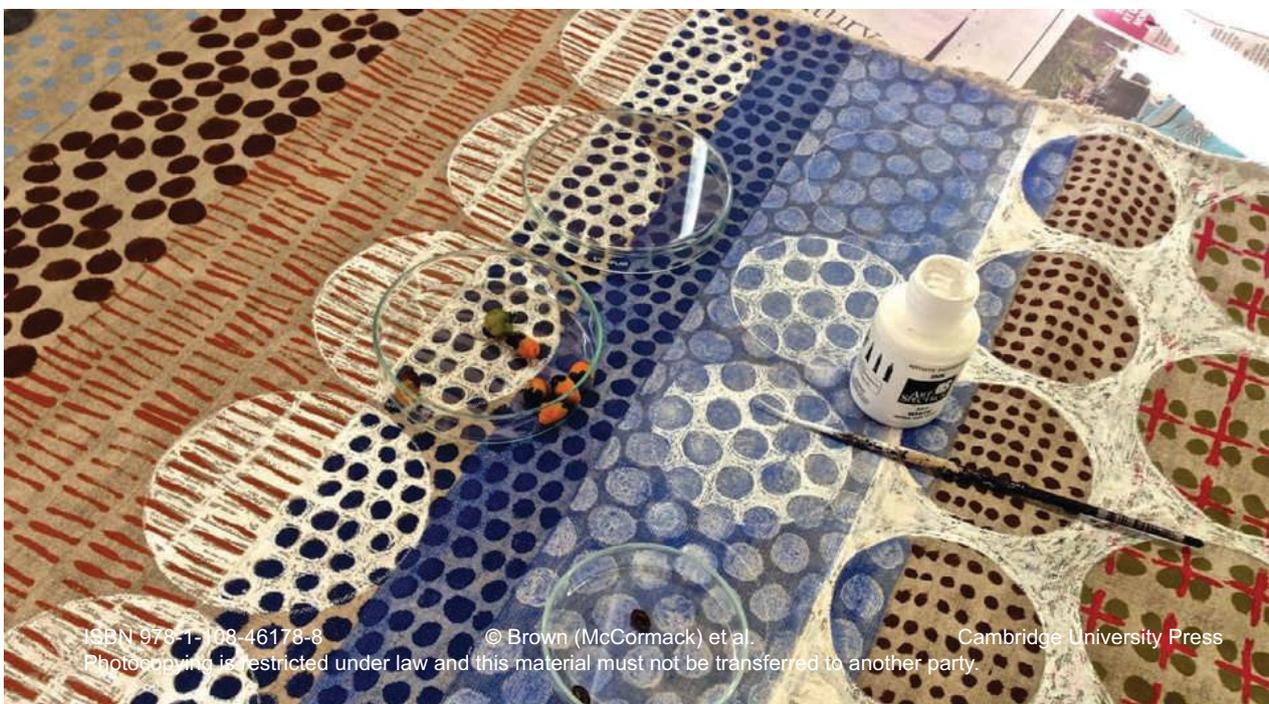
Sophie Munns delves into a treasure trove of books that contain descriptive, skilfully rendered studies as she accesses information that enhances her seed bank research. Historically, botanical drawings, watercolours and prints have been and remain one of the primary methods for recording newly discovered species. One such example is 18th-century British explorer Joseph Banks. Munns comments on Banks' work from an artist's viewpoint:

The drawings serve a rarefied audience generally of a specialised academic nature with generic parameters or practices that do not necessarily inform the community. Representation alone does not ensure communication of broader meanings or contexts to a wide audience.

– SOPHIE MUNNS

This is the difference between the world of botanical illustration and that of contemporary art, which is a creative vehicle for the communication of meaning through visual interpretations such as the motif (Figure 5.21).

Figure 5.20 Detail of creating process with circular disc



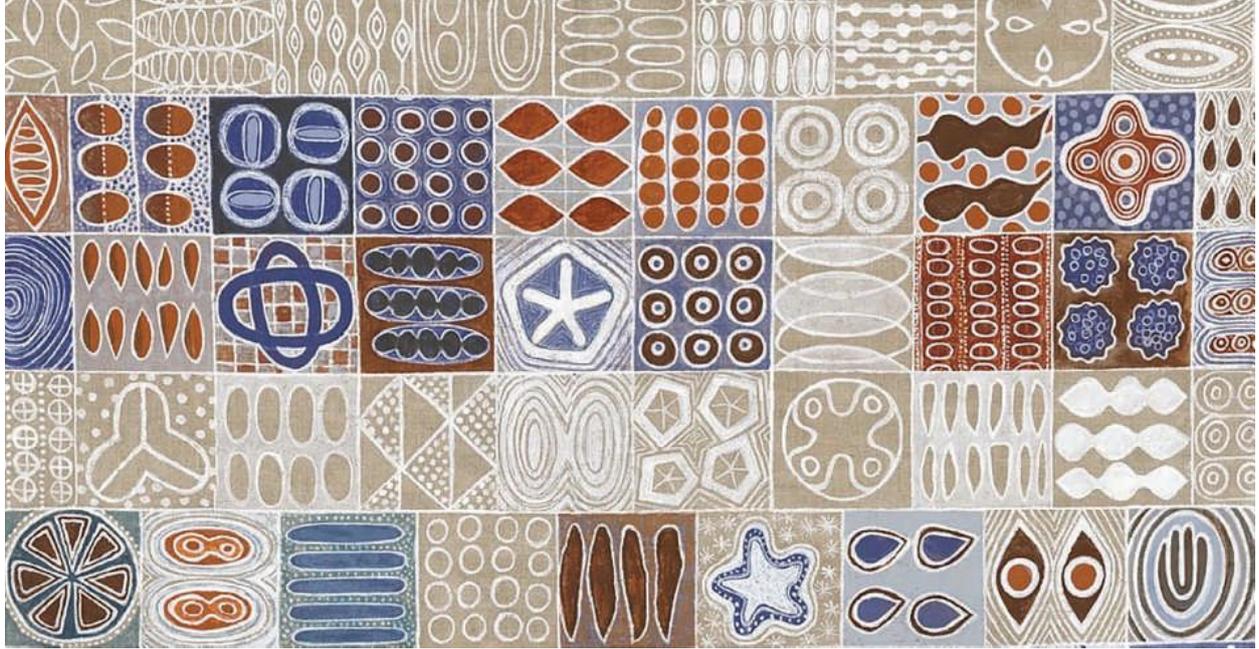


Figure 5.21 Sophie Munns, *Seed Collector's Notations II*, 2014, acrylic and ink on canvas (80 x 80 cm). Photo by Cian Sanders.

The ancient world has also provided insightful records of visual language as symbolism. The significance of seeds has been deeply embedded in religion, cultural ritual and literature, usually telling a story about regional crops and economics.

Munns is very interested in the work of 20th-century artist Paul Klee. In the early 1900s, Klee was fascinated with the structure and morphology of plants, their growth patterns and metamorphosis in nature. Klee's dialogue with nature paved the way for the imaginary, magical and dreamlike paintings he created later in his career. He observed and recorded nature and applied an interpretative lens that expressed a passionate affinity with the natural world.

In the 21st century, Sophie Munns strives to '... get the story out there!' In 2010, she published a small book that was sent to the Millennium Seedbank, where botanists noted that: 'Nobody was using visual language to shine a lens on what they do quite like this!' Her well-established art practice embraces research through reading, writing and visually notating a diverse range of seed material that is seamlessly linked with motifs of the ancient world.

- 2 Compose a class map of the immediate environment using the collected seeds or plants.
- 3 Devise other innovative methods or formats for organising and presenting objects and images to audiences.

Munns says, 'I have ended up looking at seeds through different lenses, literal meaning is not the intention behind the work.' She offers the following advice to students aiming to develop an inquiry question through a study of her work:

Art as an interpretive medium has the capacity to represent multiple complex layers: The poetic side of life: The science: The history: The culture: The everything! The central motivation behind all my work as an artist is to reveal through research what is at stake and why seeds really matter.

– SOPHIE MUNNS

INQUIRY LEARNING 5.6

- 1 Collect organic materials from your local environment. Research and observe seeds, pods and plants. Investigate which plants are introduced species and those that are unique to the local area. Make observational drawing studies and notate some factual information.

DISCUSS

Viewpoints about species preservation and the environment can be quite emotive. Do you consider social and environmental issues to be an important aspect of a contemporary artist's practice? Is art a suitable lens for this purpose?



Figure 5.22 Sophie Munns, detail of motif development – natural linen

INQUIRY LEARNING 5.7

Methods of museum presentation such as labelling, arrangements in boxes or purpose-built containers, conservation and storage are often appropriated by artists for art installations. Collection can be an obsessive process. Joseph Cornell (1903–72) is one artist who dissolved the barriers between botanical collection and ‘**assemblage** sculpture’ through his box collections. Postmodernism embraces the repurposing and relabelling of the object.

Collect, collate and present a meaningful or disparate set of objects relating to nature. (Refer also to Unit 2: Art as code.) Consider responses that explore a similar idea but generate diverse solutions through an alternative approach to media and form, for example:

- Marion Gaemers, *Pod 6*, 2014, installation of forms made from lomandra leaves
- Fiona Hall, *Tender*, 2003–06, US dollars fashioned into 86 bird nests (see Fiona Hall discuss this work online via the link at <http://cambridge.edu.au/redirect/8165>)
- Simryn Gill, *Roadkill*, 2000, found run-over objects and toy wheels, Art Gallery of NSW
- Luke Roberts, *Wunderkammer/Kunstkamera*, 1994, found objects with artist’s labels, Queensland Art Gallery.

assemblage a work of art made by grouping together found or unrelated objects

Other artworks by Sophie Munns

- *Seed Diversity Cloth*, 2017, acrylic and ink on stitched linen (100 x 140 cm)
- *Seed Symbol from the Ancient World Book*, 2016, paper, acrylic and pigmented ink (6.1 x 4.1 cm)
- *Perennial Symbols from the Botanical Realm I*, 2013, acrylic and pigmented ink on linen (120 x 60 cm) (see this art via the link at <http://cambridge.edu.au/redirect/8168>)

References

- Baumgartner, M., Bø-Rygg, A., Hoppe-Sailer, R., Moe, O-H & Okuda, O., 2008, *In Paul Klee’s Enchanted Garden*, Hatje Cantz, Berlin.
- Gaemers, M., *A Passion for Fibre*, Janet de Boer on behalf of TAFTA (The Australian Forum for Textile Arts Ltd), available online on the TAFTA website via the link at <http://cambridge.edu.au/redirect/8166>.
- Heathcote, A., 2017, ‘The artworks of Ferdinand Bauer given digital resurrection’, published online by *Australian Geographic*, 20 November, available online via the link at <http://cambridge.edu.au/redirect/8167>.
- Scale free network website. SNF is an art and science collaborative that was formed to educate young people in connecting research and visual language to interpret what is not visible in nature.

REVERSE CHRONOLOGY

Reverse chronology research may lead to single or multiple pathways.



Figure 5.23 Sophie Munns, *Antipodean Inheritance II*, 2014, acrylic and white pigmented ink on unstretched linen with stitched and frayed edge (2 x 1 m)



Figure 5.24 Sophie Munns' studio: A collection of seeds and sketchbooks

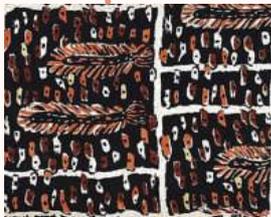


Figure 5.25 Margaret Preston, Australia; England; France, b. 1875, d. 1963, *Adina*, circa 1946, colour screenprint on wool (27 x 40.8 cm), Art Gallery of New South Wales. Gift of Claudio Alcorso 1971. © Margaret Rose Preston Estate. Licensed by Copyright Agency. Photo: AGNSW. 110.1971.



Figure 5.26 Paul Klee, *Garden of Passion*, 1913, etching (9.5 x 14.6 cm), MoMA, New York City



Figure 5.27 Joseph Cornell, *Habitat Group for a Shooting Gallery*, 1943, Joseph and Robert Cornell Memorial Foundation. © The Joseph & Robert Cornell Memorial Foundation. ARS/Copyright Agency 2018.



Figure 5.28 *Siapo mamau (tapa cloth)*, 1890s, Samoa (Te Papa), Museum of New Zealand, Wellington



Figure 5.29 Ferdinand Bauer, *Red Silky Oak (Grevillia banksia)*, 1800s, State Library of NSW, Sydney

5.10 Case study: Samuel Tupou



Figure 5.30 Samuel Tupou

Artist quote

*People are the carriers of culture.
As they move around they retain
elements of their heritage ... it is
part of who they are and where they
have come from!*

– Samuel Tupou

Concept: A lens to explore the material world

Context: Personal and contemporary

Focus: People, place, objects

Samuel Tupou was born in New Zealand and is of Tongan Polynesian heritage. He spent some of his childhood in the Northern Territory and his formative years in Cairns, Queensland, where he commenced his art practice. He is now based in Brisbane.

In Tupou's works, the visual impact of pop art and op art meshes with repeated bold patterns influenced by Polynesian tapa, or bark cloth. By referencing digital pixelation, he generates visual solutions that address contemporary issues. Everyday items, imagery gleaned or salvaged from social media and photographs from the family archive are cunningly manipulated using dynamic pattern and shape. Wildly vivid, artificial colour is employed, replicating the style of retro activist posters of the 1980s and the well-established **Mambo** vernacular. The imaginary ideas draw on memory, personal identity and belonging to a community.

Tupou loves to redesign and appropriate imagery, using his favoured medium of **serigraphy** to layer bold geometric patterns onto contemporary surfaces such as plastic. Saturated colour fields and a pop art-influenced solarisation of the image results in innovative Warholesque clichés (Figure 5.31).

Styles synonymous with the visual culture of the 1950s through to the 1980s are referenced and offer a lens into the imagery of a somewhat subversive era. The artist explores personal yet timeless social issues, such as fitting into the clan or social group. He generates responses that transcend time and convey a contemporary **sensibility**.

.....
Mambo surf, snow, street and skate influenced graphic design

serigraphy method of print design using a silk screen

sensibility a refined response to aesthetic and emotional stimuli
.....

The theme of memory and memento comes together as a symbol of Polynesian culture expressed in colour. For example, the tourist souvenirs featured

in *Shake It Bro, Shake It Sis* are reduced into exotic patterns that feel playful, but offer a clichéd or tokenistic version of place (Figure 5.32). The idea of objects summarising culture links the viewer to the image and possibly holiday memories. These souvenirs, in a contemporary context, are a misfit. They appear culturally insensitive.

DISCUSS

Have you been on a holiday and purchased a souvenir? Discuss their purpose and place when you returned home. Are they a valid cultural symbol?

Tupou recalls visits to the hairdresser as a young man with his father to obtain 'flat tops or crew cuts'. As he grew older, he experimented with haircuts as a rite of passage that marked a growing confidence, independence and sense of personal identity. This paralleled his interests in popular culture, art and music. Tupou explains: 'The identikit-mash-up-style-collages explore the fluid cultural marker of contemporary hairdos and the external social pressure that shape them as social symbols.'

The resolved work is an installation that features 10 heads strategically positioned on the gallery wall in a pyramid arrangement symbolising the apex of fashion (Figure 5.33). This subversive but culturally significant take on the portrait uses an identikit style



Figure 5.31 Samuel Tupou, *Polynesian Daughter #2*, 2006, acrylic and serigraphy on board (120 x 120 cm). This image is constructed using vibrant colour and flat patterns reminiscent of 1970s pop art.



Figure 5.32 Samuel Tupou, *Shake It Bro, Shake It Sis*, 2005, serigraph on Perspex, diptych 2 (120 x 60 cm)



Figure 5.33 Samuel Tupou, *Valu's Concern: How to Maintain a Fashionable Hairdo*, 2017. According to Tupou, this work 'is really about stuff that people care about, things that happen to them and shape identity'.

as a visual strategy to filter or delete the individual in the face of social pressure. The floating heads sit in front of frenetic patterns that are symbolic of how youth often float about exploring identity and seeking connections through lifestyles, ironically moving away from home or cultural traditions. The generic features used in the portraits are potent symbols of Polynesian culture and were sourced from a US travel blog photograph taken in Tonga as a holiday memento.

ARTIST'S STATEMENT

It was the unassuming Tongan youth in the background looking self-assured yet peripheral that offered a candid camera style facial expression that was not about the individual but rather symbolised collective issues relating to youth and identity.

– SAMUEL TUPOU



Figure 5.34 The individual images of *Valu's Concern* are unique; however, it is the installed arrangement of the set or 'team' that resolves the visual interpretation of the 'apex of fashion' with the influential key player positioned at the top.

Repro Man, a large-scale image derived from the *Valu* series, is a retro-inspired view of belonging to a community and contemporary reality (Figure 5.35). During a residency at Artspace Mackay, Tupou was the first artist to create a site-specific, temporary work on the gallery wall. One thousand 10 cm squares of plastic were systematically sprayed into



Figure 5.35 Completed installation on the wall at Artspace Mackay. As the viewer steps back, the large imposing image forms. The community followed the installation process with interest, adding another dimension to the work from the artist's perspective.

triangular shapes to create a tessellated portrait. Taking 10 days to install, the modular technique revealed new challenges and gallery visitors were given an insight into how artists engage in creative problem-solving.

The work can be dismantled and repurposed into alternative scenarios, offering the artist creative freedom to reflect on and evaluate the audience reaction. This cyclic process is indicative of how Tupou works with materials as he screen-prints, paints and then prints back into the imagery to create responsive layers of memory and meaning through the visual characteristics of printmaking.

INQUIRY LEARNING 5.8

- 1 Select an image that summarises people or self. Search through family archives or social media to locate images that resonate with your personal identity.
- 2 Experiment with the tessellation of imagery using graphs, collage or digital software. Aim to manipulate the key characteristics of people and their connection to place.
- 3 Reconstruct your response using an alternative media – for example, animation, projections, plastic, aluminium, wood – and resolve the presentation of the form.

SITE SEER, a body of work exhibited in 2017 in Brisbane, brings together a collection of images that are indicative of Samuel Tupou's intuitive connection with colour, pattern and form. The large colourful serigraphs are mounted onto a frame replicating the physical form of a painting, a concession to the commercial market. The themes of migration, culture clash and decoration successfully focus on visual and cultural elements that unite the Pacific as a region. Recurring design motifs and traditional patterning permeate and assist in visually melding the cultures of the Pacific.

Tupou's images are primarily derived from low-resolution imagery, creating a **nostalgic** dialogue between the work and the audience. The DIY influence of punk posters from the 1970s and the Tin Shed Art Collective at Sydney University in the 1980s are influential precedents that Tupou refers to when constructing imagery using the reproductive method of screen printing.

Low res slows everything down and is a response to technology, which is immediate and high definition.

– SAMUEL TUPOU

The *Tongan Holiday* image utilises chunky pixels or stencilled blocks of colour to create what Tupou describes as '8-bit retro graphics', a throwback to the 1980s (Figure 5.36). In the absence of immediate figuration, the title taps into memory and emotion as one easily slides into reminiscing about family holidays with the details recalled through family photographs. This personal lens reflects on images from treasured journeys or memorable encounters. It connects people and creates links to the past. A series of large images are deconstructed into pixels or shapes that, on first encounter, present as an abstraction. Dynamic colour bounces forward, providing an energy that challenges the viewer to locate a hint of figuration. The audience, in its frustration, is often seen viewing the work through the screen of a mobile device, as the reduction of visual information on a small screen produces a more settled, readable image. A similar effect

nostalgic longing for a happy time that is past. Nostalgic means evoking thoughts of nostalgia.



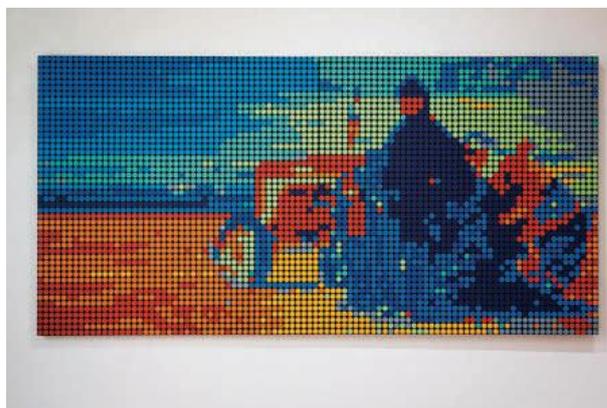
Figure 5.36 Samuel Tupou, *Tongan Holiday*, 2016, acrylic and serigraph on board (240 x 240 cm)

occurs in this book when you view small images of the large-scale works.

This space pulls together the memory of place and the emotion of form so the viewer is able to imagine where and when the photo was taken.

The low-res imagery in *Tom & Jamie* (Figure 5.37) intersects with a vibrant matrix of colours and shapes, resulting in a personal memory that references ambiguous family photographs Tupou has sourced from his grandfather's collection. The images feel authentic, but the content is not important. It is about retaining the nostalgia of memory and the past. The work evokes a response to personal dilemmas around identity and belonging to a group or clan. The mosaic tessellations entice

Figure 5.37 Samuel Tupou, *Tom & Jamie*, 2016, acrylic and serigraph on board (120 x 360 cm). The tractor is a random yet authentic image that resonates with the viewer.



the viewer to seek out a hidden set of figures, indicating there is something there. Tupou states, 'Within the abstraction, colours and patterns, a slight connection is kept, a hint of what the images contain, so some sense of story is retained.'

In the gallery setting, bright retro graphics pop against the white walls. The audience utilises smartphones to view the embedded content. Only the very patient and visually absorbed hold out for a substantial time! This highlights the importance of our connections to the tangible or material world, specifically within the context of contemporary art.

The art-making process dominates the original subject matter, which is reclaimed by the viewer through the emotion of colour and pattern.

Other artworks by Samuel Tupou

- *Norman Park Station*, 2016, acrylic and serigraph on board (120 x 120 cm)
- *Land–O–Smiles (blue)*, 2017, acrylic and serigraph on board (100 x 100 cm)
- *Future Lands (The Descendants)*, 2017, acrylic and serigraph on board (86 x 86 cm)

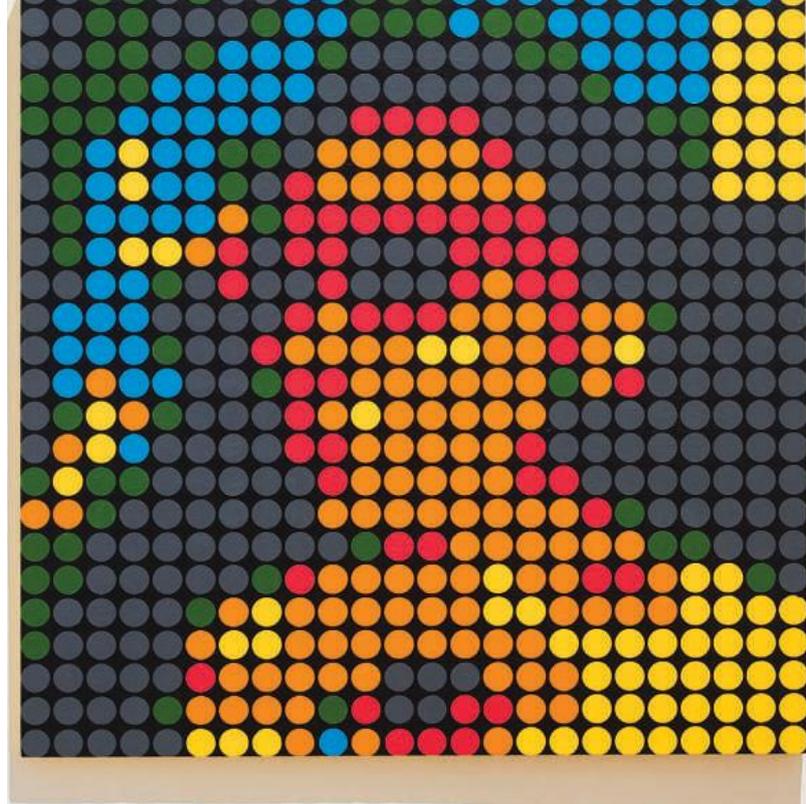


Figure 5.38 Samuel Tupou, *Red Sunnies*, 2016, acrylic and serigraph on board (60 x 60 cm)

References

Tupou, S., *SITE SEER*, 3–25 November 2017, onespace gallery, Highgate Hill, Queensland, available online via the link at <http://cambridge.edu.au/redirect/8169>.

Tapa cloth designs by Olga Hing. See the link at <http://cambridge.edu.au/redirect/8170>.

REVERSE CHRONOLOGY

Reverse chronology research may lead to single or multiple pathways.

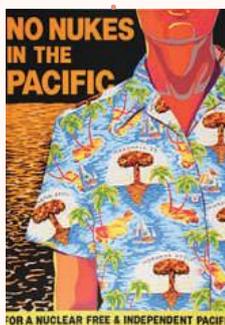


Figure 5.40 Pam Debenham, *No Nukes in the Pacific*, 1984, serigraphy poster, Tin Sheds Art Collective, University of Sydney



Figure 5.39 Samuel Tupou, *Shake It Bro, Shake It Sis*, 2005, serigraph on Perspex, diptych 2 (120 x 60 cm)



Figure 5.41 Hawaiian *kapa* from 18th century, by Cook-Foster. Collection at Georg-August University, Göttingen, Germany.

5.11 Case study: Daniel McKewen



Figure 5.42 Daniel McKewen

Artist quote

Think of video as a material; colour, light, sound and time; a combination of formal elements that I can play with!

– Daniel McKewen

Concept: A lens to explore the material world

Context: Personal and contemporary

Focus: People, place, objects

Daniel McKewen is a Brisbane-based artist whose practice investigates the intersections of contemporary art, popular culture, economics and politics within the context of influential screen-based mass media. Working with appropriation art across a range of media, including video installation, his work examines how these institutions operate culturally and politically. He reflects their conventions of formal, symbolic and narrative structures in his own work.

McKewen's inquiry question is: *How does the screen as a lens mediate how I understand my place in the world?*

He uses the spatial experience of video to examine the formal, symbolic and narrative conventions of time-based media and explore persistent, invasive or universally widespread imagery in a contemporary context. The resulting artworks express how our interactions with these structures can allow us to 'make sense' of our own social experiences.

The screen as lens exposes us to vast quantities of imagery, often characterised by mundane content and odd interruptions or contrasts that emphasise a sense of stupidity and banality. McKewen responds to the multiplicity of narratives and experiences found in screen culture by experimenting with the manipulation of light, sound and video. Appropriated materials from popular culture such as movies, television and the internet are sampled and **reconfigured** to immerse the viewer into a new space that is specifically designed or crafted. Audience experience is a key component of the work. McKewen's installations are meticulously devised to connect the individual with the space to create a sense of place.

.....
reconfigure change differently
.....

McKewen responds through his practice to the stimulating nature of mass media. He says:

I spend all my time engaging with the world through the screen. What does that mean? How does it affect my understanding of the world? Does this matter?

My interest is almost exclusively in things from the USA. This is because American television programming was so prevalent in Australia during my childhood, and still is today.

The screen is a space where I can play. I can trap characters, experiment with time, or even let nothing happen to see if nothing can become something! Often, we forget that the screen is a lens and not a window, so my practice considers how that lens functions and the ways that it distorts our understanding of the world and my place in it.

If it is there in the artwork, it is doing something!

– DANIEL MCKEWEN

In the video installation *Running Men* (Figure 5.43), iconic actors who are synonymous with their characters run towards the viewer, using the original tracking shot to build anticipation and the urgency of escape. In effect, they are trapped in a time loop as they fail in their attempt to run anywhere. Referencing the original scenes from cult films, the figures become a surrogate for whatever the viewer may reflect upon: ‘Cary Grant’ glances over his shoulder as the sound of wind swirling around the audience creates a sensory experience of place.

The audience responds to the characters by applying their own, sometimes inaccurate, knowledge of film history as they attempt to piece

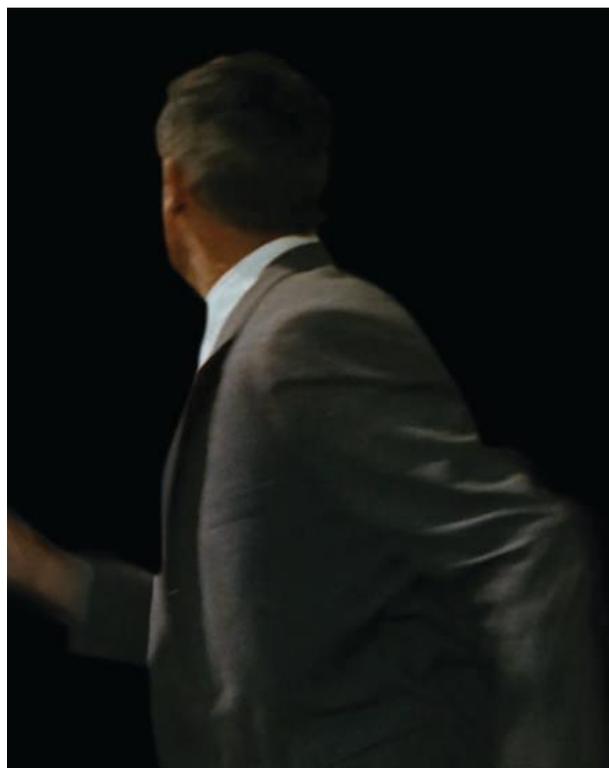
Figure 5.43 Daniel McKewen, *Running Men*, 2008–14, five-channel HD video installation, infinite loop. The moving image on a large scale challenges the viewer. Actors in the video are Cary Grant – *North by Northwest*, Tom Cruise – *Vanilla Sky*, Tom Hanks – *Forrest Gump*, Daniel Craig – *Skyfall* and Harrison Ford – *Raiders of the Lost Ark*. Video shot of actor Cary Grant.



Figure 5.44 Daniel McKewen, *Running Men*. Replayed on a seamless loop, the isolated figure, set in a black void at eye level, has been disconnected from the narrative and is going nowhere! The image continually offers new viewpoints as the audience moves around the large space.

together a heroic narrative of time and place. There is an element of manipulating and testing ‘the truth’ as viewers engage in recalling events and characters that are significant to them personally. It maps a personal cultural landscape through real imagery, imagination and memory.

Figure 5.45 *Running Men* (detail). This slide demonstrates the intensity of every character in the tableau.



Five screens erected in a space may sound simple, but it involves complex responses to the physical space to realise the work. Requirements and specifications vary with every installation. The spatial experience of the video is crucial. Concept drawings and layout maps were used to communicate the exact scale, height and location of screens in relation to the audience (Figure 5.46). The Biennale of Sydney installation at Carriageworks, 2014, required fixed and temporary walls to be painted black to minimise light flare, control the spatial experience and emphasise the 'void' effect. A team of installers and curators were provided with diagrams, detailed plans and a brief to resolve the work on-site.

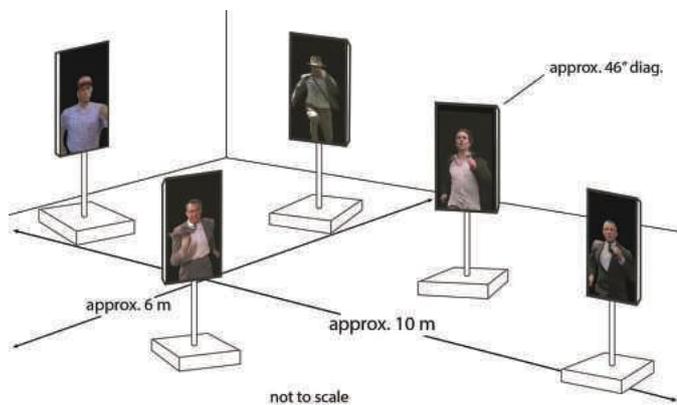


Figure 5.46 Drawing proposals for the site-specific *Running Men* installation within the exhibition space at Carriageworks, Sydney

Ambitious works can be presented using a format such as Photoshop to devise a mock-up of the installation for a specific space or site, with supporting diagrams, plans and an artist's statement. Proposals for funding provide an excellent resource to research presentation modes that can be adapted for assessment purposes.

DISCUSS

The appropriation of imagery means to borrow and give new meaning. Discuss to what extent an artist would need to manipulate or alter an appropriated image to ensure they have fully 'repurposed' it to give it new meaning. Explain your personal views on appropriation art, copyright and the ownership of imagery today.

The arrangement in the gallery space can strengthen the meaning of a work. For example, *Animal Spirits* comprises four screens arranged horizontally for a wide-screen viewing effect (Figure 5.47). For the exhibition in 2014, the screens were

Figure 5.47 Daniel McKewen, *Animal Spirits*, 2014. The tableau of key players of significant influence during the GFC.



perched along a custom-designed plinth, suggestive of trophies aligned across a domestic mantelpiece. The work was a response to the Global Financial Crisis (GFC) and its devastating consequences.

The imagery in *Animal Spirits* was presented in an infinite loop of split screen sequences with sound that penetrated the gallery space using speakers hidden behind the individual screens, and subwoofers with a low bass frequency penetrating the floor and into the viewers' feet. Each influential and powerful player depicted inadvertently exposes their ambiguous and flippant take on the reality of economics.

McKewen explains the empty head trope in the video work:

ARTIST'S STATEMENT

The same group of men are always validating one another in media interviews. They use language to euphemistically refer to social and economic consequences, implying that it is all inevitable! ...

... The symbolism is palpable:

Rich – white – old – men.

Turkey necks – wrinkles – bald or receding hairlines.

The imagined and humorous hollow heads decapitated from the neck, place the individuals within a swirling personal purgatory.

– DANIEL MCKEWEN

Figure 5.48 Daniel McKewen, *Animal Spirits* (detail). The central image represents Alan Greenspan, the American economist who served as Chairman of the US Federal Reserve from 1987 to 2006.



Figure 5.49 Detail of the moving image that captures the game of 'Telephone'

The moving image slowly morphs representations of the masculine, with a soundtrack of penetrating, distorted groaning sounds and some audible commentary. The bookending portraits face towards the centre, each talking in turns as if in a game of 'Telephone'; the sequential flow of individuals having their say as each statement rolls out across the **tableau**.

The liquid flow of the aesthetically pleasing video awkwardly grates as the background imagery is a distorted arrangement of the same faces; recognisable, but untrustworthy men. The viewer is immersed in waves of screen information that deteriorates and then resurges with temporary clarity.

The 12 drawings shown in Figure 5.50 were exhibited with the *Animals Spirits* video installation. The drawings are the same shape as a dollar note and reference the **intaglio** cross-hatching or engraving style that is prevalent on currency. Formulas, graphs and diagrams have been researched, re-edited, and represent arguable flawed or oversimplified economic theories. When viewing the drawings on the wall, the labels gradually disappear. The portraits, drawn with acrylic pen on paper, are calm and pensive in comparison to the adjacent video. The representational drawings are motionless, in contrast to the moving image, which is set to intrusive sound on the opposite wall. This arrangement imposes an interaction between the work and the viewer. The response to the inquiry question is not fully realised until the work is installed.

tableau (plural **tableaux**) used to describe a painting or photograph in which characters are arranged for picturesque or dramatic effect and appear absorbed and completely unaware of the existence of the viewer

intaglio a design incised or engraved into a material

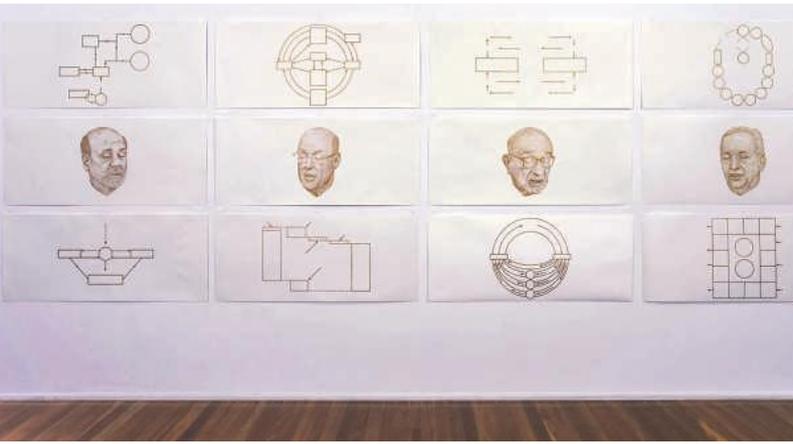


Figure 5.50 Exhibited opposite the *Animal Spirits* video installation, the 12 acrylic pen on paper drawings play off each other, creating a contrasting lens or viewpoint emphasised through the variation in media.

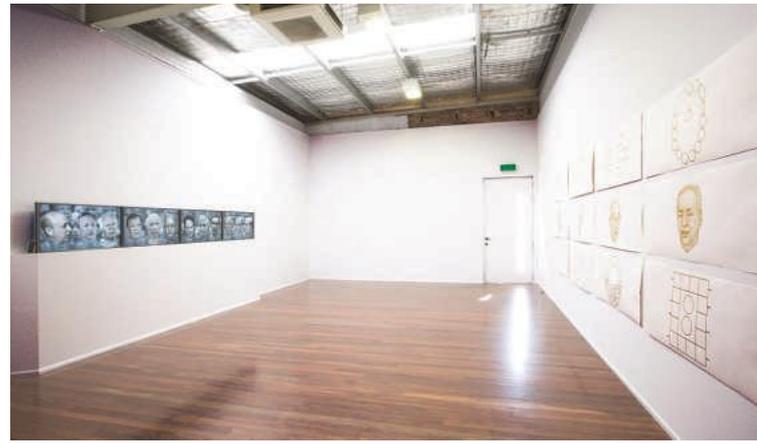


Figure 5.51 Daniel McKewen, pen portrait, acrylic pen on paper

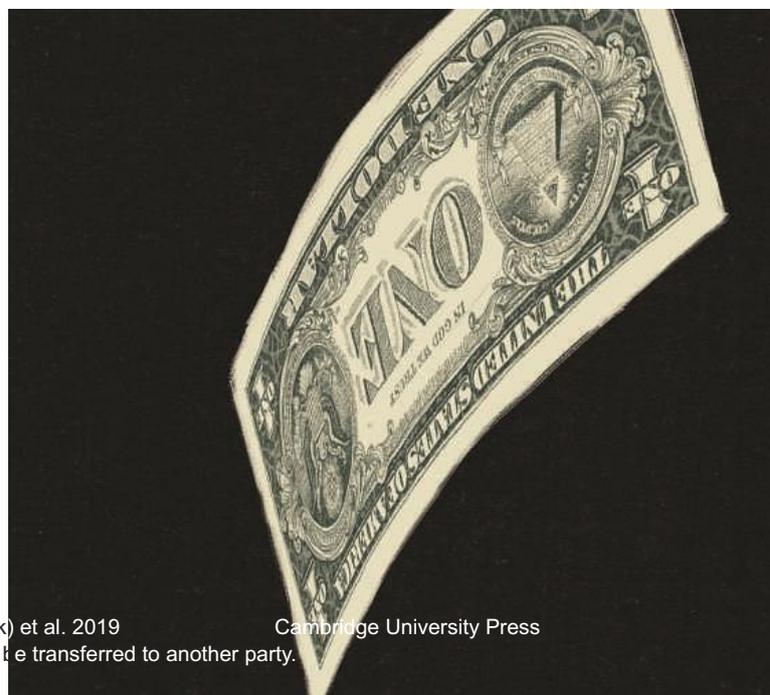
INQUIRY LEARNING 5.9

- 1 Select a scene or an image from a favourite film, TV series, theatre performance or artwork that summarises the essence of the content you enjoy.
- 2 Respond by simplifying the visual features and making them into a new form in any media to explore the contemporary context. Note that Daniel McKewen works with pace and time in the medium of video to extend meaning. Refer also to Unit 4: Art as alternate.

Figure 5.52 Ramp with screen in the *Animal Spirits* exhibition



Figure 5.53 A detail of the trickle-down effect – the money appears to flutter as it moves vertically across the screens



McKewen's time-based media work *Zarathustra's Cave* (Figure 5.54) at first appears to be a still image, with the viewer invited to enter either the sitcom-styled living room or the apartment of Jerry Seinfeld, depending on their exposure to the cultural conventions of American sitcoms. The space is devoid of characters, dialogue and movement, immersing the audience in the tension of anticipation and strangeness. It is a deceptively and possibly infuriatingly simple video projected onto a wall, gleaned from *Seinfeld* and seamlessly looped with soundtracks of laughter, all painstakingly harvested from each of the 180 episodes of the show. This is not a still image – there is subtle movement of film grain that is not initially evident but provides a contradictory connectivity that keeps the audience on their toes with excitement, or extreme impatience, waiting for Kramer to burst through the door. McKewen contextualises his work: '*Seinfeld* was a nihilistic show about nothing. How much can happen when nothing is happening?'

With this artwork, the viewer is seated within the intimate lounge room represented by a couch. Surround sound creates a sense of place by using canned laughter and ambient traffic noise. The refrigerator hums from within the screen space and New York traffic noise comes from a window off-screen. The large-scale projection challenges individual perceptions on a conceptual level. This poses a new inquiry question: To what limits can a lens be pushed?

Those who have viewed *Seinfeld* (1989–98) may recognise the layout of a typical 1990s sitcom apartment in Daniel McKewen's *Zarathustra's Cave*. As screen-based experience absorbs more and more of our time, such places increasingly feature in collective cultural memory – the premise was that absurd and mundane things happen, characters would never learn, never grow and never hug! Ugly self-centred characters were narratively foiled, accompanied by canned laughter known in the industry as 'sweetening'. The expectation is that Kramer will come through the door: the laughter provides a palpable subversion of expectation. The artist has carefully selected this image to summarise the narrative.



Figure 5.54 Installation documentation from 'NEW14', ACCA, Melbourne, 15 March to 18 May 2014. A challenging work, Daniel McKewen's *Zarathustra's Cave*, 2013–14, gives the audience a workout!

'Zarathustra's cave' is a reference to the work *Thus Spoke Zarathustra* by Friedrich Nietzsche (1844–1900), an influential German philosopher noted for his writing on art, history, religion and culture.

In summary, Daniel McKewen reiterates:

Think of moving image as moving colour, shape and light rather than just the figurative form! ... Complicate the title to create a unique lens that opens up parallel references that can divert the viewer to new places.

– DANIEL MCKEWEN

A characteristic of resolved work is that every viewing opens a new encounter, a reflection upon the meaning.

Daniel McKewen is happy to rephrase the initial inquiry question: 'My practice is about how cultural colonialism has affected me and my understanding of the world.'

Other artworks by Daniel McKewen

- *Kafka on the Shore*, 2014, modified gypsum and acrylic polymer, three parts (approximately 245 x 91 x 10 cm total)
- *Trickle Down*, 2014, three-channel 4 K video installation with stereo sound; infinite loop

References

McKewen, D., Milani Gallery, Brisbane, available online via the link at <http://cambridge.edu.au/redirect/8172>.

Templeton, M., *Set Piece: Daniel McKewen's Zarathustra's Cave*, view online via the link at <http://cambridge.edu.au/redirect/8171>.

REVERSE CHRONOLOGY

Reverse chronology research may lead to single or multiple pathways.



Figure 5.55 Daniel McKewen, *Running Men*, 2008–14, five-channel HD video installation, infinite loop. The moving image on a large scale challenges the viewer. Actors in the video are Cary Grant – *North by Northwest*, Tom Cruise – *Vanilla Sky*, Tom Hanks – *Forrest Gump*, Daniel Craig – *Skyfall* and Harrison Ford – *Raiders of the Lost Ark*. Video shot of actor Cary Grant.



Figure 5.56 A detail of the trickle-down effect – the money appears to flutter as it moves vertically across the screens



Figure 5.57 Hans Richter, *Filmstudie*, 1926 – early abstract and experimental films



Figure 5.58 Douglas Gordon, *24 Hours Psycho*, 2012



Figure 5.59 Candice Breitz King (*A Portrait of Michael Jackson*), 2005, shot at UFO Sound Studios, Berlin, Germany, July 2005, 16-channel installation: 16 hard drives. Duration: 42 minutes, 20 seconds. Installation view: Zeppelin Museum, Friedrichshafen.



Figure 5.60 Andy Warhol film: subversive, *Screen Tests* works, 1964

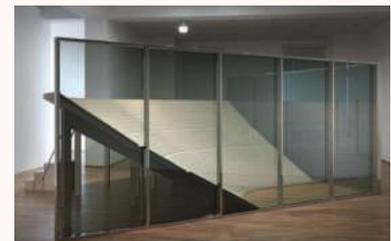


Figure 5.61 Paul Pfeiffer, *Vitruvian Figure*, 2009, Thomas Dane Gallery, London



Chapter summary

- This chapter has provided an introduction to 'art as lens' in response to the material world.
- Through the lens of visual art, we view, understand and communicate ideas about the world and ourselves. Through inquiry learning you have been exposed to new and unique ways of thinking and diverse or multiple viewpoints that challenge your perspectives and understanding of visual representations.
- You have learned that:
 - Art as lens explores how visual literacy underpins the process that generates responses to the material world.
 - Personal and contemporary contexts are influential in comprehending and devising aesthetic meaning in responses that mirror culture and society.
 - The focus of people, places, objects assists in identifying and developing unique and individual viewpoints or perspectives; that is, the position from which things are judged and represented.
 - The inquiry question directs your understanding, generates ideas and assists you in working towards communicating a viewpoint.
- The artist case studies provide diverse responses to the material world through 'art as lens' in response to a concept and focus:
 - Sophie Munns: Communicates ideas about the future of species and the environment
 - Samuel Tupou: Explores culture and personal identity
 - Daniel McKewen: Generates responses to the contemporary interactions of screen media.
- The case studies model for students the process of devising an inquiry question through practice-based research and the use of a reverse chronology.
- The artist case studies provide insight into how artists have generated solutions to visual problems and how they have reacted to stimulus.
- Sophie Munns, Samuel Tupou and Daniel McKewen have implemented ideas and generated visual responses that may appear diverse in content but effectively create and communicate meaning by embracing ideas and information, media techniques and processes.
- The artists have collectively:
 - explored cultural context, and representations of the material world through personal philosophies and beliefs, and an evaluation of traditions, culture and theories
 - communicated meaning by applying differing lenses that filter and distort, while diversifying our understanding of the material world
 - identified and articulated specific intent in the form of an inquiry question
 - applied an inquiry question that has framed the development of visual language and expression to communicate meaning through the work
 - visually described, examined and synthesised information through visual, written and spoken responses
 - reflected on and refined the inquiry question as part of the creative process.
- The case study artists have produced extensive bodies of work, worthy of further research. Table 5.2 identifies how the artists have communicated layers of meaning. By considering a different focus, their ideas can evolve in new directions and through different lenses. This demonstrates that art as lens is both flexible and a multidimensional concept.

TABLE 5.2 THE WAYS IN WHICH ARTISTS DEVELOP MEANING ON MULTIPLE LEVELS

ARTIST	PEOPLE	PLACE	OBJECT
Sophie Munns	Scientists	Millennium Seedbank project	Seed pods
	Consumers	Botanic gardens	Plant materials
Samuel Tupou	Family	Pacific	Haircuts
	Youth culture	Culture	Photographs
	Pacific culture	Holidays	Souvenirs
		Barbershop	
Daniel McKewen	Celebrities	Film and television	Media
	Global powerbrokers	Global economy	Money
	Popular media	The living room	Currency
	Hollywood films		A telephone

- In Unit 1, you explore representations of people, places and objects that make up the material world. The lists in Table 5.2 show how each of these artists draws inspiration from multiple aspects of their material world to inform their focus. For example, Sophie Munns has discussed seeds as objects, but her focus is also

informed by places such as the Brisbane Botanical Gardens and Kew Millennium Seedbank.

DISCUSS

Collaborate and brainstorm to identify other possible links in Table 5.2.

Review questions

- 1 Identify how the case study artists have generated solutions to visual problems.
 - 2 Summarise the nature of the stimulus they have described in the individual case studies.
 - 3 Look for an equivalent or similar type of stimulus within your personal context.
 - 4 Create a small folio of works using any media, and problem-solve how to respond to multiple lenses or viewpoints.
 - 5 Use the artist research as stimulus. There are potential links here that through experimentation and innovation may open a new lens or
- viewpoint. Some examples are listed below.
- Sophie Munns explores seeds by developing observation drawings and redesigning them into motifs.
 - Samuel Tupou creates imagery using regular units or squares and manipulates them to form an image on a large scale.
 - Daniel McKewen has devised an installation using large-format screens to strategically place the figures within the space.
- 6 Communicate your responses through visual, written or spoken forms.



Chapter 6

A LENS TO EXPLORE THE MATERIAL WORLD



Figure 6.1 Savannah Edwards, *Nightlight: Treasured Memories*, transparent object, opaque line drawing projected onto wall (object 30 cm radius x height 60 cm), St Peters Lutheran College, Indooroopilly

Focus: People, place, objects

Chapter 6 focuses on artist case studies to emphasise the process of creative inquiry in generating the production of images or objects. The development, research, reflection and resolution of ideas is multilayered and develops the ideas explored in Chapter 5.

The artists have selected works from their extensive practices with the concept of art as lens in mind. They have many other works that you might research or investigate to develop your personal inquiry question.

The areas of study provide the guiding questions:

- How do artists generate solutions to visual problems?
- How do artists react to stimulus?
- How do artists consider ideas and information, media techniques and processes?
- How do artists communicate individual ideas as visual, written or spoken responses?

The case studies offer further information and examples of the points introduced in Chapter 5:

- art as lens or viewpoint
- applying the focus of people, place and objects to communicate meaning
- articulating the personal and contemporary context
- inquiry questions
- practice-based research
- reverse chronology.

6.1 Investigating the personal and contemporary

Case studies: Leigh Schoenheimer – Joachim Froese – Marian Drew

Chapter 6 investigates the foregrounding of the personal and contemporary context through case studies. Applying the focus of people, place and objects explores how different lenses or multiple viewpoints are a powerful dynamic and add complexity.

The personal commitment to an inquiry question reflects the artist's philosophies, experiences, beliefs, personal interests and value systems. These underpin or influence the way the subject matter is perceived, generated and represented. The case studies in this chapter foster curiosity, creative thinking and inspire innovative art practices.

The work of Leigh Schoenheimer explores what it means to Perceive | Conceive an image. She challenges representations and how they depict the

material world. She takes her deeply held philosophy about how the viewer engages with sensory material and exploits the process through the title 'Ways of Seeing/Ways of Knowing'. Her practice is a continual dialogue with the viewer about art.

Joachim Froese has built an inquiry question around 'the loaded object'. He seeks to devise meaning through personal experiences, knowledge and a deep spirituality concerning the world as we experience it. He embraces a lens that challenges our mindset and explores how we navigate humanity within the context of the material world. He connects people and the object to devise symbols and communicate meaning through visual language.

Marian Drew has always been concerned with the landscape and the domestic. Her work grapples with the lens of colonialism in Australia pitched against a passion for the land and country. Her work seeks to reveal ideas about how we connect with and work within the 'scape'. The table is the



Figure 6.2 Amelia Black, *Greening*, 2017, digital manipulation, printed on pearl paper

most influential scape in her work and the process of linking these elements within the context of the traditions of Western art is fascinating.

The inquiry learning process – develop, research, reflect and resolve – is an interconnected, non-linear practice.

Practice-based research is a process of inquiry learning. Through research, the artist is immersed in ongoing art-making and experimentation, absorption of knowledge and the gathering of personal experiences. Inquiry learning results in visual forms that communicate with the audience through works that respond to diverse stimuli in the material world.

- Audiences consider and navigate the responses produced.
- Artists consider how different lenses might filter or distort viewpoints.
- Diverse lenses direct how artists make sense of the material world.

The student works in Figures 6.2 and 6.3 demonstrate how responses to the inquiry question can result in figurative and non-figurative images that offer diverse and meaningful viewpoints. The artist's statement articulates the artist's lens and is a significant piece of written assessment that is required in inquiry phase 2. Practising this from the outset assists in preparing for the final assessment phase, aids in distilling an inquiry question and develops critical thinking and literacy skills.

Amelia Black's multiple panel work *Greening* explores the Australian landscape, emphasising the tropical characteristics of a Queensland summer (Figure 6.2). The storm is approaching and the green vegetation moves through the space to create a new place that is about the sensibilities of storm season.

ARTIST'S STATEMENT

This photographic series explores the power of nature and the overwhelming expansion of urbanity. The duality of nature and urbanity conflict with each other and force the question: 'Which will transcend above the other?'

The creation of Greening began with preliminary studies of botanical assemblages. I created my own assemblage of floral arrangements with local flora and photographed them. I layered photographs I had taken that depicted a distant moody city. This achieved a visual contradiction between nature and urbanity. It allowed the formidable force of nature to be exaggerated. A sense of balance is communicated both visually and spiritually, with panel six symbolising harmony between culture and nature.

– AMELIA BLACK

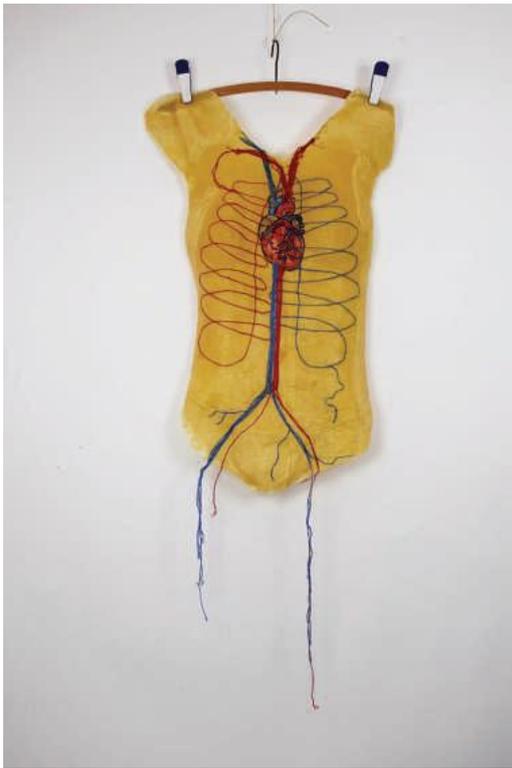


Figure 6.3 An installation of figures using latex, thread, paper cotton, coat hanger. *Dirty Laundry 1* and *Dirty Laundry 2*, 2017, by Evie Sines explore the fragility of domestic life, specifically from a woman's perspective or lens.

In Evie Sines' *Dirty Laundry 1* and *Dirty Laundry 2*, the latex layers replicate peeling skin, the internal gradually revealed yet fundamental to the wellbeing and physiology of humanity (Figure 6.3). The work demands an emotional attachment and is a representation of multiple viewpoints or lenses through a focus on people.

ARTIST'S STATEMENT

Dirty Laundry provokes a visceral reaction, encouraging much needed discussion about the psychological and physical violence too often suffered within the home. The torsos appear to be torn from the body and discarded as items of used clothing. One in six Australian women have experienced violence from a partner [Australian Bureau of Statistics]. The circulatory and skeletal systems embedded within the torsos emphasise physical, gender-based vulnerability, as symbolised by the shattered bones and separated spine. Dirty laundry or women hung out to dry?

– EVIE SINES

INQUIRY LEARNING 6.1

- 1 When reading through the case studies, create a flow chart.
- 2 Select a set of connected works within each case study.
- 3 Identify the symbolism evident in the work. Examine the origin of the symbols and suggest how they may be interpreted.
- 4 Research how the artist intended the symbols to be interpreted.
- 5 Consider how the symbols connect with the lens identified in the inquiry question. Write a 100-word summary on a specific symbol that proposes how the representation of an idea communicates meaning and engagement for the audience.

This is a substantial task and can be repeated multiple times as the case studies contain more than one theme.

6.2 Case study: Leigh Schoenheimer



Figure 6.4 Leigh Schoenheimer

Artist quote

Through my work I investigate the nature of 'perception', by setting up a dialogue between seeing and knowing a subject.

– Leigh Schoenheimer

Concept: A lens to explore the material world

Context: Contemporary

Focus: People, place, objects

after the invention of photography in the mid 1800s, completely rewrote the rulebook on image making. Through this work, I pose questions about what it is to make 'pictures'.

– LEIGH SCHOENHEIMER

Artist Leigh Schoenheimer lives in Brisbane and focuses on painting and sculptural forms, having developed a philosophy about the virtues of modernism and abstraction in contemporary art. Her experiences as an art educator influence the dialogue around navigating abstraction. As a designer, Leigh handcrafts bespoke jewellery that features aesthetic influences from her painting research, resulting in contemporary and innovative objects.

The theme of 'Perceive | Conceive' explores constructs or visual explanations about how aesthetic cues work within visual art:

ARTIST'S STATEMENT

Through my work I investigate the nature of 'perception', by setting up a dialogue between seeing and knowing a subject. This is often achieved by referencing the imagery and styles of the many 20th century artists who,

INQUIRY LEARNING 6.2

- 1 Contrast seeing and knowing a subject.
- 2 What are the implications of these two realms upon image making?

Leigh Schoenheimer paints images that require her to selectively mine stylistic shifts in representation, referenced from art movements such as Cubism, Suprematism and Russian Constructivism. The viewer is taken on a visual journey from realism to abstraction or the figurative to the non-figurative, so they get to know the imagery.

Western/European 20th century art is the lens that informs Schoenheimer's body of work 'Ways of Seeing/Ways of Knowing'. The logical process of deconstruction into abstraction is revealed to the audience in a storyboard format that features visual explanations.



Figure 6.5 Leigh Schoenheimer, *What – Not Box*, 2015, oil on plywood (33 x 50 cm), based on a collection of formally arranged curios or objects in a shadow box

The left panel of *What – Not Box* (Figure 6.5) is a realist observation of the arrangement and the right panel is a deconstructed set of essential visual elements reduced to colour and shape. The result is an instructional sequence with the two panels individually conveying specific meaning yet reading as one resolved painting. This work becomes the process of analysis and an exploration into ‘how we see’.

Of her work *The Meaning of (Still) Life: The Elephant* (Figure 6.6), Schoenheimer says:

Figure 6.6 In a unique twist, the question ‘what is a still life?’ becomes the subject matter itself in Leigh Schoenheimer’s work titled ‘Ways of Seeing/Ways of Knowing’: *The Meaning of (Still) Life: The Elephant*, 2017, oil on ply (42 x 60 cm).



ARTIST’S STATEMENT

A set of disparate objects are tightly packed into a box that cannot quite contain them. The arrangement spills out into the foreground space. White contour lines suggest shapes that optically float across a conceptual space of tessellated squares in a pixelated style reminiscent of Pointillist colour theory. The pixels are simultaneously suggestive of the digitisation of images, a process which often degrades the contemporary experience of viewing art on a digital device.

– LEIGH SCHOENHEIMER

A sense of light and space is controlled through hue saturation and side-by-side colour relationships. Schoenheimer explains the origin of this idea: ‘the traditional, representational scene is about what you see from a fixed viewpoint, a Western art construct, driven by the conventions of **perspective**’.

perspective refers to the representation of objects in three-dimensional space (i.e. for representing the visible world) on the two-dimensional surface of a picture

In essence, a formularised representation of the world resulted. In the early 1900s, the Cubists started to break down the division between the subject and its surroundings to create a deconstructed field or picture plane, demanding that all elements including the background were of equal importance.

– LEIGH SCHOENHEIMER

INQUIRY LEARNING 6.3

- 1 Collect and collate objects that are personal and organise them into a considered format.
- 2 Manipulate visual weight through colour, cutting in half or embedding into a surface.
- 3 Record the process: drawing, photography, collage, sculpture or painting.
- 4 Investigate and analyse how artists use the genre of still life and manipulate the compositional values of the imagery to communicate an idea.

The Cubists explored multiple viewpoints and gave rise to the concept of simultaneous vision at a time when the invention of the camera offered a new version of a fixed viewpoint. The photograph was embraced as the true representation of ‘what we see’.

The Cubists were a group of artists influenced by Paul Cézanne’s (1839–1906) ideas about the representation of three-dimensional form, and included Georges Braque, Pablo Picasso, Robert Delaunay, Fernand Léger and Juan Gris.

In response, the visual language of Cubism and Futurism gathered together ‘all that one knows and has experienced’ of a subject rather than illustrating just what is seen with the eye.

Having analysed the works of Pablo Picasso, Georges Braque and Juan Gris from the Analytical Cubist period (1908–12), Schoenheimer thoughtfully dissects and gives visual form to explanations about the shift in art away from the conventions of traditional representation to cerebral and more abstract ways of seeing and thinking.

DISCUSS

The modernist art movements occurred over a short period of time but are well documented. Do you believe that the theories of 100 years ago remain relevant today?

In the painting ‘Ways of Seeing/Ways of Knowing’: *Gumnuts with African Head*, a Cubist lens is implied by asserting the picture plane, devising curves, angles and toned facets synonymous with Analytical Cubism (Figure 6.7). The realist still life is processed into an oval window and further abstracted, resulting in a shape/text interchange. Three images or panels entice the viewer to reassess *how we see* or *perceive* the objects – a strategy favoured by the Cubists.

The artist has responded to stimulus from the material world by designing the traditional view of a still life with a circular fruit bowl and round tray that she then deconstructs into a swirl of curvature. The contrasting block of text is cleverly configured into three rows rather than the linear left to right sequence inherent in reading English and European

Figure 6.7 Leigh Schoenheimer, ‘Ways of Seeing/Ways of Knowing’: *Gumnuts with African Head*, 2016, acrylic on ply (54 x 123 cm)





Figure 6.8 Leigh Schoenheimer, sketch for 'Ways of Seeing/Ways of Knowing': *Gum Nuts and African Head*, 2016, graphite on paper (approx. 28 x 40 cm)



Figure 6.9 Leigh Schoenheimer, scanned graphite sketch digitally coloured for 'Ways of Seeing/Ways of Knowing': *Gum Nuts and African Head*, 2016, graphite on paper (approx. 28 x 40 cm)

syntax. The planning sketches explore composition, colour placement and tone.

Multiple possibilities in relation to the scale and shape of the support is explored during the planning phase of a deconstruction (see Figures 6.8 and 6.9).

The visual elements invite the brain to interpret the three images in Figure 6.7 as one painting. The traditional still life arrangement of objects in a realist space first engages the eye. The mind is then stimulated by the reorganised colours and shapes in the deconstructed fields, reminiscent of the original objects. A cool deep green is plotted across the panels with a **focal point** landing on the pointillist rendered 'L'. The green-blue of the

vase dominates the central oval and works as a negative shape to form the text, thus creating visual balance. This colour continuity reinforces the idea of 'equivalence', which is central to the intent of the work. The vibrant colour and use of text creates a playful entry point to understanding this three-part dialogue about perceiving vs conceiving.

.....
focal point in art, the area to which the eye is drawn

In *Construction #6*, the small sculpture that provided the starting point for the work features an appropriation of readily recognisable elements from pop art. The text 'Form' offers a focus point and the

Figure 6.10 Leigh Schoenheimer, 'Ways of Seeing/Ways of Knowing': *Construction #6*, 2017, painting details: oil on plywood (21 x 62 cm), sculpture details: recycled timber, found objects, paint (18 x 13 x 9 cm)





Figure 6.11 Leigh Schoenheimer, graphite and watercolour on paper (each panel 23 x 15 cm) – inquiry process, provided from the artist folio

composition is cleverly equalised across the painting with the strategic placement of the primary hue of yellow. The  in *Form* visually connects the three yellow circles that lead the eye across the picture plane into the space in front of the sculpture and back into the picture plane. The triangular pathway travelled is echoed by the fine directional lines on the central panel, which clarifies through drawing the multi-view understanding of Perceive | Conceive.

Process drawings focus on text as shape. When analysing the content of the composition, the seminal work *LOVE* by American artist Robert Indiana (first original in 1970) comes to mind (Figure 6.12). The appropriation of the compositional  (tilted 'O') exploits the semiotic language developed during pop art that has received public acclaim. Indiana willingly embraced this visual tool and has produced more than 48 authorised versions of the work around the world.

Figure 6.12 Robert Indiana, *LOVE*, 1970



In the inquiry process, the postmodern use of text elements sets out to replace what the eye beholds in favour of a semiotic interpretation (Figure 6.13). Schoenheimer pushes this process by focusing on 'what we see and what we know' by manipulating what we Perceive | Conceive.

INQUIRY LEARNING 6.4

Experiment with the use of text or words as visual elements that communicate meaning. Numbers and short words such as *eat*, *hug* and *die* remain embedded in Robert Indiana's visual repertoire. He created the work *Hope* in 2008 to support Barack Obama's US presidential campaign.

Figure 6.13 Leigh Schoenheimer, form sketch, 2017, watercolour on paper (20 x 20 cm)

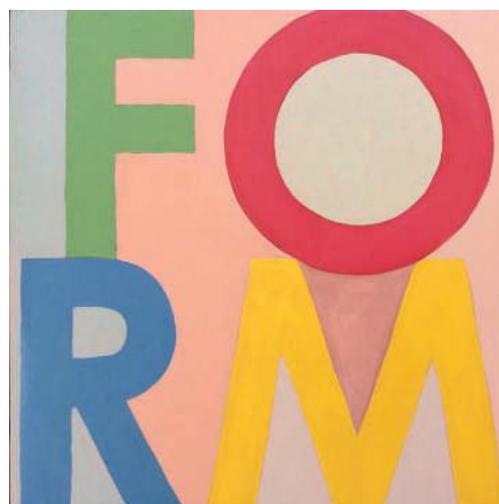




Figure 6.14 Leigh Schoenheimer, 'Ways of Seeing/Ways of Knowing': *Construction #7*, 2017, painting details: oil on plywood (50 x 122 cm), sculpture details: recycled timber, found objects, paint (26 x 12 x 12 cm), with sculpture

Schoenheimer's *Construction* series features wooden assemblages that are appropriated into the subject matter or imagery and purposely placed in front of the painting. *Construction #7* features a wooden assemblage that is an abstract form devoid of meaning but reminiscent of children's wooden toys.

The still life is skilfully rendered in oil paint to communicate an austere yet nostalgic space. The sensitive painting of the wood grain surface contrasts with the primary hues of red, yellow and blue to replicate the solid form. A visual pun emerges as the aesthetically pleasing abstract sculpture is precisely

rendered from a fixed viewpoint through the manipulation of light, shade and a local colour palette. A visual shift or disruption of the form occurs in the centre panel as the observational image energetically deconstructs and is rearranged as a third panel into a mystical space reminiscent of Giorgio de Chirico's 1919 urban scapes and iconography. Remnants of figuration, specifically the blue disc that emerges as a key object, guide the viewer across the panels and contribute to a melancholic sense of detachment. This innovative process directs the viewer to oscillate between looking backward at realism and forward to surrealism as they interpret the imagery.

Figure 6.15 Leigh Schoenheimer, 'Ways of Seeing/Ways of Knowing': *Construction #8*, 2017, oil on plywood (62 x 92 cm)



Audiences' reactions to abstraction fascinate Leigh Schoenheimer.

ARTIST'S STATEMENT

Everyone gets a picture! They seem to prefer literal images.

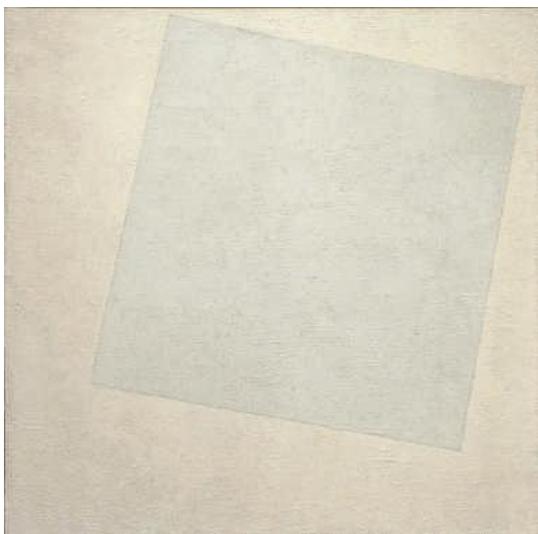
Figuration seems to be more readily embraced by the viewer and this motivates me to develop works that offer a journey across observed realism through deconstruction to the conceptual use of text as a form. The works are intended to become a lesson about the history of art, the theories and stylistic explorations of the previous 100 years and the visual solutions that although devised by painters and sculptors of the 20th century remain challenging to audiences today.

– LEIGH SCHOENHEIMER

Art history offers a relevant lens. It identifies visual struggles from the past and proposes possible aesthetic solutions that remain relevant into the future.

The language and purpose of art was significantly altered by Kazimir Malevich, a Russian Suprematist, when he painted *White on White* in 1918 (Figure 6.16). This work was considered absurd at the time

Figure 6.16 Kazimir Malevich, *White on White*, 1918, oil on canvas (79 cm x 79 cm), MoMA, New York City. Appropriating visual vocabulary to explore the essence of seeing, perceiving and conceiving an image reminds us that 'old' yet radical ideas remain relevant in the contemporary art world.



by many and remains a step too far for some today! In this type of minimalist abstraction, the painting is the subject matter.

Leigh Schoenheimer reflects on this:

As an art teacher, I noted that students ascribed value to a painting by its degree of realism and an assessment of the skills required to create the realist image. Yet, abstraction is ever present in one form or another in contemporary art. It emerged in response to massive developments in knowledge and mechanical change that impacted upon the human experience.

– LEIGH SCHOENHEIMER

Art as lens or a 'way of seeing' offers a commentary on change. The theories that have shaped visual language in the recent past have morphed into a conceptual lens where the nature of art is often the subject of art itself. Postmodernism embraces this notion and reminds us that nothing is new, everything is up for grabs!

DISCUSS

What do you really think about abstraction? Do you have ideas about what it might mean? Research and further examine its contribution to visual language and how we engage with contemporary art.

Schoenheimer's paintings insist upon an intellectual conversation with the viewer. The formal qualities of the work are uncompromising as the multiple panels are never separated. The images are governed by colour schemes, pattern and surfaces that are visually appealing. In the contemporary context, technology generates imagery to the point of saturation. Potent visual language requires a discerning lens.

Leigh Schoenheimer regularly reflects on the process and refines her inquiry question: What is left when you have a pure abstraction? Her answer is 'solving equivalences': a point in visual problem-solving when all elements or components are considered of equal value and importance, and generate a contemporary solution to the visual problem of achieving equivalence between realism and abstraction.



Figure 6.17 Leigh Schoenheimer, 'Ways of Seeing/Ways of Knowing': *Construction #5*, 2017, painting details: oil on plywood (31 x 73.5 cm), sculpture details: recycled timber, found objects, paint (20 x 15 x 12 cm)

In *Construction #5*, the seduction of realism is balanced with a surreal Joan Miró-inspired space. Employing a technique attributed to painter Gerhard Richter, the physical image is built, then erased back to the bare minimum to create a heightened sensibility and subtle presence of form under the paint layers.

Schoenheimer sums up her practice:

ARTIST'S STATEMENT

If any one panel is viewed in isolation it would not be contextualised. The realist panel serves as a context for a departure to abstraction. Pixelated, blurred or scraped surfaces hide and reveal, challenging the viewer to on occasion squint at the pixelated image or read a shape as text. The progression always purposely moves the viewer away from realism.

– LEIGH SCHOENHEIMER

Leigh Schoenheimer responds to the material world through a lens informed by the way we Perceive | Conceive the world. Modernism provides the foundation for contemporary responses that challenge our understanding of image-

making practices. The work requires the viewer to participate in a conversation and consider the relevance of abstraction as a 'Way of Seeing' in the contemporary context.

Other artworks by Leigh Schoenheimer

- 'Ways of Seeing/Ways of Knowing': *Callistemon*, 2017, triptych, oil on plywood (74 x 32 cm)
- 'Ways of Seeing/Ways of Knowing': *Construction #11*, 2017, triptych, oil on plywood with polychrome, recycled timber assemblage
- 'Ways of Seeing/Ways of Knowing': *Construction #9 (The Three Graces)*, 2017, triptych, oil on plywood with polychrome, recycled timber assemblage

References

- Leigh Designs: available online via the link at <http://cambridge.edu.au/redirect/8173>.
 Onespace: available online via the link at <http://cambridge.edu.au/redirect/8174>.

REVERSE CHRONOLOGY

Reverse chronology research may lead to single or multiple pathways.



Figure 6.18 Leigh Schoenheimer, 'Ways of Seeing/Ways of Knowing': *Construction #6*, 2017, painting details: oil on plywood (21 x 62 cm), sculpture details: recycled timber, found objects, paint (18 x 13 x 9 cm)



Figure 6.19 Leigh Schoenheimer, 'Ways of Seeing/Ways of Knowing': *Construction #5*, 2017, painting details: oil on plywood (31 x 73.5 cm), sculpture details: recycled timber, found objects, paint (20 x 15 x 12 cm)

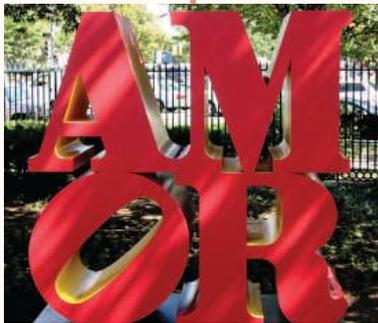


Figure 6.20 Robert Indiana, *AMOR*, conceived 1998, executed 2006, National Gallery of Art, Washington, DC



Figure 6.21 Joan Miró, *The Harlequin's Carnival*, 1924, oil on canvas (66 x 93 cm). Collection: Albright-Knox Art Gallery, Buffalo, New York.



Figure 6.22 Picasso, *The Reservoir*, 1909, oil on canvas (61.5 x 51 cm), MoMA, New York City



Figure 6.23 Kazimir Malevich, *Suprematism – Abstract Composition*, 1915, oil on canvas, Yekaterinburg Museum of Fine Arts

6.3 Case study: Joachim Froese



Figure 6.24 Joachim Froese

Artist quote

Visual language offers the potential to challenge mindsets that impact upon how 'we see' and ideas that inform our understandings about the essence of humanity.

– Joachim Froese

Concept: A lens to explore the material world

Context: Personal

Focus: People, place, objects

Joachim Froese is an Australian contemporary photographer who lives and works in Brisbane and Berlin. Born in Montreal, Canada, and growing up in Germany before migrating to Australia in 1991, a sense of place resonates as a significant influence upon his personal identity.

There is a direct connection between the human condition and one's understanding of the world. Visual language offers the potential to challenge mindsets that impact upon how 'we see' and ideas that inform our understandings about the essence of humanity.

– JOACHIM FROESE

INQUIRY LEARNING 6.5

Consider the question: How do symbols of the non-human world have the capacity to visualise the essence of personal realities and human perception through photography?

Joachim Froese develops highly constructed and acutely insightful imagery that references the traditions of still life, landscape and the portrait. The photograph depicts our memories and perceptions of the past 'what was' and creates illusions of stability and rational understanding that reassure our very personal view of the world. Visual manipulations of place use the 'loaded' object to generate imagery that feels like it was once occupied, giving form to the essence of humanity. The use of focal point and divisive compositions generates a space that successfully resonates across cultures, histories, time and place.

Joachim Froese explains what he terms a 'loaded object':

The object constitutes memory, it tells a story carries physical or emotional associations it evokes and requires a response.

The object is not the story, rather it is the emotionally charged associations or connection with people that inevitably reveals the essence of humanity.

The photographic work shown in Figure 6.25 is indicative of how Froese reflects upon personal experiences and provides a lens to reveal emotional experiences that powerfully resonate with the viewer. Acutely observational, the work utilises a riveting contrast of simple dark background and fine grain focus, ensuring that the viewer absorbs the objects, contemplates the

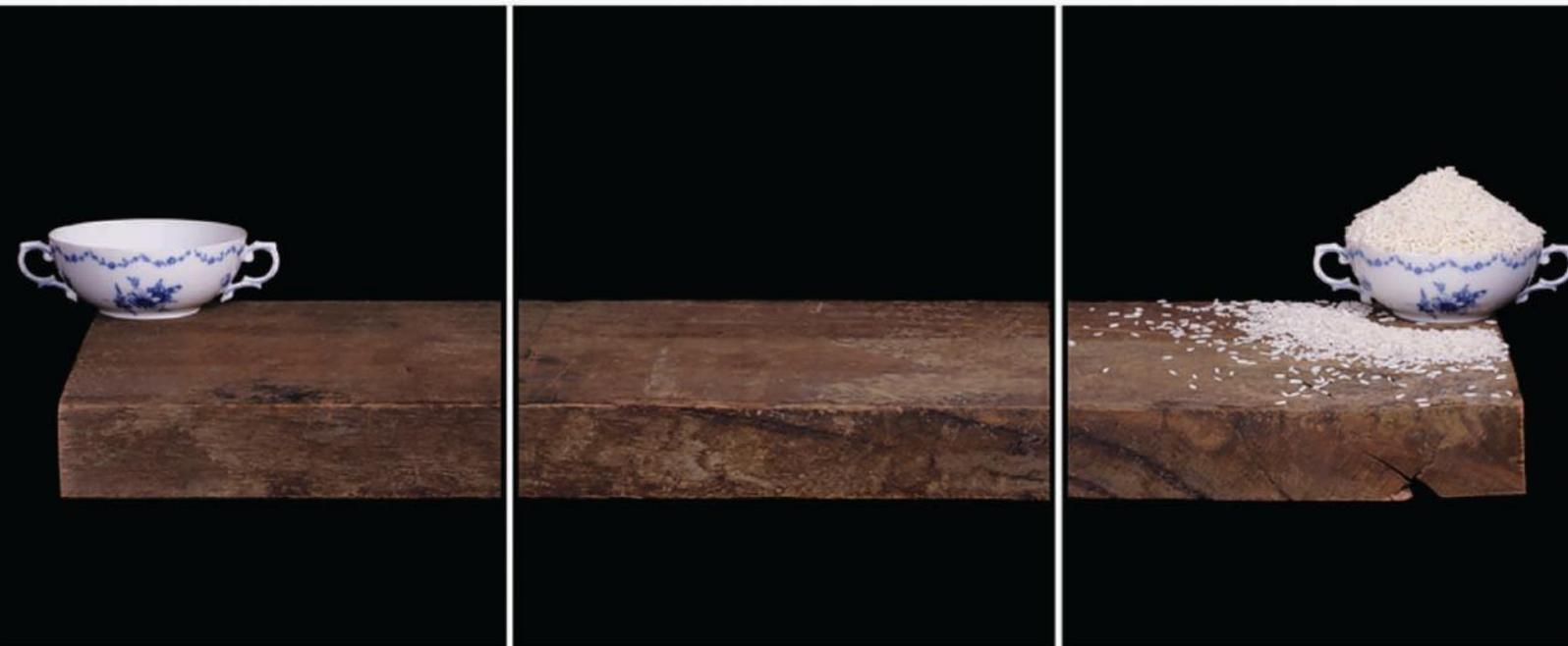
space, and imagines what might be missing or what has passed.

The aesthetic qualities that are immaculately crafted by Froese ensure that the languages of art history, personal memory, portraiture and nature photography contribute to the emotion of the work for the viewer. This imagery summarises his unique style.

The potency of human perception and, according to Froese, 'how we build and file the past in our personal archive of memories reminds us that we select and construct – without realising that many of the structures we are about to build are as unsound as the ones depicted in my work'.

Having previously photographed his mother's bookcase, which culminated in the series *Portrait of My Mother*, Froese once again recorded the process of unpacking and revealing objects, catalogue style. As he unpacked boxes, the emotional potency of the process became a stimulus for the *Archive* series.

Figure 6.25 Joachim Froese, *Written in the Past #3*, 2007, three archival inkjet prints (45 x 115 cm). © Joachim Froese/Copyright Agency 2018.



ARTIST'S STATEMENT

Archive depicts books and china left from the estate of my deceased German mother ... packed up randomly in boxes and sent to Australia ...

The objects were out of context and felt strangely unfamiliar, my relationship with them was ambiguous to say the least.

– JOACHIM FROESE

Archive #9 features Delftware patterned objects, teacups, a jug and candlestick holder **imbued** with cultural symbolism, and arranged in a towering and precarious assemblage teetering across three windows or compositional frames.

imbue inspire or permeate with a feeling or quality

Figure 6.26 Joachim Froese, *Archive #9*, 2008, three archival pigment inkjet prints (93 x 46 cm). © Joachim Froese/Copyright Agency 2018.



INQUIRY LEARNING 6.6

- 1 Draw, photograph or collect personal objects that represent cultural and personal histories within your household or family. You can also recollect or imagine objects from the past that you may recall as sentimental or symbolic of people and places.
- 2 Consider how you might repurpose or remake the objects to heighten their communicative impact.

Delftware features the iconic blue patterns of this pottery, which originated in the Netherlands in the 17th century. The blue patterns remain a sentimental favourite today.

ARTIST'S STATEMENT

At first glance they look realistic or believable but on closer inspection it becomes obvious that none of the arrangements could stand up or balance. The arrangements are constructed by combining images of smaller stacks into one impossible structure in the final tableau. My 'archive' subsequently depicts imaginary scenarios, presenting only an illusion of stability and rationality.

– JOACHIM FROESE

The imagery is a response to objects owned by Froese's mother, but is also a symbol of personal grief and loss, tenets of the human condition. Strategically positioned in a shallow airless space, the constructions communicate a fragility, in contrast to the formal qualities of a dark backdrop in a triptych composition that employs horizontal lines, referencing the formal rule of thirds. The psychological place, where all appears to be stable, lures the viewer to cautiously invest in the subject matter only to discover that the objects are slightly teetering and emotionally wobbly.

Froese comments on the still life: 'nothing is still, everything is moving, floating and filled with meaning – as is life.'

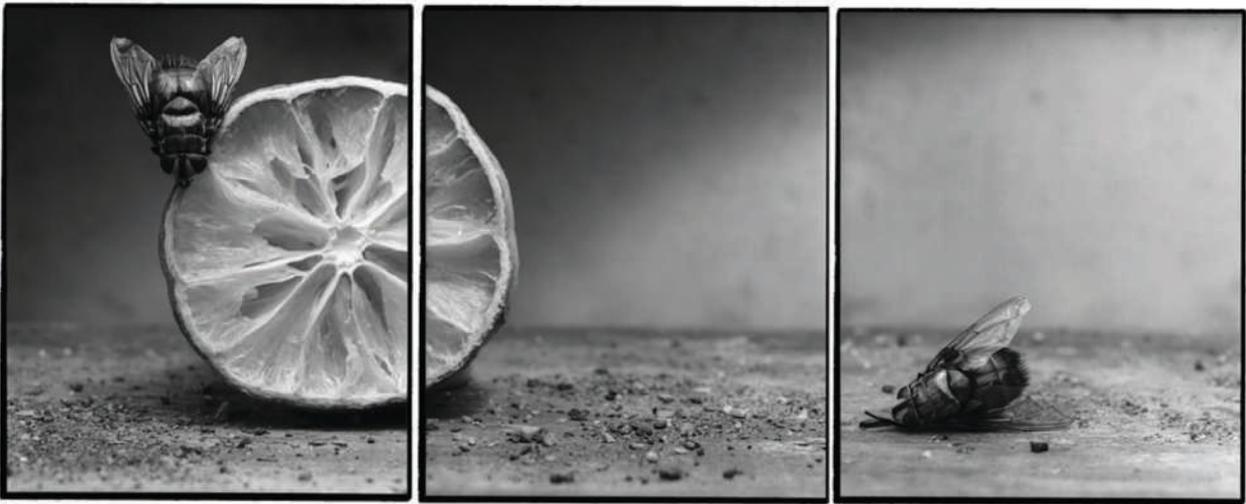


Figure 6.27 Joachim Froese, *Rhopography #15*, three silver gelatin prints (46 x 116 cm). © Joachim Froese/Copyright Agency 2018.

How Joachim Froese reacts to stimulus and constructs such emotionally charged imagery is evidenced when researching an anthology of his works. His early works were devoid of people, the pensive spaces and carefully selected subject matter proposing questions around the essence of the human condition and relationships (see Figure 6.27).

ARTIST'S STATEMENT

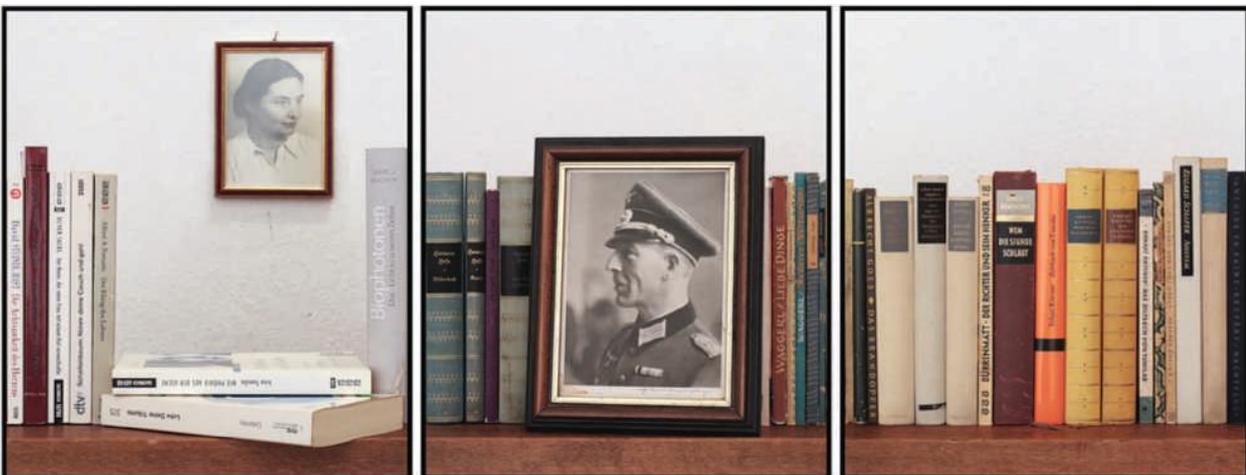
The essence of place and space is communicated using isolating compositional frames to slow down the viewer and establish a micro viewpoint to create a dreamlike meditation upon the imagery.

– JOACHIM FROESE

Rhopography: trivial objects, small wares and trifles, a term from the baroque period. Developed in the Netherlands in the late 17th century, it is explored extensively in the 2013 book *Looking at the Overlooked: Four Essays on Still Life Painting* by Norman Bryson.

In *Portrait of My Mother*, an intimate portrait of his mother's life, the compositional frame is again present (Figure 6.28). Each individual image is sized 30 x 35 cm and the series consists of 93 images displayed in one long row of 29 metres. Froese's personal aesthetic and visual intent challenges 'how

Figure 6.28 Joachim Froese, *Portrait of My Mother* (detail), 2006, 3 out of 93 archival inkjet prints (90 x 35 cm). © Joachim Froese/Copyright Agency 2018.



we see' and 'what we understand'. When installed in the gallery setting, the 29-metre walk required to view the entire work physically engages the viewer, slows down time and establishes a sense of respectful permission to engage in this personal, intimate work. The book spines record a life through text and titles. For the artist, this is a personal journey where the process of recording with the camera marked both grief and comfort.

ARTIST'S STATEMENT

I soon embarked on the idea to photograph all her books, one after the other in one long row. It quickly became our joint project. At first it made us talk about individual authors and about literature in general but towards her end she could only recognise the objects and family photos I placed among the books. While her life was coming to an end,

the row of books grew and grew. I photographed at night and during the day assembled the pictures on the computer at her bedside as she wanted me to continue with 'our' project until her last moment. After her death, I finished the series, working until all her books were photographed in 'her' order.

The images describe events in much the same way as a diary would. To the viewer only the essence of these memories is accessible: the pictures talk about fundamental aspects of the human existence such as balance, loss, and memory per se.

– JOACHIM FROESE

The books photographed revealed unknown histories and stories that appear in *Portrait of My Mother*.

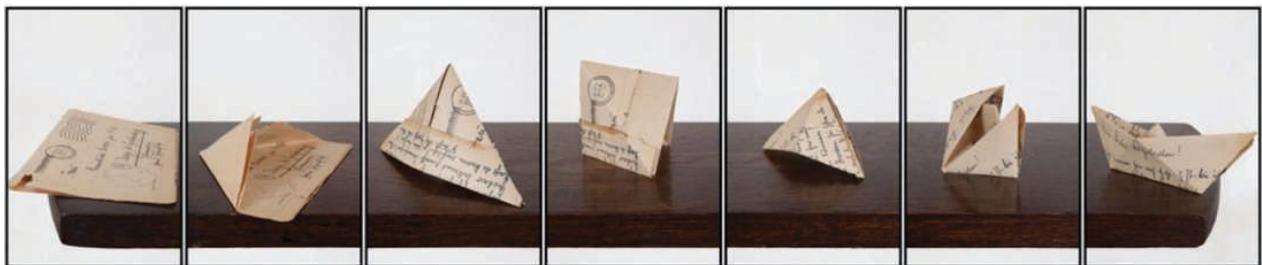


Figure 6.29 Joachim Froese, *Tell Him It Is All a Transition #3 (Rudolf)*, 2011, seven inkjet prints (30 x 140 cm). © Joachim Froese/Copyright Agency 2018.

In the body of work *Tell Him It Is All a Transition*, 2011–14 (Figure 6.29), previous explorations into the human condition collide with the discovery of Froese's grandfather's letters that record a World War II story of tragedy and human acceptance.

ARTIST'S STATEMENT

'Sage ihm, is sei alles ein Übergang – Tell him it is all a transition' is a quote from the first letter my German grandfather wrote in 1944 to his wife and his two young children on his way to the Eastern front during World War II. He would never come home and he died near Moscow sometime in early 1947. My grandmother continued writing to him for more than a year, unaware of his death. The letters my

grandfather wrote – shown in this work as origami boats – reflect a small escape from the catastrophe of war around him, which destroyed his and countless other lives at the time.

– JOACHIM FROESE

The letters were reproduced and folded origami-style into cranes, replicating playful paper hats or life boats, and offering multiple contexts and interpretations. The installation is key to immersing the viewer into the work with a reading table and chair replicating the events of writing and receiving letters and the process of taking in every word.

The role of paper in this work and its affinity with the photograph becomes a vehicle for accessing the concepts and emotions through alternative cultural devices inherent in 'loaded objects', or symbolic forms handmade by Froese. He explains

that the images relate to the symbolism found in the Japanese story of Sadako Sasaki and the 1000 cranes. This is a story of human spirit in the face of little hope – a characteristic of the essence of humanity. The subtle illusions and constructions resurface as a technique from previous works and control the aesthetic values that create a riveting sense of place. The ‘loaded object’ is merely a component of the story. Time glides by slowly, never coming to a complete standstill, and the potency of the journey is powerfully communicated. The aim is to slow down, immerse the viewer in a thoughtful process of reading images and experiencing a heightened emotional content, a serene suspension of time, memory, place and history.

INQUIRY LEARNING 6.7

- 1 Identify and notate how the artists devise methods to enhance communication through compositional interpretations:
 - Joachim Froese: the illusion of a teetering arrangement
 - Leigh Schoenheimer: a still life with objects spilling out of the box.
- 2 The artists both use a storyboard format that navigates a way of seeing across the image. Design and record arrangements, using objects to explore space.
- 3 Consider the role of the text on the book spines in Froese’s *Portrait of My Mother* and the *What – Not Box* (Figure 6.5 on page 95) in the Schoenheimer case study.

People and place remains the stimulus that has recently generated fresh responses to ideas about connections between people and the influences of place.

This story of the past still resonates today within the contemporary context of prisoners of war, displaced peoples and immigration.

The series of large panoramic prints, *Umwelten* (Figure 6.30), investigates the capacity of the photographer to visualise human perceptions of nature and place people back into nature or the scape. The photographic panoramas depict urban and

semi-urban scenarios in and around Brisbane and contain a small-scaled person taking a ‘selfie’ on a smart phone. The selfie taken within the large photograph is displayed on a smart phone installed adjacent to the scenario in which it originated. The large, acutely focused images offer an intense detail. Froese has stitched together multiple smaller images, reinforcing the superb technical control of media evident in his body of work. This hyper reality is in marked contrast with the small ephemeral *image* on the phone, which is also imbedded within the large format print, proposing an alternative subjective viewpoint. This also challenges the authority of the large *picture* next to the small screen. Froese once again realises or resolves his imagery in the gallery space where layout and the juxtaposition of imagery and objects is paramount in communicating meaning.

My installations reveal human views on nature – and our use of photography as a subjective cultural construction which is embedded into our digital modes of communication.

– JOACHIM FROESE

DISCUSS

Examine and discuss if technology potentially interferes with or interrupts our experience and understanding of the natural environment and our ability to immerse ourselves into nature.

Other artworks by Joachim Froese

- *Terra Nullius*, 1993, silver gelatin prints
- *A Walking Shadow*, 2009–11, silver gelatin prints
- *Species*, 2005, silver gelatin prints
- *Rhopography* series, 2000–03, silver gelatin prints

References

- Froese, J., 2017, ‘Enclosing Nature: A Photographic Enquiry into Human Categorizations of Nature’, Doctorate of Philosophy, RMIT University. Available online at <http://cambridge.edu.au/redirect/8236>.
- Froese, J., 2008, *Photographs/Fotografien 1999–2008*, Queensland Centre for Photography, South Brisbane.

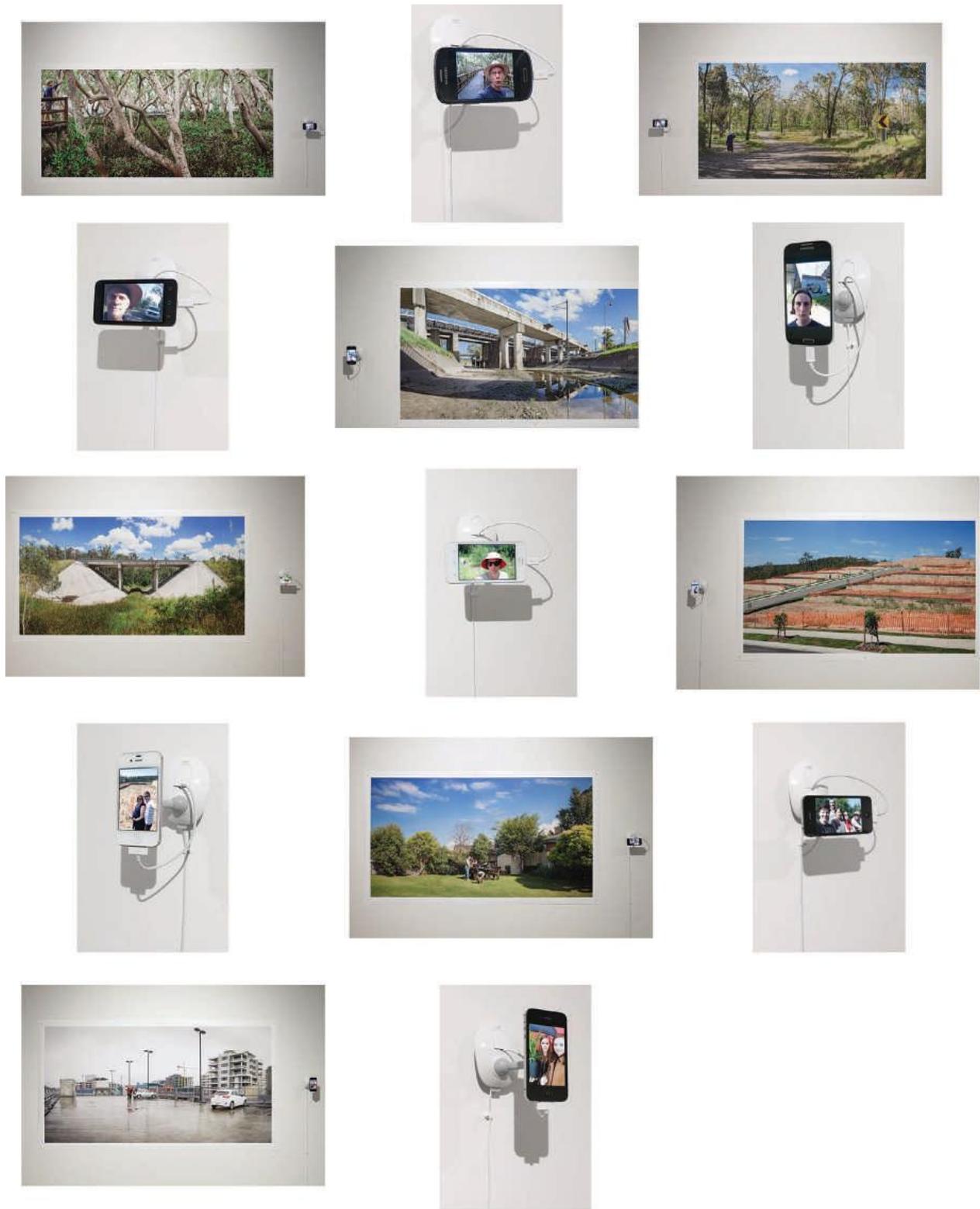


Figure 6.30 Joachim Froese, *Umwelten*, 2016–17, seven photographs (each 175 x 100 cm), installed with seven smart phone screens. © Joachim Froese/ Copyright Agency 2018.

REVERSE CHRONOLOGY

Reverse chronology research may lead to single or multiple pathways.

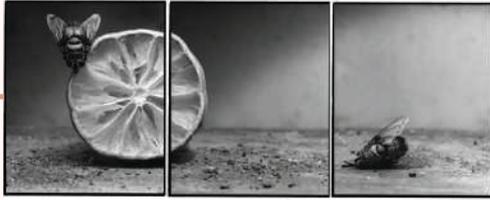


Figure 6.31 Joachim Froese, *Rhopography #15*, three silver gelatin prints (46 x 116 cm). © Joachim Froese/Copyright Agency 2018.



Figure 6.32 Joachim Froese, *Written in the Past #3*, 2007, three archival inkjet prints (45 x 115 cm). © Joachim Froese/Copyright Agency 2018.



Figure 6.33 Edward Weston, *Nautilus*, 1927, black and white photograph. The aesthetic use of black ambiguous space is a method frequently applied in the compositions of Froese.



Figure 6.34 Rachel Ruysch, *Fruit and Insects*, 1711, oil on panel (44 x 60 cm). Photo by © Summerfield Press/CORBIS/Corbis via Getty Images.



Figure 6.35 Detail of dishes and pots from a painting of a Dutch domestic scene. Photo by Francis G. Mayer/Corbis/VCG via Getty Images. Froese produces black and white, and colour photographs in the traditional style of still life depicted in 16th-century European paintings by meticulously and laboriously placing objects in a photographic tableaux.



Figure 6.36 Juan Sánchez Cotán, *Quince, Cabbage, Melon and Cucumber*, 1602, San Diego Museum of Art

6.4 Case study: Marian Drew



Artist quote

Everything in the world is relative.

– Marian Drew

Figure 6.37 Marian Drew

Concept: A lens to explore the material world

Context: Personal and contemporary

Focus: People, place, objects

Marian Drew is one of Australia's most significant contemporary photographic artists. Her practice is characterised by innovative exploration of photo-media. Links between photography, video, drawing, sculptural and site-specific installations and public art generally focus on relations between human and non-human environments. Drew has been represented in numerous group and solo exhibitions, residencies, triennials and festivals both in Australia and internationally, and her work is held in collections around the world.

All my work has been a concern with landscape and the domestic.

*A desire to be in the landscape ...
a search to bring together ... find
reconciliation ... we are connected.
The intent is to merge nature and
ourselves.*

– MARIAN DREW

INQUIRY LEARNING 6.8

When reconciling suburban life with the bush, where do the two worlds meet and how can they be brought closer together?

Marian Drew devises a unique sense of place through the manipulation of light, space and form. The imagery is nostalgic, silent and frozen in the moment. Her personal repertoire of aesthetic qualities and visual language explores photography as a medium that can be creatively manipulated to give form to alternative ways of thinking and representing the material world.

In *Australiana*, a still life series, 2003–09, Marian Drew 'places material evidence right before our eyes in the home, into the heart of what is held dear and true,' according to art curator Russell Storer. The still life genre has represented the domestic space for centuries, reflecting like a mirror the transience and vanity of abundance partnered with our own inevitable mortality. Storer says that 'Drew holds a mirror to our connections with the landscape and nature as creatures of nature ourselves'.

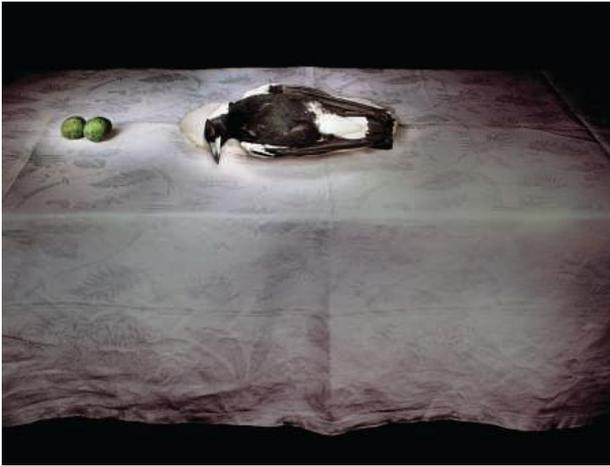


Figure 6.38 Marian Drew, *Magpie with Limes*, 2006, archival pigments on Hahnemühle cotton paper (75 x 90 cm). © Marian Drew.

The symbolism of the table is about gratitude and connection. In *Australiana*, the bird or native wildlife is always present and carefully placed within a domestic environment.

In *Magpie with Limes* (Figure 6.38), the poignant placement of the bird high in the picture plane suggesting the reverence of an altar is balanced against the fresh green limes, securing it in neither past, present nor future. The birds and animals in

Drew's pictures are usually printed larger than life-size so that we, as humans, feel a little smaller than usual.

Birds and animals live with us in suburbia and intrinsically link us into the natural world. Drew comments:

ARTIST'S STATEMENT

Their death is our life. They are symbolic for the animals that die so that we may live. The photographs also attempt to acknowledge the specific through the photographic and pay homage to those animals that die because of our actions.

– MARIAN DREW

Drew has developed unique techniques such as placing the bird onto a previously produced large format print that effectively compresses two different spaces and plays with perspective in the camera. This method references medieval imagery where two different perspectives were combined with atmospheric blurring to build an imagined but believable perception of space and place.

Figure 6.39 Marian Drew, *Lorikeet with Green Cloth*, 2006, digital pigment print (75 x 90 cm). © Marian Drew.



In *Lorikeet with Green Cloth* (Figure 6.39), the bird is carefully placed within the compositional tablecloth, suggesting the need to become more aware of the natural world around us. And in *Magpie with Butcher and Bowl* (Figure 6.40), the distant landscape functions like a theatrical backdrop, framing the butcher bird, which still holds the twig it was carrying when it was hit by a car.

Inserting a photograph of an old dairy farm represents a kind of controlled and bucolic landscape, referencing early still life paintings and an acceptable level of nature as controlled and in service of humans.

– MARIAN DREW

Pelican with Turnips (Figure 6.41) displays the large heavy bird, lifeless and barely supported by the table, contrasted with the turnips, signalling food preparation. The culture of game hunting for sport or pleasure also comes to mind. The artist has used the turnips as a foil to the dead bird but they may suggest ideas associated with colonialism and the introduction of plant species that has occurred in Australia since the 1800s onwards.

Today in Australia, birds and animals are victims of road kill due to the introduction of vehicles,



Figure 6.40 Marian Drew, *Magpie with Butcher and Bowl*, 2006, archival pigments on Hahnemühle cotton paper (75 x 90 cm). © Marian Drew.

powerlines, domestic pets and loss of habitat – their deaths are part of the collateral of human expansion and intervention.

Australia has one of the highest rates of species extinction in the world.

Figure 6.41 Marian Drew, *Pelican with Turnips*, 2005, archival pigments on Hahnemühle cotton paper (75 x 90 cm). © Marian Drew.





Figure 6.42 Marian Drew, *Wallaby with Tarp*, 2003, archival pigments on Hahnemühle cotton paper (75 x 90 cm). © Marian Drew.

DISCUSS

The combination of road kill with significant utilitarian objects such as bowls in a domestic setting references the style of the Dutch *vanitas* paintings. Describe your reaction to the still life compositions in Figures 6.38 to 6.43 (on pages 112–114). Identify the images that most powerfully resonate with your experiences and understanding of life and death.

vanitas a still life artwork that includes various symbolic objects designed to remind the viewer of their mortality and of the worthlessness of worldly goods and pleasures

In works such as *Rose Crowned Fruit Dove on Fancy Work* (Figure 6.43), the artist sourced her great-aunt's embroidered afternoon tea cloth, a

personal connection to the imagery, as she searched for objects that would resonate aesthetically.

Figure 6.43 Marian Drew, *Rose Crowned Fruit Dove on Fancy Work*, 2009, ultra chrome inks on handmade paper (70 x 90 cm). © Marian Drew.



ARTIST'S STATEMENT

A formal dialogue has been set through the materials and colour, a respectful foil to the dead animal. Their death is our life and even in suburban settings such as Brisbane we share the environment with the local wildlife as their place is part of our natural world.

– MARIAN DREW

In Figure 6.43, the native bird life, indigenous to Australia, is positioned against the linen cloth of carefully crafted needlework, symbolic of the feminine and domestic intimacy of a bygone era. Creating a sense of discord within the imagery, the tension between the natural and artificial elements is softly played out just as one gradually forges a personal, spiritual and cultural identity associated with objects and place (see Figure 6.44).

Drew's technical expertise is admirable. She photographs still life images in a dark studio using long exposure and torch light to paint the areas of light into the image. The photographs are exposed onto medium format film, and Drew does not see the final effect of this 'painting with light' until after the film has been developed. Through trial and error, and accumulated understanding, the artist has developed an intuitive sense of light and time.

The use of backdrops similar to the types of landscape imagery used in the still life paintings of

Figure 6.44 Marian Drew, *Tasmanian Swamp Hen with Candle*, 2006, archival pigments on Hahnemühle cotton paper (75 x 90 cm). © Marian Drew.



Figure 6.45 Marian Drew, *Bush Projection Madonna*, 1984, archival record of projection. © Marian Drew.

Europe is also a common method employed by Drew to collapse space and time within the photographs. The tarpaulin used as the backdrop in *Wallaby with Tarp* pulls the European influence from the past into the contemporary Australian scape.

Drew considers the bush her outdoor studio, where she has projected disparate imagery onto natural forms. Again, the Madonna and child is a religious symbol from European art, yet brings a spirituality often associated with nature that is evocative of Drew's affinity with the bush (Figure 6.45).

INQUIRY LEARNING 6.9

- 1 Refer to a significant place you have visited. Gather visual information about the characteristics of the location. This might be your personal photographs, maps, tourist brochures or YouTube footage, for example.
- 2 Use these materials to combine or devise a mixed media work that explores vista or viewpoint. Consider applying a disparate symbol or object into the image to create a provocative or challenging point of view.

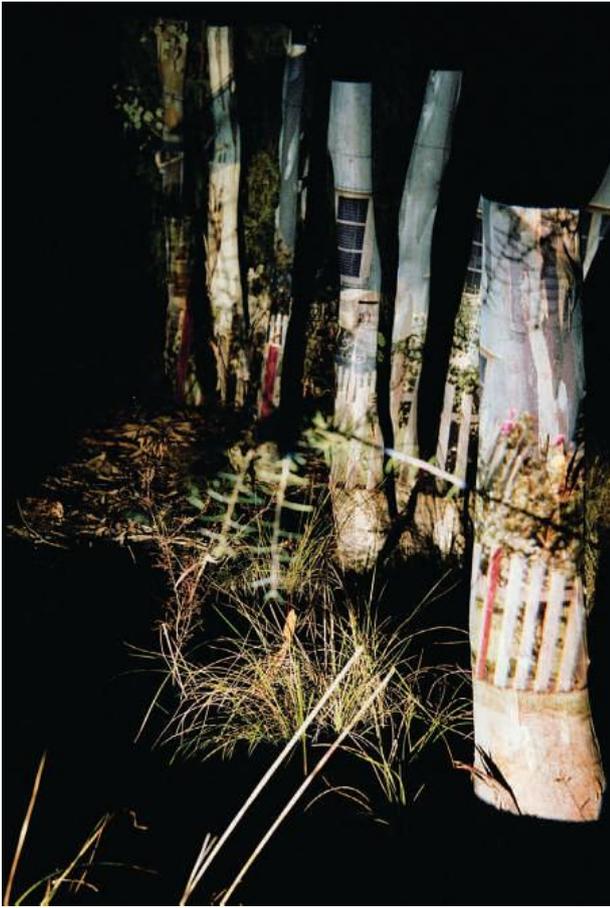


Figure 6.46 Marian Drew, *Bush Projection: Picket Fence*, 1984, archival record of projection. © Marian Drew.

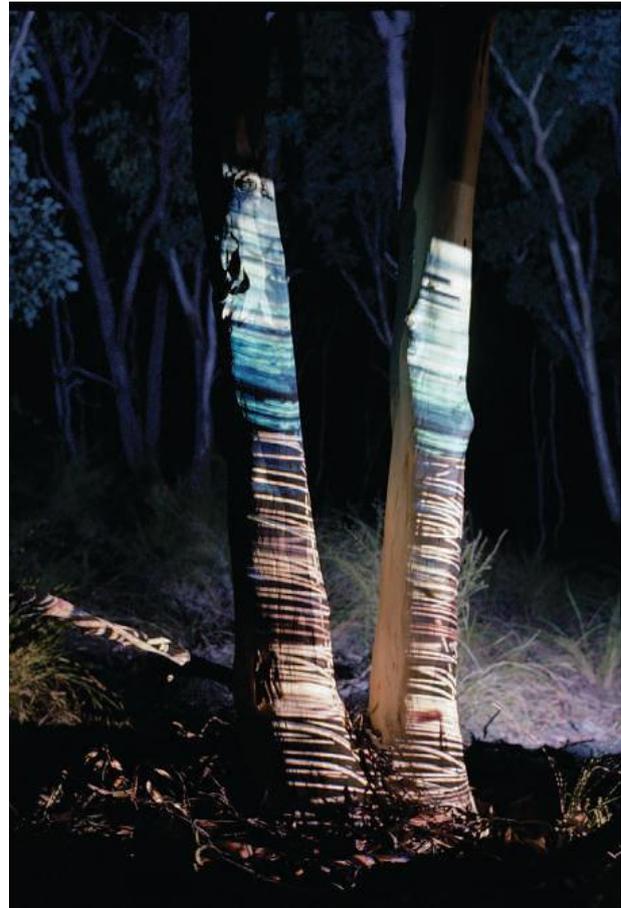


Figure 6.47 Marian Drew, *Bush Projection: Picket Fence*, 1984, archival record of projection. © Marian Drew.

Everything in the world is relative.

– MARIAN DREW

Drew's bush projections move from observations of nature to responding and generating imagery in the bush; for example, *Bush Projection: Picket Fence* demonstrates the intersection of the built environment and nature (Figures 6.46 and 6.47). Drew refers to this process as 'feeling your way inside the landscape'.

Working in situ with projectors and a generator to imprint imagery of suburban picket fences and human characteristics onto trees and bush, the camera records the event. This method references Drew's earlier works where she painted with light and often disrupted the space with her body by walking or moving through the image, using long exposure and the light painting process. This period of experimentation contrasts with the impeccably realist qualities evident in the *Australiana* series.

The landscape itself is profoundly cultural, steeped in desire, memory and history.

– MARIAN DREW

According to Russell Storer, the *Bush Projection* series 'generates a new version of sacred sites as she uses her lamp and projections to evoke a sense of mystery and feeling her way resulting in a glowing illumination of scape'.

Drew's interest in nature and human interaction with, and reliance on, the environment suggests this may be the source of some spiritual connection with the land. This idea is woven through her work within both a personal and contemporary context.

During an artist residency at Hazelhurst Regional Gallery in 2013, Drew responded to the Royal National Park (RNP), 30 kilometres south of Sydney. This 151 square kilometres of protected habitat and species is designed for the public to appreciate. The world's second-oldest national park presented Drew with historical, environmental and cultural perspectives. She used photography and assemblage to reflect on how animals have been represented in history, culture and the arts as both decoration and entertainment.



Figure 6.48 Porcelain figurines in Marian Drew's studio. © Marian Drew.

National parks were created so that people could inspect 'wild and dangerous nature' from a safe haven or viewing point. The term 'landscape' was invented in the 1830s and referred to the integration of natural forms with human-made forms signifying a cultural overlay of the human presence. The landscape reflected a cultural defining of self-image for those who inhabited it, cementing an essential sense of place.

Drew takes found porcelain figurines and disrupts them by applying disparate forms and adapting or assembling them into new objects symbolic of the dialogue between the domestic and the landscape (Figure 6.48).

Drew titled her essay that accompanied the catalogue of her exhibition *Ornamental: Royal National Park*, 'The conceits of our understanding'. The stimulus for this imagery began with a personal interest in 'figure porcelains' – 'glossy, fragile, coloured, unfashionable and somewhat kitsch objects – suggested an earlier aesthetic sensibility', according to Drew. Her earlier work with the still life led to her interest in table ornamentation.

ARTIST'S STATEMENT

Conceits in this context were objects and displays that looked like one thing but were really another. Like a pie that looked like a bird or artificial fruits made from sugar. They were conversation starters for the pleasure of the guests ...

It seems I brought my own form of conceit to bear upon my work in the Royal National Park! ...

The beautiful objects link to my personal nostalgia for domestic ornamental shelves, and the theatre of still life where allegory is found in the narrative of objects.

– MARIAN DREW

ARTIST'S STATEMENT

The landscapes in these photographs were taken in the first national park in Australia established 1879. The now named Royal National Park was originally developed for human enjoyment rather than conservation, a place where lawns, ornamental trees, deer, rabbits and foxes transposed an English garden onto the Australian landscape. I was interested to visually block this inherited landscape and its single viewpoint and humorously propose a kind of theatre in which constructed domestic forms may express something of our ideas about nature and our place in it. Surrealist characters developed from domestic ornaments find themselves playfully performing with the landscapes that were modified by an earlier generation for human pleasure and entertainment. Multiple perspectives provide a binocular vision of the aesthetic dialogues between our domestic and landscape environments.

– MARIAN DREW

The lens in art is applied to this series with a touch of humour as the previously captured image is cropped into an oval using Photoshop and imposed

into the space providing a visual interruption (Figure 6.49). The push/pull dynamic between the focal oval and the depth of space through the picture plane is achieved by employing an unbroken horizon line across the scape that, despite a tonal value modulation, entices the eye and teases one's perception by subtly disrupting the serenity of place.

ARTIST'S STATEMENT

The figurine evokes new narratives through surreal juxtapositioning. The process of cutting and pasting places the figurine on the same plane as the photographic landscape, denying the photographic perspective ...

This a reminder of the sense of discord with the Australian environment as the imagery softly plays the tension between natural and artificial as it gradually exposes the forging of a personal, spiritual and cultural identity consolidated by place ...

These works commemorate and celebrate in a playful way our own history and legacy, and I hope, help us to think about inheritance and natural environments.

– MARIAN DREW

Figure 6.49 Marian Drew, *Ornamental*, 2013. © Marian Drew.



Marian Drew has referenced still life *vanitas* painting by composing depictions of Australian native animals placed on a table with linen and domestic objects such as fine china, candles, fruit and vegetables to symbolise the domesticity as key to forging a sense of place. Beautifully lit, the various settings communicate meaning through the carefully manipulated use of light and shadow to create an uneasy stillness. She has also explored diverse practices including working in the landscape.

Vanitas, a genre of still life in 18th-century Europe, contained collections of objects, symbolic of the inevitability of death and the transience and vanity of earthly achievements and pleasures.

Drew immerses herself into a practice based on processes that exploit the medium of photography, having developed unique visual qualities that sit well outside the technical traditions of photography. She explores connections between nature and humanity by creating alternative imagery that aesthetically pleases but also fuels the debate around

environmental issues and 'truth' in photography. She communicates a personal viewpoint through 'art as lens'.

Other artworks by Marian Drew

- *All That Remains*, 2010, five images, archival pigments on Hahnemühle cotton paper
- *Illuminated Landscapes*, 2006–08, imagery available on Marian Drew's website
- *Powerhouse*, 2000, imagery available on Marian Drew's website

References

- Drew, M., 2013, 'The conceits of our understanding: essay', Hazelhurst Regional Gallery, NSW.
- In conversation with Marian Drew*, YouTube video available via the link at <http://cambridge.edu.au/redirect/8177>.
- Marian Drew Photographs + video works, Queensland Centre for Photography, Royal National Park, NSW, available online via the link at <http://cambridge.edu.au/redirect/8178>.

REVERSE CHRONOLOGY

Reverse chronology research may lead to single or multiple pathways.



Figure 6.50 Marian Drew, *Magpie with Butcher and Bowl*, 2006, archival pigments on Hahnemühle cotton paper (75 x 90 cm). © Marian Drew.

⋮



Figure 6.53 Massimo D'Azeglio, *Emanuele Filiberto Receives Torquato Tasso in the Gardens of the Park*, 19th century, oil on canvas. Private collection.

⋮



Figure 6.56 Willem Claeszoon Heda, *Breakfast Table with Goblets and Blackberry Pie*, 1631, oil on wood (54 x 82 cm), Gemäldegalerie, Dresden



Figure 6.51 Marian Drew, *Tasmanian Swamp Hen with Candle*, 2006, archival pigments on Hahnemühle cotton paper (75 x 90 cm). © Marian Drew.

⋮



Figure 6.54 Gutzemberg, *Vanitas, Life, death and resurrection*



Figure 6.52 Marian Drew, *Bush Projection Madonna*, 1984, archival record of projection. © Marian Drew.



Figure 6.55 Pablo Picasso in his studio, 'drawing' a profile with a pen light, 1949. Jon Mili – The LIFE Picture Collection/Getty Images. Marian Drew draws with light, marking physical places in space.



Figure 6.57 Raphael, *The Madonna and Child with the Infant Baptist* ('*The Garvagh Madonna*'), c. 1509–10. Jesus takes a carnation from the hand of John the Baptist clothed in an animal skin. National Gallery, London. Photo by Art Media/Print Collector/Getty Images.

Chapter summary

- In Chapter 6, the personal and contemporary context has been foregrounded through artist case studies that emphasised the process of creative inquiry to generate solutions to visual problems.
- Art as lens has been further explored through the focus of people, place and objects showing the diverse artist practices that reflect multiple viewpoints and result in dynamic artworks.
- The artists are immersed in practice-based research as a process of inquiry learning. Their research is core to their ongoing art-making, absorption of knowledge and the gathering of personal experiences. This has resulted in visual forms and resolved works that communicate personal and contemporary responses to stimuli in the material world.
- We have observed that the inquiry learning processes – developing, researching, reflecting and resolving – are interconnected and non-sequential for both artist and audience:
 - Audiences consider and navigate the responses produced.
 - Artists consider how different lenses might filter or distort viewpoints.
 - Diverse lenses direct how artists make sense of the material world.
- The guiding questions explored in Chapter 5 and expanded in Chapter 6 remain relevant in all chapters of the textbook:
 - How do artists generate solutions to visual problems?
 - How do artists react to stimulus?
 - How do artists consider ideas and information, media techniques and processes?
 - How do artists communicate individual ideas as visual, written or spoken responses?
- Artworks in the case studies have been specifically selected from the artists' extensive art practices to demonstrate the concept of art as lens.
- Personal commitment to an inquiry question and the willingness to reshape the question reflect the artist's philosophies, experiences, beliefs, personal interests and value systems. These have underpinned and influenced the way subject matter is perceived, generated and represented. The case studies in this chapter foster curiosity and creative thinking and inspire innovative art practices.
- Leigh Schoenheimer explores what it means to Perceive | Conceive an image and has challenged representations of the material world.
- Joachim Froese has built an inquiry question around 'the loaded object', seeking to devise meaning through personal experiences, knowledge and a deep spirituality within the world.
- Marian Drew has generated responses to the Australian scape, through the lens of colonialism, pitched against a passion for the land, country and connection.
- The artist case studies explore the material world through the lens of the still life genre. The focus when applied is evident; however, the diversity embedded within the works results in representations that make connections to the personal and contemporary contexts of the artist and viewer and communicate meaning that acknowledges multiple viewpoints.

Leigh Schoenheimer	Objects	Aesthetics: Ways of seeing/ways of knowing
Joachim Froese	People	History: Human connections with people
Marian Drew	Place	Environment: Humanity's connections with nature

- In the next chapters, art as lens remains relevant. New concepts can build and develop upon your

practice as an artist. This reflects the multidimensional nature of inquiry learning.

Review questions

- 1 Experimenting is central to the process of researching and reacting to stimulus. Select a work from the case studies and generate a personal response. Draw from some primary sources and personal experiences to generate responses to the stimulus.
- 2 Making – experiment with the following processes:
 - recontextualise objects
 - combine disparate objects
 - alter object combinations that occur naturally
 - play with the manipulation of scape
 - cut and paste found imagery, creating voids and layers
 - generate projections onto surfaces of objects
 - transform an object by changing its function
 - replicate objects to make a new form.
- 3 Responding – select three artworks from the case studies. Research, analyse and interpret the artworks to identify connections and discuss how the artists have responded to the material world. Formulate a simple inquiry question:
 - a consider representations that depict the material world
 - b examine the use of visual language to depict meaning
 - c analyse the context: what is personal and contemporary
 - d evaluate traditions or cultural influences
 - e justify the artist's viewpoint.

- Suggested focus: objects – still life genre; people – applying a historic or cultural lens; place – personal connection.
- 4 Thinking about assessment – refer to the section in the textbook that explains the assessment requirements. Ensure that you are recording your experimentation and process using organisers such as a journal, digital folio or physical folio. Review the Glossary and Area of Study descriptors to ensure you are developing the appropriate literacy skills associated with visual language and expression.
 - 5 Start to devise artists' statements and reflections on your work.
 - 6 The syllabus frameworks that are important for Unit 1 are:
 - Inquiry learning is non-sequential – it doesn't matter where you start and how many times your inquiry question is reviewed or modified. Keep lots of visual records and notations, using an approach that works for you, so you can reflect on your progress often.
 - Inquiry learning is non-hierarchical – experimenting with media, looking at artworks and investigating ideas and experiences are all of equal importance.
 - Framing inquiry questions through a concept and focus provides a structure that supports reflective inquiry and ensures that the four processes are utilised.





Figure 7.1 Elisa Jane Carmichael, *Adder Rock, Under the Paperbark, Banksia and Pandanus*, 2017, synthetic polymer paint on canvas (100 x 220 cm)



Through Unit 2 you will explore the concept of ‘art as code’ to learn how visual language is capable of expressing complex ideas. Although both spoken language and visual language vary by culture, visual language has the potential to transcend and communicate across cultures, time and geography.

You will apply the contexts, foregrounding the formal and the cultural contexts to analyse and interpret visual communication and meaning in artworks. As you make and respond, your teacher will unpack the art processes of creating a body of work. You will be guided through the development of an individualised focus through learning experiences that facilitate more student-directed investigation and experimentation. You will need to use a range of materials, techniques and processes to create a folio, including experimental work, artist research and at least one resolved artwork.

Through the inquiry learning process, you will explore how visual language, symbol systems and art conventions can express ideas and feelings in images, objects and experiences. You will experiment with language in art that can be verbal, inaudible, literal or implied, narrative, metaphoric, persuasive or decorative. You will employ a range of materials, techniques, processes and technologies to make artworks that may be ephemeral or permanent, physical or digital.

As audience, you will examine the art practices, and read and interpret artworks of Australian and international artists who innovatively exploit cross-cultural meaning and communication through visual language. As an artist, you will communicate fluently and expressively through visual forms and engage with audiences to express your ideas.

Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority

UNIT OBJECTIVES

By the end of Unit 2 you will:

- 1 implement ideas and representations to decode artworks and communicate in visual forms
- 2 apply literacy skills to communicate understanding of visual language, expression and meaning in the work of self and others
- 3 analyse and interpret artworks and art practices through the formal and cultural contexts
- 4 evaluate art practices, traditions, cultures and theories to examine how diverse symbol systems are used by artists to communicate meaning
- 5 justify viewpoints using evidence of communication in artworks
- 6 experiment in response to symbol systems used by artists to communicate meaning
- 7 create multiple meaning and representations through knowledge and understanding of materials, techniques, technologies and art processes
- 8 realise responses to demonstrate how meaning is communicated through art forms.

Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority

Chapter 7

SEMIOTICS IN VISUAL ART



Figure 7.2 Glen Skien, *Archive of the Unfamiliar*, 2010 (detail)

All that is necessary for any language to exist is an agreement amongst a group of people that one thing will stand for another.

— DAVID CROW

This unit takes things a little further. Objects, images, figures and sounds in compositions can be interpreted by associating meaning with them. This chapter will look at symbolism in artworks and how to use objects, images, figures and sounds to

create layers of meaning that will give greater authority to the work.

It is part of human nature to want to understand and make sense of the world and the circumstances we find ourselves in. Artists express their thoughts in a visual form to help them make sense of their own circumstances. They will often use objects, images, sounds or time-based media that are loaded with personal denotation to show aspects of their own experiences, history or beliefs.

Note: Sections 7.1 to 7.5 present some approaches that can be used to encode and decode artworks. There are many other ways of reading the language of art that you will discover through the inquiry processes.

7.1 Meaning makers

Everyone reads and uses **codes**, signs and symbols in everyday life. As visual semiotician Daniel Chandler states: 'We seem as a species to be driven by a desire to make meanings: above all, we are surely homo significans – meaning makers. Distinctively, we make meanings through our creation and interpretation of "signs".' The interpretation of signs and codes is most often done unconsciously simply because the signs are taken for granted.

.....
codes systems of words, letters, figures or symbols used to represent others
.....

The role of the artist is to use codes and signs that are often unconscious to the everyday person and bring them into their conscious thinking. The artist may purposely combine what appear to be unrelated signs in an attempt to jolt the viewer's thinking, and to make them question: 'What is this about?'

Your aim through your art-making is to find signs and symbols that have meaning to you and combine them with materials, techniques and processes

to create an impact on your audience. Signs and symbols are part of the broader study of semiotics.

What is semiotics?

Semiotics is the study of signs used in all forms of communication including verbal, non-verbal, written, audio and visual. 'There are three main areas that form what we understand as semiotics: the signs themselves, the way they are organized into systems, and the context in which they appear,' according to designer David Crow.

.....
semiotics the study of signs and symbols and their role in communication
.....

The author Umberto Eco states: 'semiotics is concerned with everything that can be taken as a sign', and Chandler argues that 'Semiotics involves the study not only of what we refer to as "signs" in everyday speech, but of anything which "stands for" something else. In a semiotic sense, signs take the form of words, images, sounds, gestures and objects'.

7.2 Signs

Anything can be a sign. That gives plenty of scope in making meaning in art. However, if the sign has personal, cultural or historical significance, then it can hold a lot more meaning. As Chandler states, 'Anything can be a sign as long as someone interprets it as "signifying" something – referring to or standing for something other than itself'. A sign is composed of a signifier and the signified. The signifier and signified are dependent on a context.

What are the signifier and signified?

From an early age we are taught the relationship between the signifier and the signified. This is not something we are conscious of, but it remains one of the most fundamental building blocks in the structure of language.

– DAVID CROW

The *signifier* is the non-material form of the spoken word, the idea. The *signified* is the mental concept represented by the signifier, the thing it represents. For example:

Signifier = 'Dog', Signified =



If you grew up in Germany, it would read like this: Signifier = 'Hund', Signified =



A better way to describe a dog would be to call it by sounds it makes, such as a woof. This would be an onomatopoeic signifier.

Then, there are the specific types of dogs, the signifiers given to them and the physical appearance of that dog is the signified, for example:

We grow up understanding that the letters 'd', 'o', 'g' when placed together in that order make a word that represents



even though the word 'dog' has no physical resemblance to the actual thing.

Signifier = 'Blue cattle dog', Signified =



We do not need to have the word 'dog' present to signify a dog. The vast majority of the time, objects and images do not need to have the word attached to them for the viewer to understand what they are – we do not need to place the word 'dog' onto every dog that we see. However, when we are teaching young children how to read, the word may be placed onto the item so the child makes the connection between the two. Whenever we see a familiar object we unconsciously know what the object is, and we do not even need to think the word.

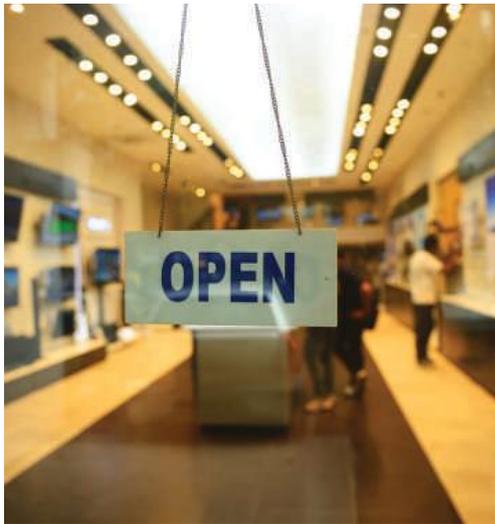


Figure 7.3 Open sign on a door

The word 'open' is more abstract. When the word 'open' is placed into a signified concept such as on a shop door, the two together create a context and can be interpreted as the 'shop is open' (Figure 7.3).

We can imply the word 'open' without the word being present. Figures 7.4 and 7.5 do not show the word 'open'. Figure 7.4 shows a symbol. Figure 7.6 (on the following page) depicts an action. If you have encountered the symbols or the action with the signified concept, they can easily be interpreted. However, if this is the first time you have seen them, they are far more difficult to interpret. Placed into a signified concept the sign is given a context and the sign can be easily interpreted.

Signifier = 'Open', Signified =

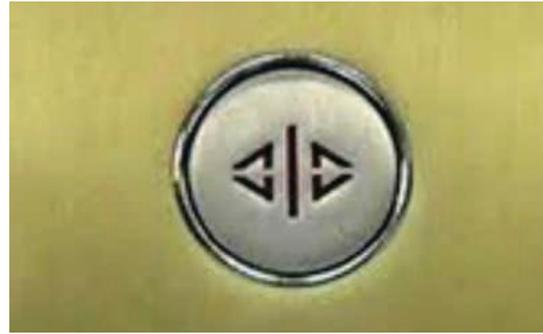


Figure 7.4 Symbol for 'elevator open'

Normally this sign appears with another symbol beside it:



The symbols inside an elevator are interpreted as the 'close' and 'open' buttons for the elevator doors. The elevator door provides a context for the sign, as shown in Figure 7.5 below.

Figure 7.5 Open and closed elevator



Signifier = 'Open', Signified =



Figure 7.6 Opening a jar of VEGEMITE

Types of signs

Signs can be iconic signs, symbolic signs or indexical signs or any combination of the three. According to Chandler, 'A map is indexical in pointing to the locations of things, iconic in representing the directional relations and distances between landmarks, and symbolic in using conventional symbols.'



Figure 7.7 Photograph of artist Elisa Jane Carmichael

WHAT ARE ICONIC SIGNS?

Iconic signs are a direct representation of the person, object or place. Consequently, a photograph (Figure 7.7), print (Figure 7.8), drawing (Figure 7.9), painting (Figure 7.10) or sculpture (Figure 7.11) of an object, place or person is an icon. Onomatopoeic words are also iconic as the word is a direct reference to the sound (Figure 7.12).



Figure 7.8 Artist Judy Watson's print of a bailer shell

Figure 7.9 Digital drawings of European landmarks

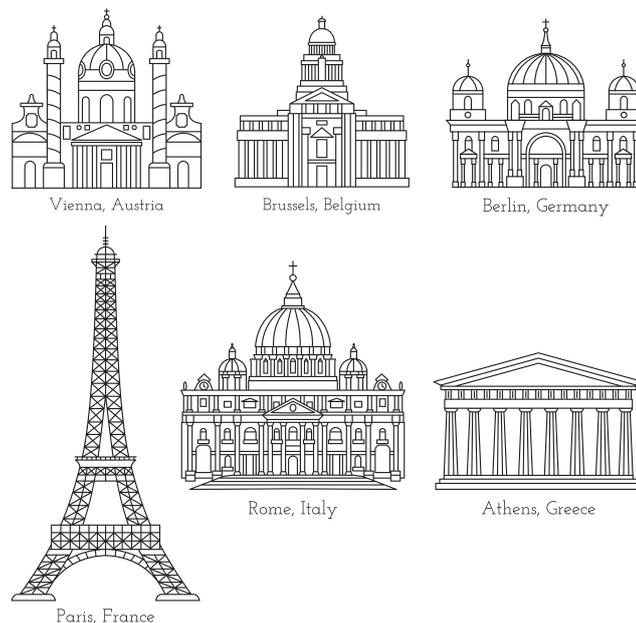




Figure 7.10 Actor Alex Dimitriades poses in front of his portrait by artist Michael Zavros



Figure 7.11 Student Natalie Vear's wrapped running shoes



Figure 7.12 Onomatopoeic words

WHAT ARE SYMBOLIC SIGNS?

Symbolic signs are very open as any meaning can be placed onto something else as long as the reader of the sign understands the meaning. 'There is no logical connection between the sign and what it means. These signs rely exclusively on the reader's having learned the connection between the sign and its meaning,' argues David Crow.

An iconic sign can become a symbolic sign because it can have other meanings placed onto it which are understood by the reader. Judy Watson uses iconic representations of objects, such as the bailer shell, because in Indigenous culture they have other meanings. In the case of the bailer shell, they are representative of the feminine.

The following are symbolic signs of a cross, yet each cross has a different ascribed meaning.

Signifier = 'Red Cross',



Signified =

represents medical aid

Figure 7.13 Red Cross

Signifier = 'Swiss flag',



Signified =

represents a European country bordered by Italy, Germany, France and Austria

Figure 7.14 Swiss flag

INQUIRY LEARNING 7.1

Compare and contrast the Red Cross and the flag of Switzerland. What further connections do these two symbols have?

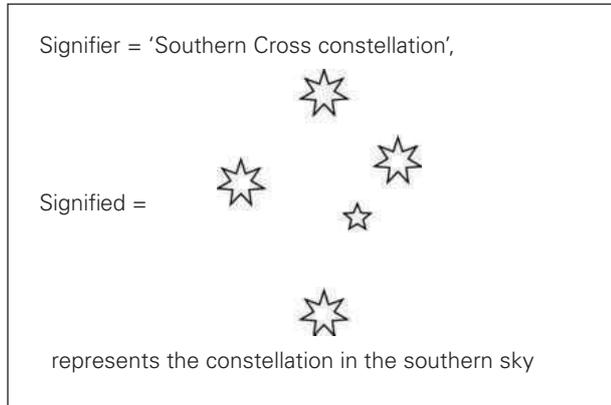


Figure 7.15 Southern Cross

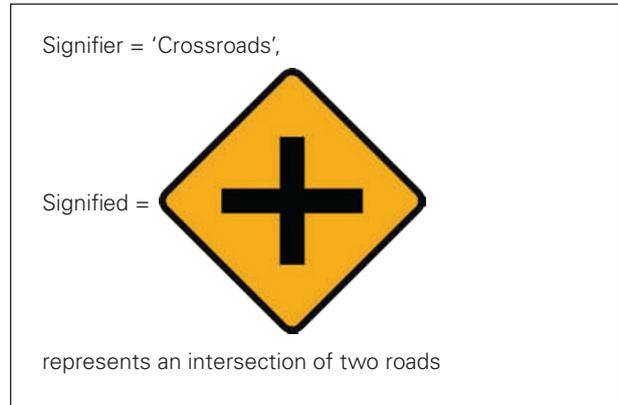


Figure 7.18 Intersection sign



Figure 7.16 Hot cross buns

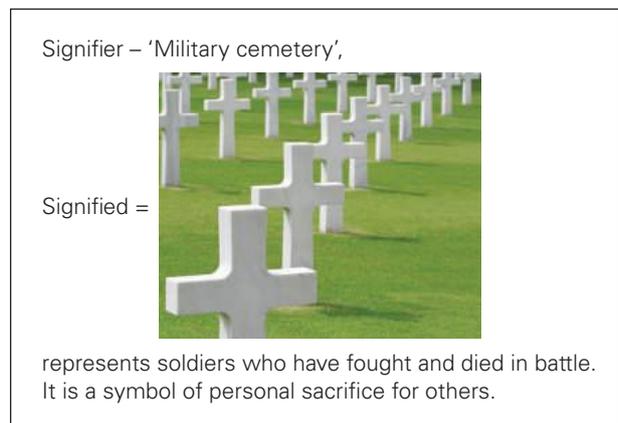


Figure 7.19 Military cemetery



Figure 7.17 St Patrick's Cross



Figure 7.20 St Andrew's Cross



Figure 7.21 St George's Cross

If St Patrick's Cross is combined with St Andrew's Cross and St George's Cross, they create the Union Jack.

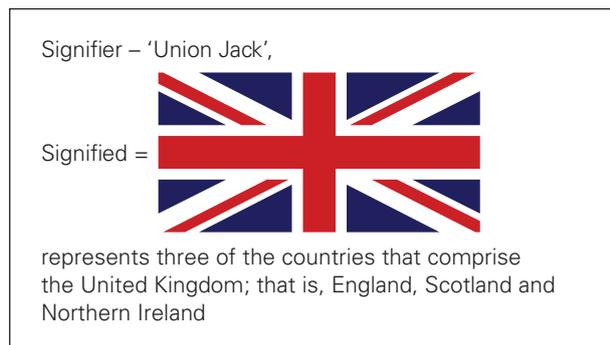


Figure 7.22 Union Jack

Flags can be associated with many circumstances. They can be used to signify status, a sporting team, denote where to swim at a beach, the opening of a business, war, culture, religion, sexual orientation and national identity, to name a few associations; as Crow states, 'Flags are symbols that represent territories or organizations'.

Combining the Union Jack with the Southern Cross and the evening star creates the Australian flag. In relation to this, Crow quotes Saussure, asserting that 'the value of a sign comes from the other signs around it'.



Figure 7.23 Australian flag

A person who wants to show their devotion to an organisation, or to a belief or culture, may want to wear the flag that symbolises it. They may also wish to take it further and have the flag attached to or tattooed to their body (see Figure 7.24).

Using your preferred browser, search for Keith Looby's *Australian Flag*. With the textured surface and distorted elements of the Southern Cross, morning star and Union Jack, Looby's *Australian Flag* is a recognisable icon.

INQUIRY LEARNING 7.2

Employ various textured surfaces to create a work depicting another icon. What other icons can you include in the artwork?

Figure 7.24 Australian women's volleyball player Priscilla Ruddle displays an Australian flag tattoo



Quandamooka artist Elisa Jane Carmichael studied fine art and fashion design. Using traditional weaving techniques, she has created a woven dress denoting the Australian Aboriginal flag in her 2017 work *Carrying Home (Saltwater)* (Figure 7.25).

Icons may also take aspects of the flag.

INQUIRY LEARNING 7.3

Why has Elisa Jane Carmichael used traditional weaving techniques to create an item that depicts the icon of the Australian Aboriginal flag? What other icons has she used in *Carrying Home (Saltwater)*?

Figure 7.25 Elisa Jane Carmichael, *Carrying Home (Saltwater)*, 2017, digital photograph on paper. Photographer Freja Carmichael.



Figure 7.27 Southern cross tattoo on Australian cricketer Peter Siddle's back



The Southern Cross has had meanings placed onto it beyond being a constellation and part of the Australian flag. It has been used on many products and company brands. The Southern Cross has also been used as a patriotic symbol. In this context, the iconic sign shifts from denoting a constellation, or a sign on the Australian flag to a brand, denoting one being faithful to a cause or group. Figure 7.27 shows Australian cricket player Peter Siddle with the Southern Cross tattoo on his back.

Artist Abdul Abdullah is a seventh generation Australian and he is a Muslim. After racial tensions erupted at Cronulla Beach, Sydney, in 2005, Abdullah combined the icon of the Southern Cross with the iconic Islamic symbol of the crescent moon and star and had it tattooed onto his ribs (Figure 7.28) in his work *Them and Us*. Abdullah belongs to Australia and to his faith. Both are an indelible part of who he is.

Figure 7.26 The Australian Aboriginal flag



Figure 7.28 Abdul Abdullah, *Them and Us*, 2011, digital print (164 x 110 cm). © Abdul Abdullah/Copyright Agency 2018.



Figure 7.29 Islamic symbol



INQUIRY LEARNING 7.4

Artists may use two or more symbolic signs to empower each symbol with the other, and through this process they may create new meaning. Carmichael has combined symbolic signs from her Indigenous culture, both personal and iconic. Abdullah has combined symbolic signs from his Australian and Islamic heritage.

Choose two symbolic signs that are personal to you and combine them in a meaningful way.

Examining one symbol through two different contexts

In the two examples discussed in this section, artists Sophie Munns and Elisa Jane Carmichael have created artworks containing the depiction of banksia seed pods.

As discussed in the artist case study in Chapter 5, Munns has been involved with seed banks and exploring the scientific qualities of seeds through ethnobotanical knowledge. Figure 7.30 shows a formal investigation using observational techniques to portray the physical qualities of the banksia. The drawing shows distinctive characteristics of the seedpod through a scientific lens – therefore the *Banksia – species not yet identified* is an iconic symbol.

Ethnobotanical knowledge encompasses both wild and domesticated species, and is rooted in observation, relationship, needs and traditional ways of knowing. Such knowledge evolves over time, and is therefore always changing and adding new discoveries, ingenuity and methods.



Figure 7.30 Sophie Munns, *Banksia – species not yet identified*, journal entry

Elisa Jane Carmichael is a descendant of the Ngugi people from Quandamooka Country, Moreton Bay in south-east Queensland. Carmichael's approach to depicting the banksia is from a cultural context; the **impressionistic** approach shows the banksia as part of the whole environment encompassing the movement of the trees with the wind and the ebb and flow of the tide. The banksia are part of the rhythm of the seasons and Carmichael has shown the banksia through a Saltwater woman's lens.

impressionistic in the style of impressionism, a 19th-century art movement that focused on depiction of light

INQUIRY LEARNING 7.5

- 1 Choose an organic object such as a seedpod, feather, leaves or a flower and use drawing processes to create a work through the formal context. Use variations of line, tone and colour.
- 2 Using the same object, stylise the form through a cultural context.



Figure 7.31 Elisa Jane Carmichael, *Adder Rock, Under the Paperbark, Banksia and Pandanus*, 2017, synthetic polymer paint on canvas (100 x 220 cm); and (right) detail

WHAT ARE INDEX SIGNS?

An **index sign** is a direct link to the object. A map (Figure 7.32) is an example of an index sign; it has a direct geographical link to a place. Traffic signs (Figure 7.33) are also index signs if they are placed near the intersection where the traffic lights are located. They point directly to the object.

Index signs could be used through a formal context. Figure 7.34 depicts a map from 1875. An artist could transpose the index sign onto an artwork.



Figure 7.33 Traffic light sign

.....
index sign a direct link to the object

Figure 7.32 Map of Oceania – geographical context



Figure 7.34 Map of Queensland, 1875 – historical context



Artist Glen Skien has used an old astrological map of the Southern Constellation in his work *Archive of the Unfamiliar*, as seen in Figure 7.35. Skien has used the formal context by arranging the images with the lines of the Southern Constellation to create a balanced composition. The cultural context is also evident as the Southern Constellation is placed with the image of the Indigenous woman, emphasising Australian culture. They are also arranged with old postcards, which can emphasise European influences on Australian culture.

Quandamooka artist Megan Cope's *Fluid Terrain* has a map of Brisbane and Moreton Bay

with European place names replaced with the traditional Indigenous names (Figure 7.36). Through the cultural context, Cope has used the map as an iconic, symbolic and index sign. The map is an iconic sign as it is a true representation of the place, it is a symbolic sign of the Quandamooka Country and is an index sign as a direct reference to a place.

INQUIRY LEARNING 7.6

What other signs can have all three types in one: an iconic, a symbolic and an index sign?

Figure 7.35 Glen Skien, *Archive of the Unfamiliar*, 2010, found postcards, etchings, collage and beeswax



Figure 7.36 Megan Cope, *Fluid Terrain*, 2012, vinyl on glass, site-specific commission for 'My Country, I Still Call Australia Home: Contemporary Art from Black Australia'. Courtesy of the artist Megan Cope and THIS IS NO FANTASY Dianne Tanzer + Nicola Stein.



7.3 Paradigms and syntagms

The English alphabet is an example of a paradigm. It provides a framework to know what is included in the paradigm but also what is not included; for example, 'a', 'b', 'c' are included but '8' and '%' are not included. The English alphabet is limited to 26 letters; however, the number of words that can be created is immense. Placing the letters into an order is a syntagm. The word 'art' requires the letters in a specific order; change the order to 'rat' and it is a different syntagm, a different order. Once a word is created, it is part of another paradigm such as a noun or a verb. Once the word goes into a paragraph, it is part of another paradigm such as a poem, textbook or novel.

Another paradigm is musical notes; the letters 'a', 'b', 'c' can also be used to represent musical notes. A major scale has eight notes signified by eight letters, but when the **myriad** of other scales are included, such as minor and augmented, new paradigms are created. Once notes are put together into chords or played as single notes another paradigm is created, such as rock, hip hop, jazz or classical music.

.....
myriad extremely great number
.....

In visual art, the way the artist applies paint is a paradigm; for example, with a brush or action painting or sprayed. Once the paint is combined onto a surface another paradigm is created in the style of artwork such as realism, pop art, impressionism, etc. Crow states, 'In video, the way we edit from one sequence to another is a choice made from a paradigmatical set of conventions in which the "fade," the "dissolve," and the "cut" all have meanings of their own'.

Artists may purposely experiment with paradigms and syntagms such as Leigh Schoenheimer, 'Ways of Seeing/Ways of Knowing': *Gumnuts with African Head* (Figure 7.37). The paint is applied with a brush in each image of the triptych – therefore the paradigm of paint application is consistent. However, the style of painting changes – consequently, the paradigm of styles is different; they are realism, cubism and conceptual. Schoenheimer has used syntagm with the spelling of the words *still life*; however, she has structured it in a way that disrupts the viewer's perception of the words.

Using your preferred browser, search for Robert MacPherson's *Mayfair: (Swamp Rats) Ninety-Seven Signs for C.P, J.P, B.W., G.W. & R.W.*, which is dedicated to the 'swamp rats' who work at the mouth of the Brisbane River. Consisting of 75 standard-sized masonite panels, Robert MacPherson references common roadside signs advertising various labour or products. MacPherson uses syntagm throughout each sign, as the words are placed into an order so they can be read. However, he has changed the paradigm of the chalkboard signs from the roadside to create a grid-patterned artwork. According to Crow, 'The two basic characteristics of a paradigm are that: (1) the units in the set have something in common. (2) each unit is obviously different from the others in the set'.

Student Shannen Ogborne's father is blind due to having the condition retinitis pigmentosa. Ogborne's *Blind Spot* (Figure 7.38) depicts one of her father's eyes painted onto a large box.

The box has four holes in the top where the viewer can place their hands. In one pair of holes they can feel

Figure 7.37 Leigh Schoenheimer, 'Ways of Seeing/Ways of Knowing': *Gumnuts with African Head*, 2016, oil on ply. Courtesy of the artist.



7.4 Tropes

There are four types of tropes – metaphor, metonymy, synecdoche and irony. This text will explore metaphor and metonymy.

What are metaphors?

A metaphor expresses the unfamiliar with the familiar; for example, ‘the computer was a dinosaur’ or ‘her skin was white as snow’. Crow states, ‘When we substitute one word or image in a sequence for another, we can transfer the characteristics of one object to another.’

Artists use metaphor to strengthen the meaning of the visual literacy of their work. The metaphor may be utilised in many ways; it could be the image or objects and the combinations of them and it can be the materials and techniques used. Artist John Honeywill composes everyday household items into elegantly beautiful arrangements. Honeywill says, ‘I paint the quiet visual conversations between everyday objects; paintings that explore presence and stillness in the genre of the still life – a genre that links the intimate world with the public’.

The objects become the signifier for stillness and presence. Honeywill then translates the still life into the language of painting. Honeywill paints realism, a process that takes time and patience. Unlike a photograph, which captures an image in a fraction of a second, each application of the paint with the brush onto the canvas is in itself a metaphor for presence; time spent with the objects (Figure 7.41).

Student Olivia Simpson is interested in the value humans place onto animals. Humans tend to value animals for what they can get in return such as the companionship of a dog, the milk and meat from cattle, the eggs and meat from chickens, the joy of riding on a horse. To emphasise the value of animals, Simpson focused on opposites as a metaphor. She used animals that humans place little value on, then combined them with objects that do hold value. She found a dead rat in the shed. Realising that society



Figure 7.41 John Honeywill, *Rocky Road I*, 2017, oil on linen (81 x 81 cm)

sees rats as vermin that need to be exterminated, she saw this as an opportunity to emphasise the value we place on animals. After ensuring it was safe to handle, she used gold leaf to gild the rat’s cleaned carcass (Figure 7.42). Similarly, finding a pigeon whose head had been bitten off by a cat, Simpson taxidermied the pigeon and placed artificial

Figure 7.42 Olivia Simpson, *Gilded Rat*, 2016





Figure 7.43 Olivia Simpson, *Pigeon with Flowers*, 2016

Figure 7.44 Andrew Peachey, *Dissolve II*, 2011



flowers where its head was, thus creating a beautiful sculpture (Figure 7.43). Pigeons are imported and are also seen as a pest, yet many other animals are imported and are seen as valuable.

Artist Andrew Peachey's *Dissolve* series (Figure 7.44) depicts the figure through the surface of water. After reading Mercea Eliade, who wrote about rebirth through immersion in water – '... in water everything is "dissolved," every "form" is broken up, everything that has happened ceases to exist; nothing that was before remains after immersion in water, not an outline, not a "sign," not an "event"' – Peachey painted the figure as if it is dissolving in the water as a metaphor for mental and spiritual change occurring in the person.

What is metonymy?

Often artists will produce works from a personal perspective – their whole aim is to show their personal viewpoint. However, once the artwork is resolved, the content can speak of a global perspective. Regarding his own artworks, Glen Skien states: 'It starts with the individual then it

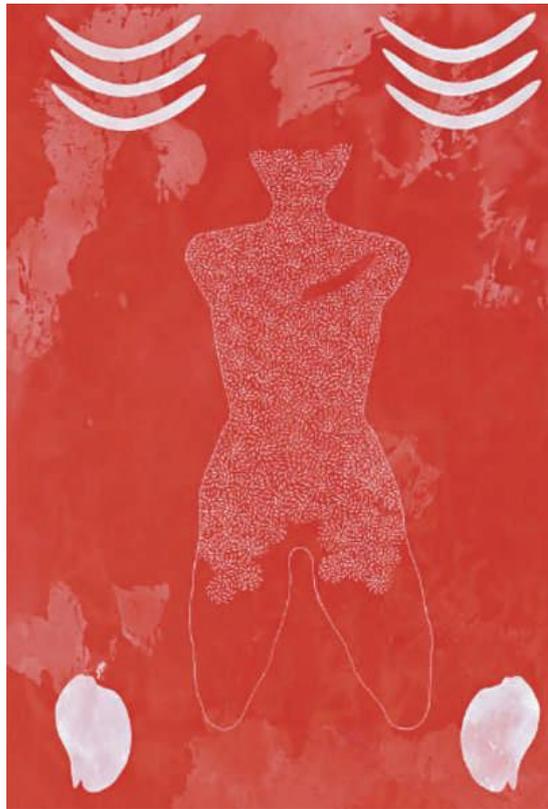


Figure 7.45 Judy Watson, *a history of violence*, 2010, synthetic polymer paint, pastel and chinagraph pencil on canvas (29 x 195 cm). © Judy Watson/ Copyright Agency 2018.

duplicates into society.' In this sense Skien's work reflects metonymy. As Crow notes:

When we want to signify reality in some way, we are forced to choose one piece of that reality to represent it. For example, if we want to represent all children, we might use an image of a child. In this case, the image of one child is being used as a metonymy to represent the whole, all children.

Artist Judy Watson's *a history of violence* (Figure 7.45) depicts her great-great-grandmother who, as a teenager, survived a massacre. She carried a scar from the massacre for the rest of her life.

Watson has said, 'The scar is symbolic of intergenerational trauma. Rosie carried it externally the whole of her life but the following generations carry it internally'. The image of her scarred great-great-grandmother represents Indigenous women throughout the traumatic times of colonisation, including today. The scar is a metaphor for the trauma and the figure is a metonymy for all Indigenous women.

7.5 Allegory

An allegory is an artwork that has a hidden meaning. Often it is a moral or political meaning. The artworks shown in Chapters 7 and 8 contain allegories. They all have a hidden meaning. Some are more political than others and some have a deeper moral message than others. By **intentionally** combining signs and symbols with art-making conventions, techniques and processes, artworks can have a profound impact on the viewer.

Each of the artists investigated through the case studies in Chapters 7 and 8 will be considered through both formal and cultural contexts. This is because the artists use the formal elements of art-making while exploring deeply embedded cultural nuances.

.....
intentionally to do something with purpose

7.6 Case study: Elisa Jane Carmichael



Figure 7.46 Elisa Jane Carmichael

Artist quote

Mother Earth is the dwelling place of Creator Spirit and the water that flows through the veins of Mother Earth is our very life blood. We do not own the land, we are the custodians of the land, sand and waters of Quandamooka Country.

– Aunty Joan Hendriks, Senior Quandamooka Elder

Elisa Jane Carmichael is a descendant of the Ngugi people from Quandamooka Country, Moreton Bay, Queensland. The three clan groups identified as the Quandamooka People of Moreton Bay are the Ngugi, Nunukul and Gorempul. Since time immemorial, the Quandamooka people have walked this land caring for country from the entrance to the Brisbane River along the coastline of the Redlands, encompassing the islands within this region. The Quandamooka people are today identified as the people of the sand, land and waters of the Moreton Bay region. Elisa Jane Carmichael is a sixth-generation descendant of Junobin, one of 12 Apical Quandamooka ancestors. Her great-great-grandmother (Ruby Enoch) was born at Pulan Pulan (Amity Point), and her great-grandmother (Elizabeth Delaney) at Myora Mission (2 Mile Dunwich). Her grandmother, a Senior Quandamooka Elder, Aunty Joan Hendriks, is regarded as one of Australia's most respected Elders who is passionate about her community, faith and education – for her, family is the most important part of her life. She holds a deep-rooted connection

to Quandamooka Country and often speaks of her genuine commitment and vision of 'educating to make a difference in the world around us today'.

Moorgumpin (Moreton Island) and Minjerribah (North Stradbroke Island), as shown in Figure 7.47 on the following page, are mostly national park land with smaller settlements. Most of the two sand islands, Minjerribah and Moorgumpin, have retained flora, fauna and native vegetation that embraces the white beaches and rocky shores. Pandanus, sprouting their strappy leaves, grip the shoreline with their long tubular roots. Tea-trees release their tannin into the freshwater Bummiera (Brown Lake) on North Stradbroke, creating a tea-coloured hue. Yungaire (swamp reeds) grow on the edge of freshwater creeks. Gums reach to the sky, while ferns form part of the undergrowth. The ocean that ripples the sand on each beach has done so through all generations, ebbing and flowing with the tide, not being tamed or owned. The Quandamooka people have maintained their presence, connection to Country, and work to regain recognition of traditional practices and culture.

Carmichael and her immediate family lived across the waters on the mainland at Cullen-Cullen (Wellington Point) and it is clearly identified that the Quandamooka people walked this particular area and cared for Country prior to European settlement in the Moreton Bay region. Her strong sense of identity stems from her traditional heritage and link through her matrilineal connections to Quandamooka Country. Over more recent times, Carmichael's parents have spent most of their time residing at Pulan Pulan and now live permanently at Mooloomba (Point Lookout); much of Carmichael's time throughout her life has been spent on Minjerribah. As a child, Carmichael would spend time at her great-grandmother's, exploring Minjerribah, swimming and playing at Bummiera and Capeembah (Myora Springs) where there is a midden.

The signs and symbols Carmichael uses are all embedded through the code of her heritage of the Ngugi people from Quandamooka Country. Aunt Joan Hendriks says that 'Elisa is very passionate about nurturing and preserving her strong connection to the sand and sea, Yoolooburrabee'. The signs and symbols Carmichael uses through her art-making are of the environment where she and her ancestors have lived for thousands of years. Many of the signs and symbols have been lost through the process of colonisation. Although she does not use traditional totems such as the carpet snake or dolphin (her totem), Carmichael is part of a younger generation creating new signs and symbols based on observations and connection to Country such as the ripples on sand left by receding waves.

By studying and analysing the structure of basketry and woven items at the Queensland Museum, Elisa Jane Carmichael and her mother, Sonja Carmichael, explored the specific skills and weaving associated with the traditional weaving practices of the Quandamooka women (see Figure 7.48). Sonja Carmichael has also participated in many weaving activities and workshops, regenerating Quandamooka weaving and sharing techniques with Elisa Jane, including looping, knotting, coiling and twining.

Sonja shares her art practice, weaving skills and knowledge of Country, and is passionate about the cultural, environmental and social benefits weaving in the community can generate. Sonja Carmichael says for her, 'it is all about



Figure 7.47 Quandamooka Country, Moreton Bay Islands

celebrating culture, bringing us all together, and sharing our story'. Elisa Jane Carmichael has employed the formal techniques of the traditional methods and translated them into her own forms, creating contemporary artwork and fashion: 'I am regenerating weaving practices, exploring new forms and reconnecting with our traditional techniques and practices, which rested as a result of colonisation.'

Traditional forms and weaving practices have been reinvented with Carmichael's own interpretations; for example, *Carrying Home (Saltwater)* (Figure 7.49). She uses materials that are specific to Quandamooka Country, yungaire (swamp reeds) and also incorporates introduced European materials such as discarded sea ropes washed onto the beach at Minjerribah.

My practice-led research investigates traditional weaving techniques as a mode of contemporary fashion whilst acknowledging the strength and structure of our techniques as the first forms of Australian adornments and textiles.

– ELISA JANE CARMICHAEL

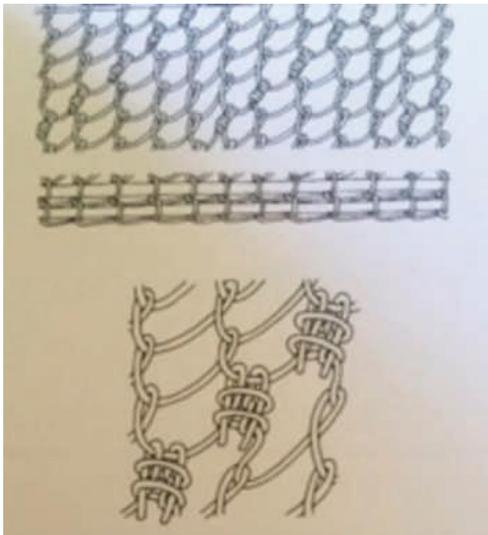


Figure 7.48 According to the artist's thesis, this work shows '(A) ... the oblique lines of knots and simple loop stitching. In the lower part, a single foundation element has been introduced changing the fabric into a cooling type of structure. (B) the complex knots (enlarged) used to join the non-continuous sewing strands.' (Adapted from A. West, 2006, *Aboriginal String Bags, Nets and Cordage*, Museum of Victoria.)

Sometimes Carmichael mixes traditional and non-traditional materials together to create contemporary versions of traditional forms to revive and regenerate her weaving practice.

As seen in *Carrying Home (Saltwater)*, Carmichael has juxtaposed the traditional weaving techniques of the dilly bag, which she is wearing, carrying a connection to her past, as a contemporary dress that uses the iconic symbol of the Australian Aboriginal flag. Carmichael is enveloped in her Indigenous past as she emerges from the saltwater of her island home as a modern Indigenous woman.

The signs and symbols throughout Carmichael's artworks could be perceived as simply being everyday objects such as seed pods, shells and leaves; or commonplace such as the beach, or among the trees; or familiar processes such as weaving. As Carmichael states: 'My work is inspired by the environments surrounding me, my place of belonging and the people who surround me, past, present and future.'

Yet they are embedded in her unconscious because they are also part of who she is, part of her identity. Her practice visually explores the beauty of nature and surrounding environment, drawing inspiration from her cultural identity and heritage. The artworks she creates are more than objects; they too become a symbol of something greater.

I communicate through painting the stories I am sharing through my work drawing inspiration from natural elements of Quandamooka Country from the land, the sea, the flora and fauna and our precious woven forms we have held when visiting museum collections. I place these elements into the environment I am working on and in and they take me back to Saltwater Country, Quandamooka Country ... My work always takes me back home to Saltwater Country no matter where I am located whilst creating the work.

The aesthetics Carmichael aims to achieve come from her observations of her environment combined with the stories she wants to share.

My works weave together the country I am from and the place that I am in ... one of the most significant sources of inspiration for me is the movement of Saltwater and the patterns Saltwater leaves behind as the tide goes in and the tide goes out.

– ELISA JANE CARMICHAEL

Figure 7.49 Elisa Jane Carmichael, *Carrying Home (Saltwater)*, 2017, digital photograph on paper. Photographer Freja Carmichael.

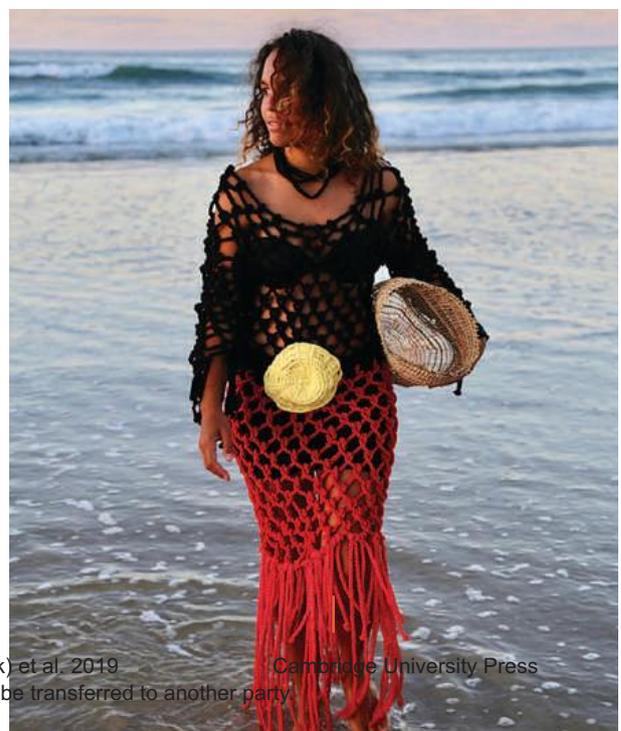




Figure 7.50 Elisa Jane Carmichael, *Adder Rock, Under the Paperbark, Banksia and Pandanus*, 2017, synthetic polymer paint on canvas (100 x 220 cm)

There are no straight lines in *Adder Rock, Under the Paperbark, Banksia and Pandanus* (Figure 7.50). Many of the lines, which move in front of and behind the tree trunks, mimic the movement of the waves, as if a wave has left a salt line on the sand.

INQUIRY LEARNING 7.9

Lines

- 1 Look at Elisa Jane Carmichael's *Adder Rock, Under the Paperbark, Banksia and Pandanus* (Figure 7.50) and describe the appearance of the lines as a reflection of the waves.
- 2 Analyse where the artist has placed the lines. How has she created layers? Why do you think she has placed the lines throughout the composition in this way? What other interpretations can you have for these lines?

INQUIRY LEARNING 7.10

Texture

Look at *Adder Rock, Under the Paperbark, Banksia and Pandanus* and describe the textures you see throughout the composition. Compare how Carmichael has employed varied textures to create distinct features of the environment.

Carmichael is Gilimbaa's Artist in Residence for 'Connecting Waves: A saltwater woman living in desert country'. The use of shells as a metaphor in

Home (Desert) are juxtaposed against the desert landscape (Figure 7.51). The presence of shells that appear to be fresh from the ocean and part of Carmichael's clothing are emphasised because they seem out of place. Wearing the shells also identifies Carmichael as a Saltwater woman. While on the residency, Carmichael has kept shells in her room and on her desk to help keep her connected to her home on Minjerribah as a Saltwater woman.

Traditional cultural processes can be shaped into new and unique artworks using specific signs and symbols to speak of the stories of contemporary Indigenous artists. Elisa Jane Carmichael uses personal signs and symbols from her home at Minjerribah to create contemporary artworks. She states, 'weaving today allows contemporary fibre artists to keep our cultural heritage alive, linking the past to the present and future, presenting our connection to country through contemporary practices'.

Figure 7.51 Elisa Jane Carmichael, *Home (Desert)*, 2017, digital photograph on paper (detail). Photographer Jasper Coleman.



REVERSE CHRONOLOGY

Reverse chronology research may lead to single or multiple pathways.



Figure 7.52 Elisa Jane Carmichael, *Adder Rock, Under the Paperbark, Banksia and Pandanus*, 2017, synthetic polymer paint on canvas (100 x 220 cm)



Figure 7.53 Megan Cope, *Fluid Terrain*, 2012, vinyl on glass, site-specific commission for 'My Country, I Still Call Australia Home: Contemporary Art from Black Australia'. Courtesy of the artist Megan Cope and THIS IS NO FANTASY Dianne Tanzer + Nicola Stein.



Figure 7.54 Judy Watson, *grandmother's song*, 2007

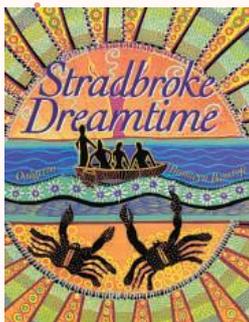


Figure 7.55 Oodgeroo Noonuccal, book cover for *Stradbroke Dreamtime*, 1994



Figure 7.56 Lorraine Connolly-Northey, Australia, b. 1962, *Narrbong (string bag)*, 2008, rusted mesh fencing wire (49 x 16 x 15 cm), Art Gallery of New South Wales. Purchased with funds provided by the Women's Art Group 2008. © Lorraine Connolly-Northey. Photo: AGNSW, Jenni Carter. 9.2008.



Chapter summary

- This chapter has provided some insight into semiotics in visual art by addressing the components of a sign, the signifier and the signified.
- Signs can be placed into three categories: iconic, symbolic and index signs.
- Paradigms are the way signs or conventions are applied while syntagms refer to the order of the signs.
- Codes are the systems used to present the signs, which depends on the art-making conventions the artist selects.
- By applying the elements and principles of design through the formal context, artists are able to arrange signs to form tropes which then provide greater meaning through their work. This chapter addressed two types of tropes: metaphors and metonymy. Metaphor and metonymy can provide hidden meanings in artworks in the form of allegory.
- Elisa Jane Carmichael explores how visual language, symbol systems and art conventions can express ideas and feelings in images, objects and experiences. Carmichael has demonstrated that visual language has the potential to transcend and communicate across cultures, time and geography.

Review questions

- 1 Analyse Elisa Jane Carmichael's artworks through the cultural context to interpret representations of time, place, purpose, ethnicity, gender and spiritual beliefs.
- 2 How has Carmichael communicated meaning through artwork so that it is a vehicle to invite change and provoke conversation?
- 3 Carmichael incorporates discarded human-made materials with natural materials in her woven works. Create an experimental folio using both discarded human-made materials and natural materials to make objects that communicate your own cultural experience.
- 4 Examine the work of Lorraine Connolly-Northey. Connolly-Northey has a deep respect for her ancestors and the traditional processes they used. She employs one material to create cultural icons such as Indigenous string bags (narrbong). Connolly-Northey substitutes organic matter with human-made found materials.
- 5 Create three-dimensional visual responses to communicate cultural ideas and formal theories through manipulation of visual language, materials, techniques, processes and technologies. Use a single material and explore three-dimensional formal properties such as colour, texture, form, surface, scale, mass, movement, volume, unity, symmetry and repetition.

Chapter 8

ART AS A CODED VISUAL LANGUAGE



Figure 8.1 Glen Skien, example of montage collision

Each of the artists examined in the case studies in this chapter will be viewed through both formal and cultural contexts. This is because they use the formal elements of art-making while exploring deeply embedded cultural nuances.

Context: Formal and cultural
Focus: Codes, symbols, signs, icons and art conventions

Case studies: Abdul Abdullah – Judy Watson – Glen Skien – Alfredo and Isabel Aquilizan

8.1 Case study: Abdul Abdullah



Figure 8.2 Abdul Abdullah

Artist quote

As an artist who is curious about the world I live in, I feel obligated to ask questions and to speak out and expose injustices wherever I see them.

– Abdul Abdullah

Multidisciplinary artist Abdul Abdullah is based in Sydney, having moved his practice from his home town, Perth, in Western Australia. His work mainly engages in the topics that affect marginalised racial and religious groups. A seventh generation Muslim Australian, Abdul Abdullah's life was changed post-9/11. Being Muslim suddenly became equated with being a terrorist and he found himself having to justify why he should be living in Australia. Peter McKay said, 'He, his family and others like him became subject to a new dimension of hate-filled aggression, violence and intimidation.'

Being a curious student Abdullah decided to study journalism at university. He says, 'I've been politically minded since I was a kid. It was just something that I was interested in. Before I studied art, I studied journalism, because I thought I could change the world. I was at all the anti-war protests when I was a teenager.'

Abdullah wanted to make a positive change in the world and thought journalism was the way to go about it, but one of his lecturers showed him how art could sustain his curiosity. The human condition was where his curiosity lay. He changed from studying journalism to studying visual art: 'Throughout it all my interest in people was unwavering. Everything else seemed trivial. This interest naturally drew me towards portraiture and figuration, and by second year I was researching the Old Masters and contemporary practitioners like Jenny Saville and Lucian Freud.'

The influence of Saville can be seen in Abdullah's painting style. Blocks of colour with variations in tone are used with little blending to create a three-dimensional effect, as seen in *Abdul-Hamid* by Abdullah (Figure 8.3) and *Rosetta II* by Saville (Figure 8.4).

multidisciplinary combining or involving several disciplines or specialisations

Figure 8.3 Abdul Abdullah, *Abdul-Hamid*, 2014, oil and resin on canvas (120 x 120 cm). © Abdul Abdullah/Copyright Agency 2018.

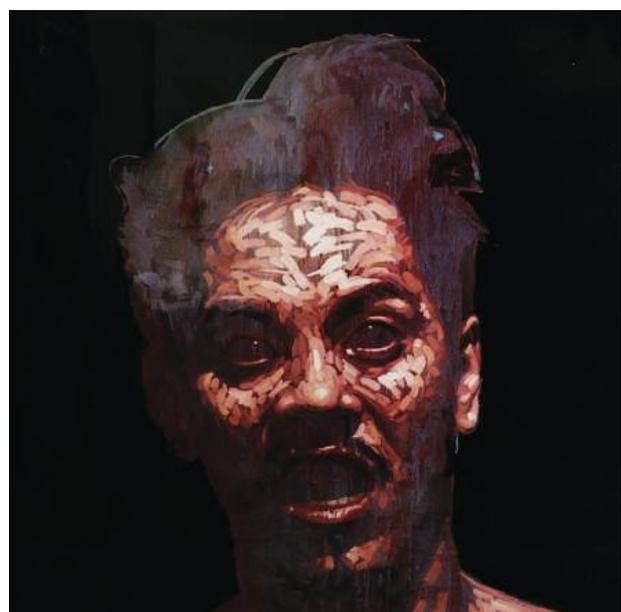




Figure 8.4 Jenny Saville, *Rosetta II*, 2005–06, oil on watercolour paper, mounted on board, 99 1/4 x 73 3/4 inches (252 x 187.5 cm, unframed). © Jenny Saville. Courtesy of the artist and Gagosian.

Jenny Saville was born in 1970 in Cambridge, England. She received her BA Honours Fine Art from Glasgow School of Art, Scotland. Recent solo museum exhibitions include Museo d'Arte Contemporanea, Rome (2005); Norton Museum of Art, Florida (2011, travelled to the Museum of Modern Art Oxford, England, through 2012); and 'Jenny Saville Drawing', Ashmolean Museum of Art and Archaeology, University of Oxford, United Kingdom (2015–16). Saville's works are featured in several public collections, including the Metropolitan Museum of Art, New York; The Broad, Los Angeles; Museum of Contemporary Art, San Diego; and Saatchi Collection, London. Saville's work was included in the 50th Biennale di Venezia in 2003.

Being a multidisciplinary artist, Abdullah switches between painting, photography, video, performance and installation with little concern for boundaries.

I find the immediacy and the 'assumption of truth' that comes with photography a help when getting a point across. Painting is still my first

love. I will work on individual paintings or small suites of them, but when I want to get into the specific nuts and bolts of something I use photography. Painting for me still represents broader less specific ideas.

– ABDUL ABDULLAH

Abdullah decided to create works that addressed prejudice in Australian society by combining signs and symbols that were opposites, emphasising the oppositional power that can emerge from symbols.

I want my work to be challenging, unnerving, but also generous and rewarding. I see a lot of work that is 'safe'; work that doesn't question things in a meaningful way. As an artist who is curious about the world I live in, I feel obligated to ask questions and to speak out and expose injustices wherever I see them.

– ABDUL ABDULLAH

In 2015 Abdullah created a body of work, *Coming to Terms*, a series of photographs portraying brides and grooms in full wedding attire – see Figures 8.5 (below) and 8.7 (on the following page).

Abdullah added some elements to create a beautiful tension. Some are obvious, such as the addition of the balaclava the groom is wearing. The balaclava has become a symbol that is associated with a person who does not want to be identified

Figure 8.5 Abdul Abdullah, *Groom I (Zofloya)*, 2015, C type photograph (100 x 100 cm). © Abdul Abdullah/Copyright Agency 2018.



due to a negative action they wish to commit, such as a crime or an act of terror. There is a tension created between what is usually an enjoyable, joyous celebration of the union of two people and something threatening and sinister.

Purposeful use of lighting is placed onto the figure, seen in *Groom I (Zofloya)*. The light is directed onto the groom from above. This form of lighting is called the **chiaroscuro** lighting technique. It is a formal technique employed by painters and photographers to create a strong contrast, as can be seen in Rembrandt's *The Man with the Golden Helmet* (Figure 8.6). Employed here by Abdullah, the technique emphasises the groom's white clothes and brings him forward out of the darkness of the background.

chiaroscuro a technique developed by Renaissance painters in which there is extreme contrast between light and dark

INQUIRY LEARNING 8.1

The chiaroscuro lighting technique can be used to help emphasise the subject matter.

- 1 Arrange some significant objects into a composition, then, using a light source such as a torch or desk lamp, shine the light onto the object/s you wish to highlight. If you have access to dark paper or material, use it as a backdrop so that the background is hidden.
- 2 Capture the composition by either photographing it, which could be done with a phone or tablet, or spend some time drawing it.

Figure 8.6 Rembrandt Harmensz van Rijn, *The Man with the Golden Helmet*, date unknown



Figure 8.7 Abdul Abdullah, *Bride I (Victoria)*, 2015, C type photograph (100 x 100 cm). © Abdul Abdullah/Copyright Agency 2018.

The groom is also looking down, contemplative and gentle, contrasting the menace of the balaclava. The photograph is emphasised even more with the title *Zofloya*. The name 'Zofloya' is from the title of a 19th century Gothic novel by Charlotte Dacre, *Zofloya; or, The Moor*. McKay says, 'This intricate tale is conceivably representative of the xenophobia of its era, and in this new context, suggests a sustained mistrust of and bigotry towards Muslims'.

The following text describes the novel *Zofloya; or, The Moor* by Charlotte Dacre.

The tale is brimming with acts of scheming, neglect, adultery and abandonment, which cumulatively poison the characters and their relationships. As the story goes, Victoria confides her sense of guilt in Zofloya after her deceptions end in the misery and suicide of other characters. At this moment, Zofloya is inspired to reveal his true identity to Victoria: he is Satan, her corrupter and destroyer.

The title, combined with the signs Abdullah has employed through the composition, changes the context from a happy wedding to something more sinister.

Bride I (Victoria) refers to the character Victoria from *Zofloya; or, The Moor*, a person who is deceitful and untrustworthy. The collision of opposite symbols emphasises the inconsistent attitudes towards Muslims in mainstream Australian culture. *Bride I (Victoria)* appears from the darkness of the background

and stares directly at the camera. The gaze creates a tension; combined with understanding the title and asking ‘Who is Victoria?’, the viewer begins to realise this bride is hiding something and cannot be trusted. The balaclava emphasises the point.

In *The Wedding (Conspiracy to Commit)* (Figure 8.8), Abdullah does not use the chiaroscuro lighting technique, but instead he captures the full figures of the couple and the background. This appears as a typical staged wedding photograph taken by a professional photographer. **Analogous colours** complete the serene calm scene filled with a beautiful backdrop of flowing curtains and green and white flowers. The couple sit close together in full Malaysian wedding attire, the bride with her knees pointed towards her groom. Yet their posture appears uncomfortable, pensive. Abdullah uses the play on words with the title *Conspiracy to Commit*. The viewer assumes the title means to commit to each other; however, the word ‘commit’ has other connotations particularly when the word ‘conspiracy’ appears before it. McKay states: ‘Abdullah reflects the inflammatory projections of a select political discourse and the slurry of media depictions, demonstrating something of the corruption of character through language in this take on “commitment”.’

.....
analogous colours groups of three colours on the colour wheel that share a common colour; for example, red, orange and yellow

You See Monsters (Figure 8.9), from the series *Siege*, takes the collision of opposites even further with the inclusion of an ape mask from the film franchise *Planet of the Apes* (1968) and *Conquest*

Figure 8.8 Abdul Abdullah, *The Wedding (Conspiracy to Commit)*, 2015, C type photograph (100 x 200 cm). © Abdul Abdullah/Copyright Agency 2018.



Figure 8.9 Abdul Abdullah, *You See Monsters*, 2014, C type photograph (200 x 100 cm). © Abdul Abdullah/Copyright Agency 2018.

of the *Planet of the Apes* (1972) against traditional Muslim prayer robes. The apes in *Planet of the Apes* are a threat to the existence of humankind. The chiaroscuro lighting technique with the drifting smoke creates a haunting, menacing atmosphere where the threatening figure emerges from the darkness. Juxtaposing the ominous symbol of the mask with the contemplative symbol of the clothes amplifies the questionable attitudes mainstream Australia has about minority ethnic groups.

Abdullah believes historical and contemporary depictions of ‘the other’ as the savage, unreasoning alien, have been used to justify war, oppression, exploitation as well as inequitable domestic social policies.

– ABDUL ABDULLAH WEBSITE

Art has the power to communicate across cultural and language barriers. At times, art employs shock value to bring into focus an issue that needs to be addressed. Abdul Abdullah believes his position in Australia as an ‘outsider amongst outsiders’ can serve to create a voice through his work for those who feel alienated in Australian society. Fear of the ‘other’ is a deterrent to understanding. Abdullah aims to create an opportunity to promote cross-cultural dialogue for a more understanding and compassionate Australia.

REVERSE CHRONOLOGY

Reverse chronology research may lead to single or multiple pathways.



Figure 8.10 Abdul Abdullah, *Abdul-Hamid*, 2014, oil and resin on canvas (120 x 120 cm). © Abdul Abdullah/Copyright Agency 2018.



Figure 8.11 Jenny Saville, *Rosetta II*, 2005–06, oil on watercolour paper, mounted on board, 99 1/4 x 73 3/4 inches (252 x 187.5 cm, unframed). © Jenny Saville. Courtesy of the artist and Gagosian.



Figure 8.12 Lucian Freud, *A Young Painter*, 1957–58, oil on canvas (40.8 x 39.4 cm), Saatchi Gallery, London

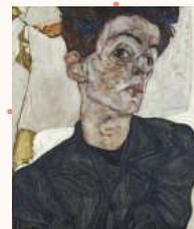


Figure 8.13 Egon Schiele, *Self-Portrait with Chinese Lantern Plant*, 1912, oil and gouache on wood (32.2 x 39.8 cm), Leopold Museum, Vienna



Figure 8.14 Eugène Delacroix, *Self-portrait*, 1837, Louvre Museum, Paris



Figure 8.15 Gustav Klimt, *Portrait of Adele Bloch-Bauer*, 1907, oil and gold on canvas (1.38 x 1.38 m), Belvedere Museum, Vienna



Figure 8.16 Rembrandt van Rijn, *Self Portrait with Beret and Two Gold Chains*, c. 1642

8.2 Case study: Judy Watson



Figure 8.17 Judy Watson

Artist quote

My work is an affirmation of my identity, ancestral links and connection to Country. Being with family and talking to my Grandmother has been a primary inspiration. I absorbed her memories, gained an insight into her life and the way she saw the land, was shown bush foods and sites. This is my major research as an Indigenous visual artist. The strength of these experiences sustains me and is the touchstone for my work.

– Judy Watson

Judy Watson conveys a strong personal awareness of history, heritage and sense of place through her work. Watson's mother, Joyce Watson (née Isaacson), is a Waanyi woman whose Country is north-west Queensland (Figure 8.18 on the following page); Watson's father, Don Watson, is of Scottish and English descent. Joyce Isaacson's mother, Grace, was born at Riversleigh Station, Lawn Hill, north-west Queensland. Watson's self-description notes: 'I am Indigenous and non-Indigenous: I fit somewhere in between. I embody the notion of two cultural frameworks occupying the same cultural space.' Born in 1959 at Mundubbera, west of Maryborough in Queensland, Watson and her family moved to Brisbane in 1962.

Judy Watson has wonderful childhood memories of time spent on holidays driving to Mt Isa to visit her mother's family. She recalls, 'We went camping and fishing on the Gregory River (up near our country) and on the Georgina River' and 'I remember the beautiful blue, green colours of the Gregory River and the rich vegetation on the banks'. The family would also travel north of Brisbane and visit her father's family at Burrum Heads, on Badtjala Country, where her grandparents had their beach house.

Camping and fishing on the Gregory and Georgina Rivers, walking along the beach and playing with her

extended family in the slippery mudflats at Burrum Heads were the sources of her affinity with water. Watson has always been attracted to bodies of water, immersing herself in them, finding energy and creativity there: 'Water has been a constant theme, almost a conduit for much of my work.'

She was fascinated by the treasures the tidal flow revealed along the river banks and on the beach. The mudflats harboured all sorts of debris such as bones and boat fragments. She later discovered at Burrum Heads that many of the rocks were Indigenous stone tools: 'I became aware of the strong Indigenous prehistory lying beneath my feet. Now I identify the **shell middens** exposed by wind and wave action along the shore, and scar trees in local housing estates.' The shells found at the water's edge included whelk and bailer shells which, along with many other Indigenous objects, have become important symbols in her artworks (see Figures 8.19 and 8.20 on page 157). The ethereal shapes and forms present in Watson's artworks are reminiscent of the shifting tides, muddy pools and weathered earth she began traversing as a child.

shell middens archaeological deposits of crushed shells forming mounds as remains



Figure 8.18 Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) map of Indigenous Australia. This map attempts to represent the language, social or nation groups of Indigenous Australia. It shows only the general locations of larger groupings of people which may include clans, dialects or individual languages in a group. It used published resources from 1988–1994 and is not intended to be exact, nor the boundaries fixed. It is not suitable for native title or other land claims. David R. Horton (creator), © AIATSIS, 1996. No reproduction without permission. To purchase a print version visit: www.aiatsis.ashop.com.au/.

In 1990, Watson visited Lawn Hill Gorge and Riversleigh Station. While she had been to Lawn Hill before, this was the first trip she had undertaken with awareness of her connection. As she has said, ‘That was a very important and defining moment for me because no matter what I do now it is an underlying resource, like a spring that bubbles up out of the ground and comes through my work’.

Watson’s rigorous studies in Queensland, Victoria and Tasmania provided her with knowledge and skills in historical and contemporary Western

art practices. By melding her art training with exploration of her matrilineal heritage and interests in environmental concerns, Watson says she has been ‘learning from the ground up’, creating beautifully potent and politically powerful works.

Watson has been the recipient of many art awards and residencies, including representing Australia at the Venice Biennale in 1997. In 1995, she won the prestigious Moët & Chandon Fellowship and was part of the *Antipodean Currents* exhibition shown at the Guggenheim Museum in New York.

While living in France, for the Moët & Chandon Fellowship, Watson had a significant dream about the bailer and conch shells.

As Watson recalls:

I dreamt that I saw a waterspout (where the water is swept up in the air) from the beach. This one was like a clear glass rectangle. All of a sudden it turned, tearing up the beach towards us. We scattered as it tore right through the brick walls of the house I was living in. In its wake, it left two large white shells, a bailer and a conch, in a deep trench in the sand. It felt like these shells had been sucked up from the bottom of the ocean. They are symbolic, images of resistance and survival.

– JUDY WATSON

The dream was a source of inspiration. Within *waterspout* (Figure 8.21), the shapes of whelk (cousin to the conch shell) and bailer shells are central and steadfast among the swirling torrent of the violent waterspout.

Deeply personal metaphors appear throughout Watson's work. They echo the joys and traumas of her ancestors and powerfully resonate with other Indigenous peoples. Thus, her personal metaphors are also metonymy. The conch and whelk shells are a metaphor for the male, traditionally used by men as a warning, a signal for survival and to gather together. Men would blow into a conch or whelk shell and the sound could be heard over great distances.

The bailer shell is a metaphor for the female and appears in many of Watson's works, such as *a history of violence* (Figure 8.22 on the following page). The bottom corners depict the mirrored silhouette forms of bailer shells. Through the centre is a figure with no arms and no legs below the knee. Only half of the head appears present. There are also six curved thick lines above the figure, three on either side. They are above the bailer shells, placed towards the upper corners of the work, and can be read as representing rib bones or boomerangs. *a history of violence* is a symmetrically balanced work. The central figure is a focal point with the corner imagery framing the figure. Within the figure are smaller swirling marks that are repeated. The repetition of the marks creates a textured pattern.



Figure 8.19 Whelk shell



Figure 8.20 Bailer shell

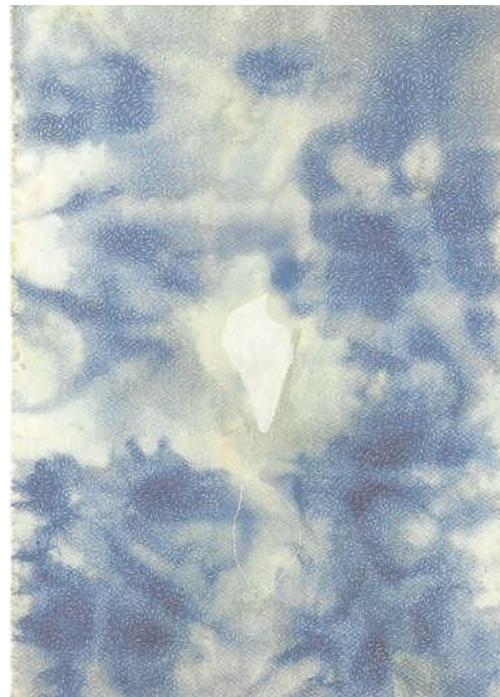


Figure 8.21 Judy Watson, *waterspout*, 1996, powder pigment and pastel on canvas (180 x 112 cm). © Judy Watson/Copyright Agency 2018.

The texture does not cover the whole figure but it does give the figure its shape. The texture pushes to the edge of the figure and does not go beyond the figure's outline. The texture breaks up as it moves into the hips and thighs where a fine line provides the outline of the legs. There is a gap, a **negative space**, in the texture in the region of the left chest of the figure. *a history of violence* is **monochromatic** red with lighter red stains and white markings. The very background of the painting is one tone of red with lighter red stains layered over the top. The stains are the same tone as the texture in the figure. The lighter tones come forward out of the darker red background. The white forms of the shells and curved lines appear to sit on top of all the other images. The figure rests within the space of the background.

.....

negative space the space that surrounds an object in an image

monochromatic containing or using only one colour

.....

The bailer shells signify the feminine. This figure is of a young woman. The bailer shells that Watson finds along the beach have a central spiral, like a spring. The spiral is the starting point for the growth of the shell; it is the core from which life exudes. The swirling lines within the central figure in *a history of violence* are the central spiral of the bailer shell. They are the life force of the shell and here they are a metaphor for the life force of the figure. The negative space in the chest has no spirals and, hence, no life force. The negative space is relatively wide in proportion to the rest of the figure. The ribs above the figure symbolise strength: 'Bones symbolise the hidden strength in our bodies, but also what lies beneath, the fundamentals of any argument or idea.'

The title gives some insight into this work. *a history of violence* is based on a true story. During the later 19th and into the 20th century, as white colonisers moved further north, their migration had a dramatic impact on Australia's Indigenous peoples who were violently dispossessed from the land they had occupied for millennia. The figure in *a history of violence* is Watson's great-great-grandmother, Rosie. Her story was retold by Rosie's

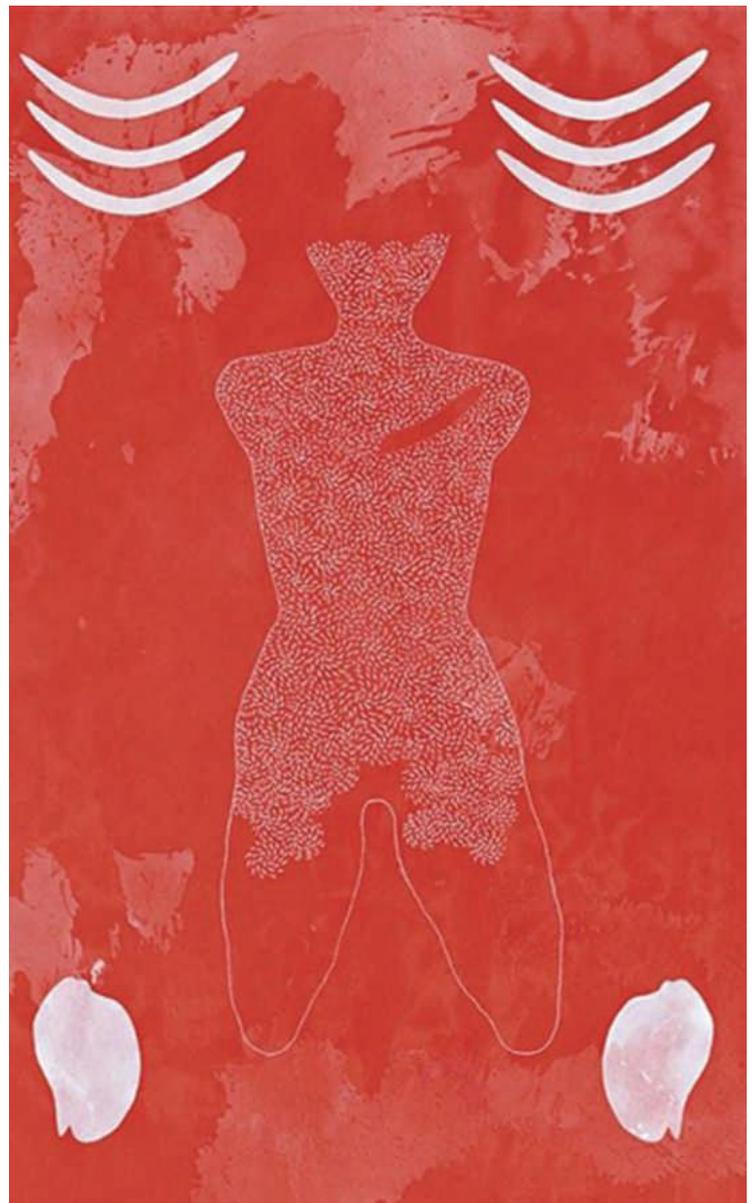


Figure 8.22 Judy Watson, *a history of violence*, 2010, synthetic polymer paint, pastel and chinagraph pencil on canvas (29 x 195 cm). © Judy Watson/ Copyright Agency 2018.

granddaughter Ruby Saltmere, and documented by Tony Roberts in *Frontier Justice: A history of the gulf country to 1900*:

Rosie only narrowly survived an early morning massacre by the Native Police on Lawn Hill station.

'They were tired – they'd been on the run for weeks. [The police] caught up with them one morning when they

were asleep. And she reckoned all she could hear were shots, and people screaming and moaning.'

Thirteen or fourteen at the time, Rosie and a girlfriend rolled over under a windbreak of bushes from where they saw what followed.

'They wouldn't shoot the pregnant women – they bayoneted them, and saved the bullets. The dogs and pregnant women and kids – they just whacked into them with the bayonet. So, she had to live with that.'

Rosie was cut on a shoulder when the police prodded the windbreak.

The negative space in the chest of the figure in *a history of violence* is the cut and scar from the bayonet attack on Rosie. Watson says: 'The scar

is symbolic of intergenerational trauma. Rosie carried it externally the whole of her life but the following generations carry it internally.' *a history of violence* begins as a personal story about Watson's great-great-grandmother, but the story becomes something much greater than her own family.

Consequently, Watson has collaborated with a number of others to produce an interactive web-based work, *the names of places* (Figures 8.23, below, and 8.24 on the following page), which maps the sites throughout Australia where Indigenous people were massacred. *the names of places* provides details of handwritten documents from the 19th and 20th centuries outlining some of the circumstances in which massacres occurred and how many people were killed. *the names of places* is an ongoing project as it invites the viewer to contribute any information they have towards increasing the knowledge of Indigenous massacres in Australia. It is a story of Australia's hidden history and it asks the viewer for a response.

Figure 8.23 Judy Watson, Greg Hooper and Jarrard Lee, *the names of places*, 2017, interactive website. © Judy Watson, Greg Hooper and Jarrard Lee/ Copyright Agency 2018.

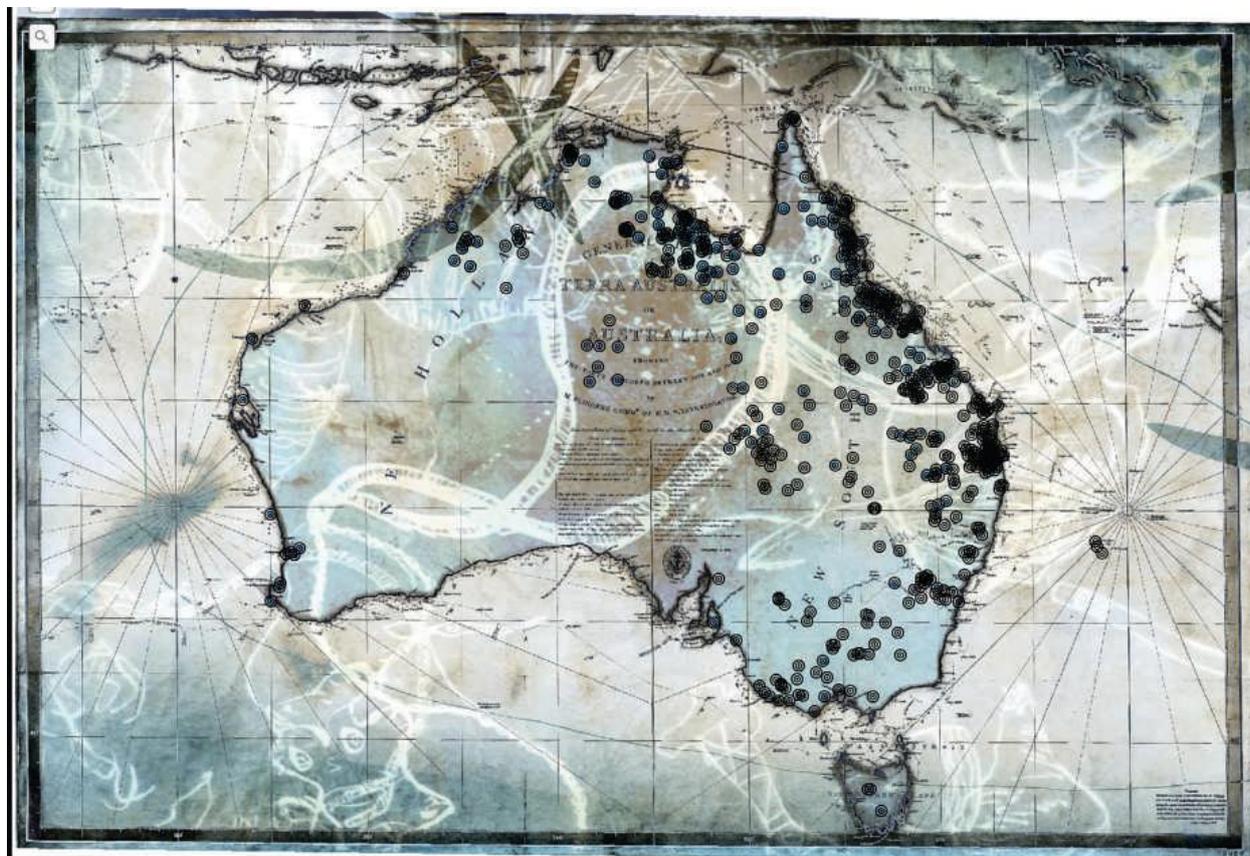




Figure 8.24 Judy Watson, Greg Hooper and Jarrard Lee, *the names of places* (detail), 2017, interactive website. © Judy Watson, Greg Hooper and Jarrard Lee/Copyright Agency 2018.

INQUIRY LEARNING 8.2

Think of your own history, including previous generations, if possible. There is likely to be both joy and pain in recollecting past circumstances. What objects, images, figures and elements from your life can you use as metaphors for your own history? Some of the imagery may come from previous generations, some may be objects that you interact with every day.

- 1 Using a making process such as drawing, photography, painting or printmaking, arrange the objects so they interact with each other. Perhaps some of the objects or images can be imbedded within other objects as Watson has done in *a history of violence* with the figure and the central spiral of the bailer shell.
- 2 Experiment by taking one element of an object or image and repeat it so that you create a pattern or texture.
- 3 How does your own story speak to a larger audience?

Rosie survived her horrendous ordeal, yet the intimidation continued for many generations. Rosie's daughter Mabel Daly, with the threat of her children being taken from her, fled Riversleigh Station and went to another station many kilometres away. Indigenous children taken from their families have been called the Stolen Generation. At the time of Mabel's escape, police would look for and remove from Indigenous families any children who had lighter skin. Judy Watson's grandmother, Grace, recalls the story:

My mother cleared out in the middle of the night and we walked a long way from Riversleigh Station to Thornton ... I remember Mum and I and Paddy went fishing just down from the station and she caught this great big barramundi. It was huge! She threw it over her shoulder to carry it home ... She gave us the flesh off the backbone, she gave us the best of what she had.

This story was a catalyst for a series of works that depict a spine – see *spine* (Figure 8.25). The spine symbolises many strengths. From the story of Mabel and Grace, the spine represents the sacrifice of a mother for her children that she will give her best for their nourishment. ‘Having a backbone’ is a colloquial term for someone who shows resilience and fortitude. As quoted in *Judy Watson: Blood Language*, ‘... the spine has become, for Watson, a symbol of the strength and resilience of Indigenous women. As she told Hetti Perkins in 2003, “So that spine, that backbone, just goes through all of them and through us.”’ Bones are the final part of the body to decompose, hence the spine is a symbol of endurance and a lasting legacy.

Judy Watson is influenced by many sources, including history, family, other artists and the environment. She is also influenced by authors. While she was completing a Diploma of Creative Arts, Watson studied literature at Darling Downs Institute of Advanced Education from 1977–79. Watson’s reading of literature would penetrate deep into her subconscious, bubbling to the surface and

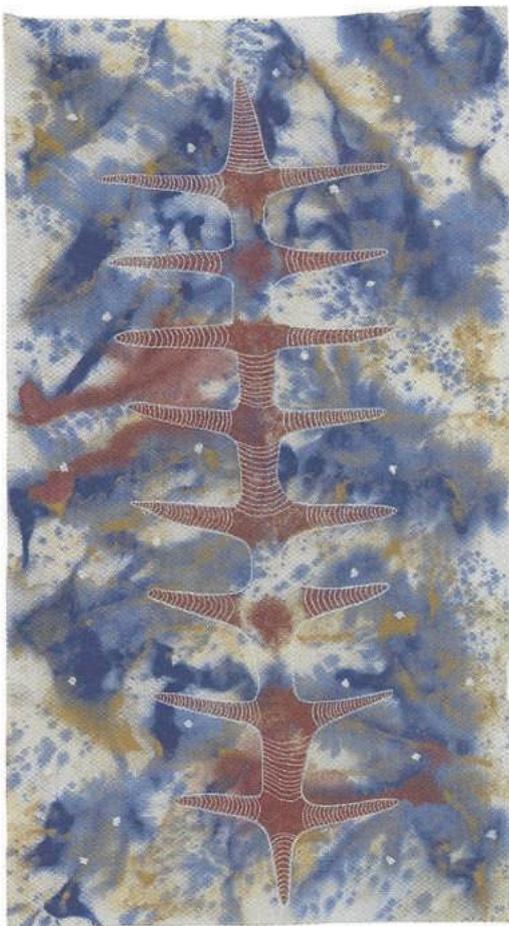


Figure 8.25 Judy Watson, *spine*, 1997, pigment, pastel and acrylic on canvas (211 x 113 cm). © Judy Watson/Copyright Agency 2018.

timeless
ly this
(merely and whose
not
numerable leaves are
fall
i
ng)he

Figure 8.26 E.E. Cummings’ poem *timeless*

influencing the poetic and political nature of her works. The shapes of words have often translated into visual forms. Author and activist for Indigenous rights Judith Wright was a major influence on Watson. Judith Wright’s poetry resonated with Watson. She was also attracted to the poetic aesthetics of E.E. Cummings, and his innovative use of grammar and punctuation and creative arrangement of words and letters. Cummings wrote all of his poems in lower case and, consequently, all of the titles of Watson’s artworks are written in lower case.

Watson’s combination of visual with written aesthetics are in themselves poetic. Flowing stains of colour create an undercurrent through which many shapes and textures drift in and out. *Blood Language* describes her language: ‘Her words resonate in the mind while her imagery imprints itself on the psyche.’ As she intuitively works on her loose, unframed canvases, liquid pigments pool in watery puddles. Throughout the layering process of fluids with imagery, the works develop into rich deposits of memory and experience. ‘In “water”, both sides of Watson’s heritage are alluded to – the *listening springs* Lawn Hill [Figure 8.27 on the following page], and the *low tide walk* of Burrum Heads [Figure 8.28 on the following page].’

Suggestive of an aerial perspective, *listening springs* portrays the swirling, pulsing springs of water that nurture the harsh dry land: ‘On the bottom right, there is a shape of a coolamon or *piti*. It is a large, carved wooden dish, used to cradle babies, to winnow grass seeds ready for pounding, to carry food or water, or collect bush tucker.’ The spring and the coolamon nourish and care for the land and its people. *listening springs*, at first, appears harsh, however the symbolism is feminine. Female stories are a recurring theme throughout Watson’s work: ‘The curve of the line of bubbles is indicative of a rocking, sheltering, female embrace.’

low tide walk speaks of the moments and memories of exploring the coastline at Burrum Heads. It is a point-of-view perspective, as if walking

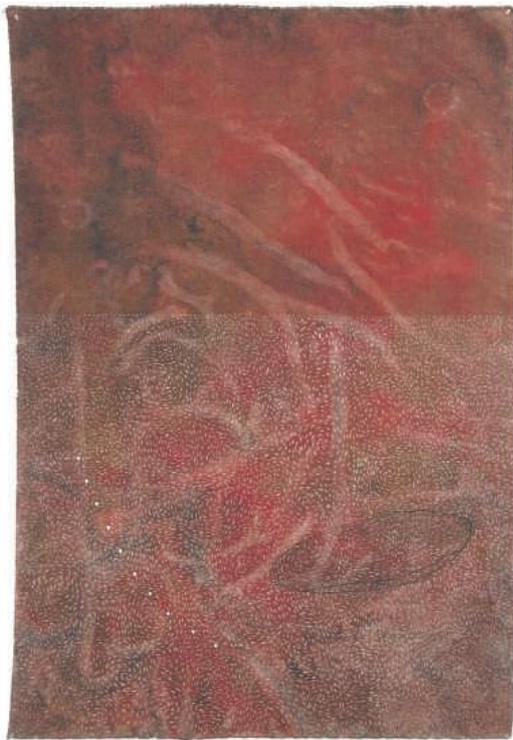


Figure 8.27 Judy Watson, *listening springs*, 1991, pastel and charcoal on canvas (190 x 130 cm). © Judy Watson/Copyright Agency 2018.

Figure 8.28 Judy Watson, *low tide walk*, 1991, pigment, pastel and charcoal on canvas (191 x 130 cm), QUT Art Museum. © Judy Watson/Copyright Agency 2018.



on the mudflats and watching where to place the next step. Cautious not to stand on a sharp shell or rock, the explorer can see crab tracks traversing the muddy pools where sting rays would nestle on the change of tide. *low tide walk* offers an intimate encounter with Watson's childhood world where she began her inquisitive journey and continues to share her personal stories that speak into the flux of Australian society today.

Watson's work expresses the deeply personal connections she has with family history, place, the environment and women's stories. She invites the viewer to connect with her work and consider their own personal and family identity and their place in the timeline of history. From this process, the viewer is challenged to consider their awareness of self, to contemplate their place in the world and what significance current events hold for them.

INQUIRY LEARNING 8.3

Where have you played or explored when on holidays or visiting somewhere away from home? When you next go exploring, look at the ground in front of you. It is this microcosm in front of you that makes up the whole landscape. Examine the ground and capture an image of it. Consider the following questions.

- 1 What lives in this landscape? Perhaps there is a never-before-discovered species in your area of exploration. *National Geographic* has stated that '[w]hen we think about discovering new species, we tend to envision tropical rainforests, remote deserts or lofty mountain peaks. But researchers ... are taking a closer look at the landscapes right under our noses'.
- 2 What artefacts could be discovered where you are exploring?
- 3 Who has lived there before?

INQUIRY LEARNING 8.4

Making: Create your own point-of-view composition of the terrain on which you stand. Emphasise some of the things that cannot be easily seen. The unseen can also be those that have been there in the past and are no longer present.

REVERSE CHRONOLOGY

Reverse chronology research may lead to single or multiple pathways.



Figure 8.29 Judy Watson, *a history of violence*, 2010, synthetic polymer paint, pastel and chinagraph pencil on canvas (29 x 195 cm). © Judy Watson/Copyright Agency 2018.

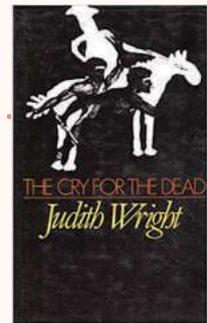


Figure 8.30 Judith Wright, book cover for *The Cry for the Dead*, 1982 (first edition)



Figure 8.31 Emily Kame Ngwarreye, *Big Yam Dreaming*, 1995, synthetic polymer paint on canvas (291.1 x 801.9 cm). © Emily Kame Ngwarreye, Licensed Viscopy 08.



Figure 8.32 Warmun (Turkey Creek)/ East Kimberley/Western Australia/ Australia, Rover Thomas, Australia, b. 1926, d. 1998, *Two Men Dreaming*, circa 1985, natural pigments on canvas board (91 x 61 cm), Art Gallery of New South Wales. Purchased 2000. © Estate of Rover Thomas, courtesy Warmun Art Centre. Licensed by Copyright Agency. Photo: AGNSW, Christopher Snee. 37.2000.

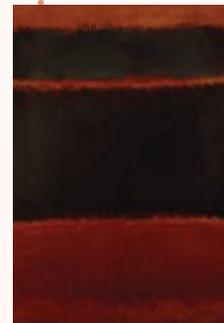


Figure 8.33 Mark Rothko, *Black in Deep Red*, 1957, oil on canvas (300 x 442.5 cm), Guggenheim Bilbao Museoa. © 2012 Kate Rothko Prizel and Christopher Rothko/ Artists Rights Society (ARS), New York/ Copyright Agency.



Figure 8.34 Louise Bourgeois, *Sainte Sébastienne*, version 1 of 2, state VI of XII, 1990, drypoint, plate: 16 7/8 x 9 15/16 inches (42.8 x 25.2 cm), sheet: 25 7/8 x 19 11/16 inches (65 x 50 cm). Publisher: unpublished. Printer: Gravure, New York. Edition: 4 known impressions of version 1, state VI. Impression: not numbered. The Museum of Modern Art, New York, gift of the artist. © Digital image, The Museum of Modern Art, New York/ Scala, Florence/Copyright Agency.



Figure 8.35 Milton Avery, *The Mandolin Player*, 1946, oil on canvas laid down on board (91.4 x 71.1 cm), during the American Art Impressionist & Modern art travelling show by Christie's auction house, Denver, 21 April 2014. Photo: Helen H. Richardson/The Denver Post.

8.3 Case study: Glen Skien



Figure 8.36 Glen Skien

Artist quote

My process relates to breaking things down into their most essential elements that often questions the relationship between the present and the past.

– Glen Skien

Glen Skien produces artworks that come from a poetic inquiry into Australia's post-colonial past. Unsure of where the process will take him, Skien intuitively allows found objects, images and textures to influence his creative approach. They come from a variety of sources such as second-hand stores and markets. The objects and images he chooses have a certain aesthetic appeal that often relates to Skien's interest in how things from the past inform our experience of the present.

Skien grew up in Mackay in Central Queensland. He trained as a printmaker in Townsville, and moved to Brisbane in 2007 to commence a Masters of Visual Art and then a Doctorate of Visual Art at Griffith University, Queensland College of Art. Skien is a great example for those who have some idea of the direction they want to proceed with their art-making and then allow the process to inform their aesthetic choices. He has developed a personal aesthetic that **traverses** all the processes he employs. This personal aesthetic comes from knowing the 'feel' and intuitive 'sense' of the objects and images he encounters.

.....
traverse travel across or through
.....

The objects, images and textures are almost limitless; however, there are repeated representations of certain images that Skien employs. Some have specific meanings while most are more arbitrary. The repeated motif of the gentleman's black umbrella, for example, is a symbol of place (see Figure 8.37). Skien did not own an umbrella until he lived in Brisbane. However, the black umbrella has a more symbolic meaning, particularly a European connotation. It is an introduced item into Australia that can be interpreted as a metaphor for colonisation and for middle-class, middle-aged males. Skien will also arrange the images and objects with each other to create other meanings that are not necessarily clear to him, but, once again, have the right aesthetic feel.

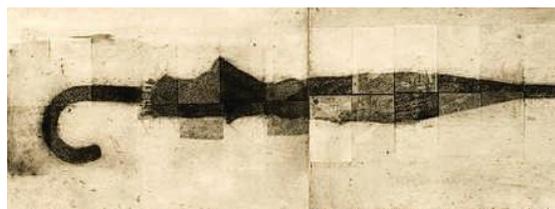


Figure 8.37 Glen Skien, *Umbrella*, 2008, etching (detail)

INQUIRY LEARNING 8.5

Skien's *Umbrella* series was prominent in his studio for quite some time. Separately, he started a series of printed images of black birds. Over time he began to arrange the two motifs, juxtaposing them in different orientations. Other than the images being in his studio, there was no clear reason to place them together. However, when he did place them together they worked aesthetically, as can be seen in Figure 8.38. Skien calls this 'montage-collision'.

ARTIST'S STATEMENT

This work represents my interest in 'montage-collision' whereby images that were created within different contexts are juxtaposed beside one another to reinforce the underlying ambiguity and poetic sensibility I wanted my work to evoke In this case the bird series were created independently of the umbrella pieces ... yet within the studio environment where works are often sitting beside others from different times, suddenly a new visual response is evoked through a notion of montage-collision.

– GLEN SKIEN

Montage-collision provides Skien with an unlimited number of possibilities for compositions.

Figure 8.38 Glen Skien, *Umbrella*, 2008 – an example of montage-collision



Montage-collision

- 1 Find two familiar objects, images, shapes or symbols that are close to you. Use imagery that you may take for granted.
- 2 Create a silhouette of the object, image, shape or symbol. You could do this by photographing it and printing it, or drawing it and then photocopying the drawing. Create multiples of the imagery for each object, image, shape or symbol.
- 3 Using Skien's montage-collision, arrange the images with each other until they create an aesthetic that has the right feel.

Skien's *Archive of the Unfamiliar* (Figure 8.41 on the following page) is an immersive body of work in which the artist has arranged a large number of postcards with an array of imagery. As Skien states:

ARTIST'S STATEMENT

Archive of the Unfamiliar, 2015, essentially is an installation work that uses the postcard as a metaphoric reference to the liminal space relating to Australia's post-colonial past. Through a combination of image and text the work poetically comments on the ambiguous relationship I believe continues to exist in relationship to Australia's colonial history.

– GLEN SKIEN

liminal between or belonging to two different places, states; for example, the state between waking and sleeping

Postcards are still used today. You can visit most places in the world and find postcards. If you spend the time, you can hand write a message onto the back of a postcard and mail it to whoever you want. You need to pay for postage and a stamp, which is usually placed into the corner on the reverse side of the image on the postcard.

Archive of the Unfamiliar is full of imagery and symbolism. Some images occupy one postcard, whereas other images traverse multiple postcards. Initially, the viewer could read the work as a random

assortment of images on small rectangles. However, the images and postcards have been purposely placed so that there is an overall design to the work and, on closer investigation, smaller compositions within it. Skien provides ample opportunity for the viewer to bring their own interpretation into his work. He states:

ARTIST'S STATEMENT

Archive of the Unfamiliar is not autobiographical, however it does start with an individual response that often has the capacity to be duplicated in society. My process relates to breaking things down into their most essential elements that often questions the relationship between the present and the past. I like the notion of creating a sense of the presence from materials from the past. Historicity is an

interesting concept that relates to the significance of the past in defining our present.

In an age where electronic communication allows immediate contact with another person, it is difficult to imagine the amount of constant, slow communication through handwritten letters and postcards. Postcards were the Facebook and Instagram of the past. Postcards were often sent as a greeting from somewhere special, to provide the recipient a glimpse of the place that was being visited by the sender. In the 21st century, with our easy access to cameras and the internet, we have personal electronic 'postcards'. We can instantly send a message and image from literally anywhere in the world.



Figure 8.39 British postcard, 19th century, *Birmingham Old Square*



Figure 8.40 Tourists looking through postcards

Figure 8.41 Glen Skien, *Archive of the Unfamiliar*, 2015, found postcards, etchings, collage and beeswax





Figure 8.42 Glen Skien, *Archive of the Unfamiliar*, 2015, detail

A focal point within the body of work shows a geometric shape, a circle, with dots inside it. Within this section of *Archive of the Unfamiliar* (Figure 8.42) is a very densely layered area of symbols, signs, stamps and imagery. What makes Skien's work so rich is the layering of imagery, and it is this layering that creates far more profound meaning that often cannot be easily articulated in words. In this section of the work, Skien has utilised the back of the postcard, the

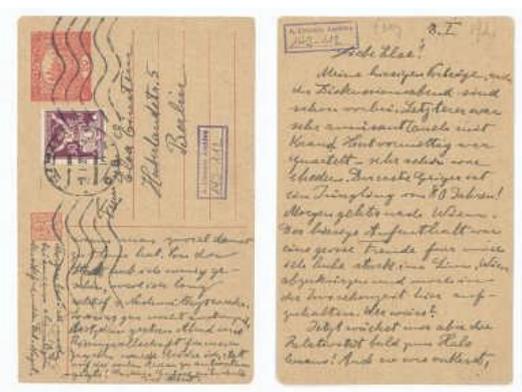
section where the sender would write their message, the address of the recipient and place a stamp in the corner so it would be ready to send via a postal service to its destination. The backs of postcards were mainly blank with a few marks, lines and words printed onto them. Often the words describe what the imagery is that is on the front of the postcard.

Figures 8.43 and 8.44 show handwritten messages on the reverse side of a postcard.

Figure 8.43 An elderly woman holds a postcard from a member of her family written during World War I (1914–18)



Figure 8.44 Signed postcard from Albert Einstein to his stepdaughter Ilse, dated 8 January 1921



INQUIRY LEARNING 8.6

The typical size of a postcard is A6, or 148 x 105 mm.

- 1 Using cultural imagery significant to you, create a composition on an A6 size piece of paper or card.
- 2 Using multiple A6 size pieces of paper or card, create larger-scale compositions. Create parts of the composition so that it traverses across two or more A6 size sheets. You could use montage-collision as a starting point.

Within the larger circle, there are smaller circles, all with the same centre point. They appear to be an old star chart or star map. Within an inner circle there are remnants of words that can be recognised as zodiac (star) signs such as 'Sagittarius' and 'Scorpio'. Above the outer circle, bold upper case lettering reads 'THE SOUTHERN CONSTELLATIONS'. Star charts are index signs as they map the night sky as a direct reference to what is there. Star charts are also iconic signs because they are easily recognised across the world – they are a universal symbol and have been used throughout history for navigation by many civilisations. As stated by writer Megan Garber, '...the story of navigation is also one of gradual knowledge and readjustment, of looking to the constant objects of the physical world – the sun, the moon, the stars – and using them to understand, ever more precisely, how to find our way in the world'.

There are records that describe Indigenous Australians as the first astronomers. In an *ABC Science* article, Marykke Steffans wrote, 'The Yolngu people in Arnhem Land, for example, have dreaming stories that explain tides, eclipses, the rising and setting sun and moon and the changing positions of rising stars and planets throughout the year'.

The First Nations of Australia used the stars to guide them with many of the aspects of their lives. The Emu Dreaming website explains:

Some Aboriginal people use the sky as a calendar to tell them when it's time to move to a new place and a new food supply. The Boorong people in Victoria know that when the 'Mallee-fowl' constellation (Lyra) disappears in October, to 'sit with the Sun', it's time to start gathering her eggs on

Earth. Other groups know that when Orion first appears in the sky, the Dingo puppies are about to be born.

CSIRO astrophysicist Ray Norris has been gathering and listening to Indigenous stories about the night sky across the country. One of his favourites is the Yolngu story of the three brothers in a canoe in the Djulpan constellation (known in Greek mythology as Orion the Hunter). The three stars in Orion's belt are the brothers sitting side by side, with the stars Betelgeuse and Rigel marking the front and back of the canoe. The stars in Orion's nebula represent a fish, and the stars of Orion's sword mark out a fishing line trailing behind the canoe.

'I love it because it actually looks like a canoe when you see it,' says Norris. (Source: M. Steffans, 'Australia's first astronomers', *ABC Science*, 2009.)

INQUIRY LEARNING 8.7

- 1 Look at the focal point of *Archive of the Unfamiliar* and examine the star chart and imagery within it, then interpret it from a personal context.
- 2 Using another navigational tool as a metaphor, what other symbols and images would you position with it? Create a series of three to five compositions based on this imagery. Emphasise different aspects in each composition, bring some images and symbols forward in some compositions, and push the same images and symbols back in other compositions. Arrange and display the compositions together.

For centuries Europeans used star charts to help navigate the oceans. Long before James Cook traversed the Pacific Ocean, the Spanish had already been trading with China and the Philippines, and the Dutch had been trading with Indonesia. When Cook made his way across the Pacific, he landed at Matavai Bay in Tahiti and met the great Polynesian priest and navigator Tupaia. From Tupaia, Cook learned aspects of the southern oceans and sky that helped him navigate his way around the southern

hemisphere. As author Joan Druett states 'Tupaia was special, though, because in his own culture he was a master navigator, highly skilled in astronomy and navigation, and an expert in the geography of the Pacific'. Tupaia joined Cook and botanist Joseph Banks in Tahiti and travelled east on the *Endeavour*.

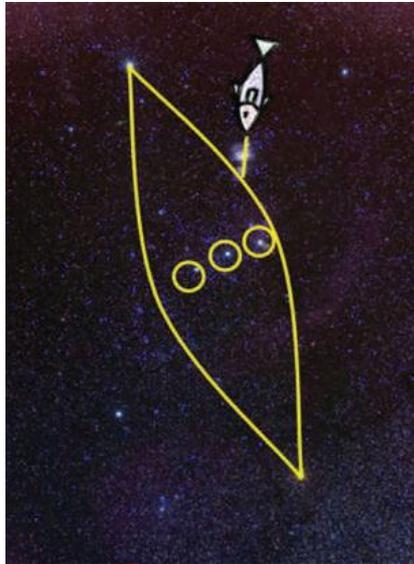


Figure 8.45 Orion the hunter appears as Djulpan to the Yolngu people in the Northern Territory. (Source: Barnaby Norris.)

Figure 8.46 and Figure 8.47 The Emu in the Sky stretches across the Milky Way. (Source: Ray Norris.)



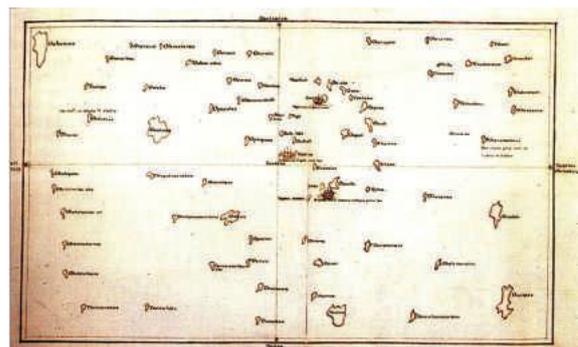
Captain Cook and Tupaia meeting in Tahiti:

Exploring the Pacific in 1769 Captain Cook dropped anchor in Matavai Bay, Tahiti, where he debarked with several members of his company. One of the islanders they encountered was Tupaia, a high priest originally from the island of Raiatea. Some weeks later Banks was able to convince Cook to take Tupaia aboard because of 'his experience in the navigation of these people' ... Tupaia, while in *Endeavour* undertook to name, comment on and indicate the location of 'near 130 islands', and would eventually draw a map of the Pacific centered on his home island of Taiatea. (Source: Anne Di Piazza & Erik Pearthree, Captain Cook Society.)

Skien may not have intended the star chart in *Archive of the Unfamiliar* to connect Indigenous, Polynesian and European cultures; however, the chart has historically been used as a navigation tool to help guide in the right direction. In the centre of the star chart there is the image of a young Indigenous woman. She appears to have her eyes closed. The star chart does not pass behind the image of the woman, but is imbedded into the image. The star chart is part of her. This is not an Indigenous star chart, but a European star chart. The stars are important to Indigenous culture, but much of their culture has been disregarded, overrun and erased by European colonisation.

There are three postcards with images that overlap the image of the Indigenous woman; she is behind them and partially hidden. Skien may have unconsciously placed these postcard images over the image of the Indigenous woman. There are many postcards for him to choose from. However, the three images chosen by Skien depict three different scenes. The top left postcard is a colour image of

Figure 8.48 Tupaia's navigation chart



what appears to be a body of water – tall trees denote the upper edge of the water and reach upward into the sky. Most of the sky is covered by the upper parts of the trees. To the left of the image is land that appears scrubby, with a small isthmus pushing into the water. In the foreground is the figure of a person. The person is bending forward as if foraging at the edge of the water. It is difficult to see if the figure is Indigenous or European, but it is clear they are wearing European clothing.

The postcard diagonally to the lower right of the first-mentioned postcard is in **sepia tone**. It depicts an old European-style building. It is unclear where this building is but it appears to be from the **Victorian era**. Skien has written on the images with lowercase letters. He has also drawn a line from the letter to an aspect of the image, as if the image has been analysed and catalogued. The postcard diagonally below and to the left of this postcard is a colour photograph depicting a large Victorian building, which has behind it a large chimney stack reminiscent of manufacturing and industry. Skien has drawn lines from sections of the image corresponding them to letters and numbers. Across the top of the postcard are handwritten letters and numbers with a diagonal dash between them, as though it is a list that corresponds to some aspects of the image. The handwriting and imagery has some nostalgia reminiscent of a time prior to typewriters, computers and digitally produced images. As Skien states,

Nostalgia is an inescapable layer of meaning that is embedded in any materials that have past histories and one could say that the degree of nostalgia is gauged by how old the materials are. Connected to this is the fact of these objects having been discarded. For me, the use of material with existing histories leaves an awareness of the connection to the transient nature of all things.

– GLEN SKIEN

sepia tone as part of the chemical developing process of photographs, photographers could add dyes. Sepia was originally based on the inks extracted from sea animals known as *Sepia officinalis*, such as cuttlefish. Over time, dyes were developed artificially that could be added to the chemical printing process.

Victorian era denoting the time of the 19th century when Queen Victoria was the reigning monarch of England and the Commonwealth

The three postcards show imagery of ‘progress’ – European progress and development that led to taking the land of the First Nations people. Below the third image is a postcard with words that have been crossed out. The words have been enlarged and printed onto the postcard by Skien so that the original message does not fully appear. The words have each had a line drawn through them, as if to erase them. The words are written with the cursive writing style used in earlier times of European settlement. The erased words are: *first, away, you, your, write, known*. They do not make a sentence, and on their own they are out of context. However, in the context of the other imagery, the viewer can start to make some interpretations of what they may mean.

First may be interpreted as the first inhabitants of Australia. *Away* could have many interpretations – it could refer to anything being taken away, or Europeans have moved far away, or Indigenous Australians have been taken away through the process of the Stolen Generation. *You* and *Your* are very generic, and could have many connotations, but could be directed at the original owners of Australia. The word *your* is possessive, relating to something belonging to someone. *Write* is a form of keeping record. *Known* equates to knowledge. When these five words are placed together in an older English handwriting style, the symbolism becomes very powerful, particularly when there has been an attempt to erase the words.

Placed within the circle of the star chart are the stamps from the backs of the postcards. Often, but not always, stamps are printed with the image of someone. In the early 20th century, many stamps had the representation of the king or queen of England. Stamps are symbolic of ownership.

Skien studied printmaking, a process that often uses layers of imagery. Placing the stamps with the star chart, the image of the young Indigenous woman, the images of the postcards and the erased words provides very rich symbols and metaphors for the erasure of Indigenous culture and the occupation of Australia by Europeans.

Scattered throughout the *Archive of the Unfamiliar*, Skien has repeated clusters of black birds (Figure 8.49). The birds could be interpreted as sitting beside each other on a wire or a branch, but they could also be interpreted as lying beside each other as if in a museum cabinet. Skien says, ‘In science we have to kill something to understand it’. Yet, Skien also sees that birds are an extension of collective history as Indigenous peoples and Europeans interacted with birds.

The layering of symbolism throughout *Archive of the Unfamiliar* provides enough information for the viewer to interpret it in a different way every time they encounter it. The repeated motifs of stamps, black birds, torn and sewn postcards (Figure 8.50), erased words (Figure 8.51), images that have been drawn on and printed over, added words and geometric shapes really do provide an archive, an historical record of metaphors (expressing the unfamiliar with the familiar) into the historical shift from Indigenous to European tenure of Australia that we continue to come to terms with today. With the star chart at its

focal point, a metaphor for navigation, with the past creating our present, Skien opens questions for the viewer on how best Australian society can navigate towards a better future.

INQUIRY LEARNING 8.8

In museum collections there are thousands of specimens of animals and plant life from all around the world. What does Skien mean when he says: 'In science to understand something we need to kill it'?



Figure 8.49 Glen Skien, *Archive of the Unfamiliar*, 2015, detail



Figure 8.50 Glen Skien, *Archive of the Unfamiliar*, 2015, detail – torn and sewn postcards



Figure 8.51 Glen Skien, *Archive of the Unfamiliar*, 2015, detail – erased words

REVERSE CHRONOLOGY

Reverse chronology research may lead to single or multiple pathways.

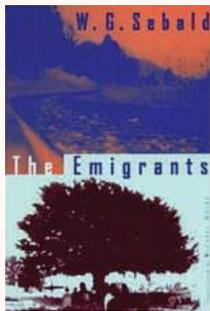


Figure 8.52 W.G. Sebald, book cover of *The Emigrants*, 1992



Figure 8.53 Glen Skien, *Archive of the Unfamiliar*, 2015, detail



Figure 8.54 Anselm Kiefer, *The Language of the Birds*, 2013, lead, metal, wood and plaster (325 x 474 x 150 cm), private collection. © Anselm Kiefer. Photography: Anselm Kiefer.



Figure 8.55 Martin Heidegger, book cover of *Being and Time*, 1962



Figure 8.56 Joseph Cornell, *A Medici Princess*, 1948, 3D object (44 x 28 x 11 cm). Private collection. Bridgeman Images. © The Joseph & Robert Cornell Memorial Foundation. ARS/Copyright Agency 2018.



Figure 8.57 Francisco de Goya, *Los Disparates No. 20: Punctual Folly*, from the series *Los Disparates*, published 1877, etching and aquatint in dark umber ink (plate: 24.8 x 35.7 cm, sheet: 28.1 x 38.7 cm). Photo: Barney Burstein/Corbis/VCG via Getty Images



Figure 8.58 Joseph Beuys, *Konzertfluegeljoh mit Sauerkrautpartitur*, 1980, Ausstellungen, Berlin



Figure 8.59 Marcel Duchamp, *Fountain*, 1917 (replica 1964), porcelain (360 x 480 x 610 mm), Tate Modern, London



Figure 8.60 Ewald Mataré, *Women and the Deceased*, ca. 1920. Photo: ullstein bild/ ullstein bild via Getty Images.

8.4 Case study: Alfredo and Isabel Aquilizan



Figure 8.61 Alfredo and Isabel Aquilizan

Artist quote

The processing of concepts and ideas and translating those ideas into a material form and by utilising whatever materials that best fit to transmit those ideas is an art form in itself.

– Alfredo and Isabel Aquilizan

Moving house, let alone moving countries, is not easy. It is one of the major stressors in life. Working out the most important items to take, what to sell or throw away before leaving are not easy decisions. Then there is working out where to move to – the city, the suburb and then a suitable house. Partners in life and art, Alfredo and Isabel Aquilizan know the challenges of moving countries all too well. With the aim of having a better life for their five children, with much of the population in the Philippines living in poverty, Alfredo and Isabel migrated to Brisbane in 2006. As Alfredo says: ‘The situation in the Philippines was not good; elections were rigged and it was normal for kids to say it is OK to cheat in school.’ The Aquilizans had been considering moving to Australia ‘when a serendipitous invitation from curator Charles Merewether to participate in the 2006 Biennale of Sydney, “Zones of Contact”, led them to consider seriously how the personal upheaval in their lives that migrating would entail could serve as a metaphor for displacement – albeit, in their case, self-imposed’.

Prior to moving to Australia, the five children were given **balikbayan boxes** (Figure 8.62 on the following page) to place their most important belongings into to bring with them. The Aquilizan children could not take everything they owned so they had to be very selective and pack items with the most value. They placed, arranged and neatly packed the boxes for transit to Australia.

balikbayan box literally a ‘repatriate box’; a corrugated cardboard box containing items sent by overseas Filipinos. Though often shipped by sea by specialist freight forwarders, the boxes can be brought by Filipinos returning to the Philippines by air.

The Aquilizans could see the process of downsizing and moving having potential as an installation art project. ‘The boxes themselves became an artwork, *Project Be-Longing: In Transit* [Figure 8.63 on the following page], which Alfredo and Isabel displayed in “Zones of Contact”. Evoking this particular family voyage, the work speaks of displacement and the personal traumas the children endured as they made their selections of what to bring and what to leave behind.’



Figure 8.62 Balikbayan boxes

The personal items in *Project Be-longing: In-Transit* are arranged into the form of the balikbayan box; however, the actual box is not present. The items sit tightly with each other, creating five compositions, one on each side of the cube that can be seen. The organisation of the objects creates a shift in context from being personal to formal. The elements of design were employed in the

arrangement of the items. The valued possessions of each member of the family are on public display. Yet the items are poised in transit, unable to be used by the family, and they sit as if suspended in time – a reminder of the awkward displacement from home. 'The absence of actual containers emphasises the fragility of this displacement, yet the tight and systematic organisation of the contents reflects a staunch will to survive.'

Reminiscent of pop artist Andy Warhol's *Brillo Boxes* (Figure 8.64), the items are objectified as a cluster of commodities and symbolic of consumerist culture. It is very easy to fill our lives with possessions and it is often a struggle to rid ourselves of them. Sometimes it takes something significant, such as moving house, to let go of certain items we have accumulated. Purchased items in themselves often have little monetary value, but it's the associated emotional value we place on the items that make them difficult to discard. The reading of the arrangement of the items in *Be-longing: In-Transit* only provides a limited interpretation of who the owner is; however, the viewer has some insight into what the owner values emotionally.

Figure 8.63 Alfredo and Isabel Aquilizan, *Project Be-longing: In-Transit*, 2006, personal effects, scaled model of a house, Sambaguita scent. Courtesy of the artists and Jan Manton Art.





Figure 8.64 Andy Warhol and his *Brillo Boxes* at Stable Gallery, 1964

INQUIRY LEARNING 8.9

If you were to move countries and were limited in what you could take with you, which items would you take? Which items would you discard? Why do the discarded items have less value? You would need to include essential items and clothes, but there would also be valued items.

- 1 Make a list of the items you wish to take, and make a list of the items you wish to discard. Are you surprised by how long the lists are? Compare them.
- 2 If you had one suitcase to carry the items in, would they all fit? How would this restriction affect what further items you decided to discard?

INQUIRY LEARNING 8.10

- 1 Making: At home, using your own personal belongings, arrange them into the shape of a suitcase or box as if you were taking them overseas with you. This may take several attempts, as some items will not fit neatly with each other. Aim to create a composition of layers, colours and patterns on each side of the arrangement. Photograph the result.
- 2 Do you own items that have little monetary value but hold a high level of emotional value? Examples may be a hand-made item given to you by a friend or a gift from someone special

such as a grandparent. Arrange the item/s into a simple composition. Photograph them. Then use the photograph as a reference for a drawing or painting. Brisbane-based artist John Honeywill chooses objects, arranges them and then meticulously studies and paints them (Figure 8.65).

- 3 Which items does your family purchase regularly? Arrange the items by one of the elements or principles of design, such as colour or texture. Photograph them. Change the perspective you photograph them from. Photograph the whole composition and photograph interesting close compositions. Use the photographs as a reference for further development into another medium such as painting or printmaking.

Viewing these artworks brings an awareness of the culture of the owner of the boxed items, and perhaps where they are from, yet *Be-longing: In-Transit* does not mention a country of origin. It is suspended in between the place of origin and the destination. Considering the instability of transience, the increase in tightening borders and displacement of people groups, Isabel and Alfredo Aquilizan have produced a number of bodies of work addressing such concerns.

Figure 8.65 John Honeywill, *Tied Cloth*, 2009, oil on linen (30 x 40 cm)



ARTIST'S STATEMENT

Project Another Country is a series of works that talks about the idea of that 'space in between', wherein when you leave home, you do not have a place you call home anymore, you become a foreigner, you will always be in that middle ground we call 'another country' – it is a series of projects that we have started when we moved to Australia in 2006. From the Project Another Country we can sight two projects: The In-Flight (Project: Another Country) [Figure 8.66] and the In-Habit (Project: Another Country) [Figure 8.67].

– ALFREDO AND ISABEL AQUILIZAN

As part of the QAGOMA 6th Asia Pacific Triennial, the Aquilizans created an installation of thousands of handmade, hand-sized aeroplanes fashioned from recycled materials. The aeroplanes were

Figure 8.66 Isabel and Alfredo Aquilizan, *In-Flight (Project: Another Country)*, 2009, mixed media. Site-specific work for 'The 6th Asia Pacific Triennial of Contemporary Art' (APT6).



made by children through workshops the Aquilizans facilitated. *In-Flight (Project: Another Country)* was an interactive installation that included ambient sounds of incoming and departing aeroplanes mixed with soft music, and the types of sounds one hears in airport waiting lounges.

In-Flight (Project: Another Country) consisted of a large round table where participants could sit around the edge. High in the centre of the table was the large pile of handmade aeroplanes. On the lower part of the stack were loose discarded materials and items that could be used to connect the materials together. The stack of aeroplanes was so large that the participants could not see across the table, but could only see the people to their immediate left and right. The participants could continue to make more aeroplanes from the easily accessible raw materials on the edge of the pile.

Above the pile of aeroplanes were many handmade aeroplanes suspended from the ceiling, as if they were ready to land or had recently taken off. They appeared to be in a holding pattern, suspended, unable to finalise their journey and land at their destination.

ARTIST'S STATEMENT

The In-Flight Project talks about the plights as migrants and how we all adapt and adopt through working together and by creating something that remind us of home, we find that the longing for home is an integral part of a greater journey of finding a place to belong. Be-longing is the synthesis of the Project Another Country, the longing to belong.

– ALFREDO AND ISABEL AQUILIZAN

A major function of the Aquilizans' projects is that they generate an environment where those entering the space feel comfortable together and become immersed in the process of collaboratively making. For the Aquilizans, the role of an artist is 'to bring people together, to slow people down and to forge connections in communities and between objects and people'. Whenever there has been an upheaval in life, there is a desire to find a safe place of belonging. The Aquilizans aim to build that safe space.



Figure 8.67 Alfredo and Isabel Aquilizan, *In-Habit (Project: Another Country)*, 2012, used cardboard, Sherman Contemporary Art Foundation, Sydney



Figure 8.68 Different views of *In-Habit (Project: Another Country)*, 2012

To encounter the Aquilizans' *In-Habit (Project: Another Country)* (Figure 8.67) is like stepping into another world. *In-Habit (Project: Another Country)* is a replica shanty town made from used cardboard, constructed onto scaffolding. This is a large-scale community project that was installed at the Sherman Contemporary Art Foundation (SCAF) in Sydney.

In-Habit (Project: Another Country) speaks of the Badjao people of the Philippines (Figures 8.67 and 8.68), described as 'the last sea nomads, "sea gypsies" of the south'. They live a nomadic life in shanty dwellings, in the territory between nations in the Sulu Sea. The Aquilizans say, 'It is an interesting contemporary conversation of "boat people" and demarcated territory. Being migrants ourselves, it is a project that we relate to, with the narratives of displacement and dislocation as well as transformation, things that need to be looked into in this age of boundary dispersion'.

Patrons are encouraged to add to the installation. There are places where people of all ages can sit and engage by cutting and attaching cardboard to create more miniature dwellings. As Alfredo says,

'In-Habit is a poignant example of transience – of humans' attempt to create permanence'.

The Aquilizans are driven by process and there is an element of having to let go, particularly when the process becomes open to anyone who enters the space and becomes a co-contributor to the project. Working through concepts relating to migration, displacement and belonging, the Aquilizans create intuitively through the materials and processes they believe would best represent their thinking.

The processing of concepts and ideas and translating those ideas into a material form and by utilising whatever materials that best fit to transmit those ideas is an art form in itself. For us, the whole process is the artwork and not the outcome wherein the outcome is just annotations that gives a hint of information to the whole process of creating the art.

– ALFREDO AND ISABEL AQUILIZAN



Figure 8.69 Badjao stilt houses



Figure 8.70 Badjao people

INQUIRY LEARNING 8.11

The Aquilizans select and manipulate materials to best communicate their meaning, such as representing houses from used boxes and cardboard. Construct a symbolic object from a different material that enhances your intended meaning.

- 1 How does changing the material shift the meaning of your focus?
- 2 Increase the quantity of the objects by making multiples with the same material. How does having multiples of the same object change the meaning of your focus?

At the core of the Aquilizans' practice is the ability to communicate clearly, to all observers, important ideas using everyday objects and materials.

The visual language for us is the most potent tool to communicate ideas. It is most effective when these basic elements are composed visually in such a way that anyone can easily relate to, through associations, by using banal objects and ordinary materials. We use familiar, everyday articles as a strategy to communicate meanings and complex ideas.

– ALFREDO AND ISABEL AQUILIZAN

Stable circumstances and a sense of belonging are essential for a secure and happy life. Alfredo and Isabel Aquilizan investigate the circumstances where life is in flux. Through the manipulation of everyday objects and materials in their art-making, they emphasise the difficulties of their own migration and relocation to another country, the plight of communities that have been dislocated from their homes and the moments in many people's lives where they are in the 'in-between' space. By emphasising the 'in-between', they also generate an appreciation for the stability that can exist in everyday life.

The Badjao: Nomads of the sea

The traditional lifestyle of the nomadic Badjao people is under threat from modernisation and overfishing.

By Guillem Valle

Malaysia/Indonesia – The Badjao are a sea-dwelling tribe, often known as the 'Sea Nomads', who have been floating off the shores of Southeast Asia for centuries. As a nomadic tribe living in stilt huts or boat houses on shallow waters, they make their living from traditional free-diving for fish and pearls.

Over the years, more and more Badjao people have been lured away from the ocean, migrating to a life on land.

As they belong to no official state and possess no official nationality, they find the move from sea to land a challenge. Because of their nomadic lifestyle, the Badjao are at a disadvantage with no schooling, healthcare or access to government-provided social services.

In the process of adapting to a land-based life, their unique skills in free-diving, along with their in-depth knowledge and understanding of the ocean, become much less relevant. The younger generations have forgotten their ability to dive to the bottom of the reef and walk on the bottom of the ocean.

Many Badjao communities on land live in squalid settlements.

Some Badjao, however, have managed to maintain a sea-faring life and preserve their traditions in the solitude and liberty of living freely and independently on the sea, away from the rules and restrictions that bind those who live on land. (Source: G. Valle, 'The Badjao: Nomads of the sea', *Al Jazeera*, 9 December 2015.)

REVERSE CHRONOLOGY

Reverse chronology research may lead to single or multiple pathways.



Figure 8.71 Alfredo and Isabel Aquilizan, *Project Be-longing: In-Transit*, 2006, personal effects, scaled model of a house, Sambaguita scent. Courtesy of the artists and Jan Manton Art.



Figure 8.72 Robert Rauschenberg, *Nabisco (Shredded Wheat)*, 1971, cardboard packing boxes and metal nails (177.8 x 241.3 x 27.9 cm). © 2018 Robert Rauschenberg Foundation. All rights reserved. Copyright Agency. DIGITAL IMAGE © (2018) The Museum of Modern Art/Scala, Florence.



Figure 8.73 Andy Warhol, *Brillo Boxes*, 1964, synthetic polymer paint and silkscreen ink on wood (43.3 x 43.2 x 36.5 cm). © 2018 Andy Warhol Foundation for the Visual Arts/Artists Rights Society (ARS), New York.



Figure 8.74 Kurt Schwitters, *Merzbau*, 1933, paint, paper, cardboard, plaster, glass, mirror, metal, wood, electric lighting and other materials



Figure 8.75 Marcel Duchamp, *Fountain*, 1917 (replica 1964), porcelain (360 x 480 x 610 mm), Tate Modern, London



Figure 8.76 Painter, poet and sculptor Jean Arp (1887–1966) with one of his typical curved pieces, circa 1960. Photo: Keystone/Getty Images.



Figure 8.77 Wassily Kandinsky, *Non-Objective*, 1910, oil on canvas (50 x 66 cm), Krasnodar Regional Art Museum, F.A. Kovalenko. Photo: DeAgostini/Getty Images.



Chapter summary

- Abdul Abdullah has a quest to balance the perception of Muslims in Australian society. He creates confronting artworks that juxtapose Muslim motifs with icons used in Western culture that depict 'the bad guy'. Abdullah aims to shock the viewer into realising that Western perceptions of Muslims are extreme by employing traditional Western techniques that emphasise the subject matter in his compositions.
- Judy Watson creates artworks by layering symbols that are loaded with personal and cultural value. Understanding her place in history and the connections to her matrilineal heritage are powerful tools that she employs through her personal aesthetic.
- Glen Skien is interested in the liminal space occupying the time of European colonisation and its effects on Indigenous culture. Skien synthesises imagery and objects of the past to speak through visual language what cannot be spoken in verbal language.
- Alfredo and Isabel Aquilizan are partners in life and art. They are interested in the often uncomfortable space 'in between'; the space we occupy when in transition from one place to another. They arrange everyday objects to emphasise the values we place onto them when we are in transition.
- The artists represented in the case studies embed unique symbol systems to enhance visual literacy and the communication of their respective cultural context. Visual literacy, along with skilful application of art-making conventions, results in effectively resolved works where every sign and element is considered and intentional.
- When you encounter the next chapters, remember that the concepts 'art as lens' and 'art as code' remain relevant. New concepts can build and develop upon your practice as an artist. This reflects the multidimensional nature of inquiry learning.

Review questions

- 1 Evaluate how the Aquilizans have used non-linguistic symbols in their ephemeral artworks to communicate ideas of transience, displacement and the shift in border demarcation.
- 2 Decode Abdul Abdullah's *You See Monsters* (see Figure 8.9 on page 153) by reading the relationships between the specific visual language, signs, symbols, codes and art-making conventions that are employed to communicate information and ideas regarding prejudice.
- 3 Choose an artwork from the one of the artist case studies.

- a** Analyse and compare this artwork through the formal context to interpret formal visual art elements and principles with another artwork from a different artist from the case studies.
 - b** Analyse and compare the application of materials and techniques, the stylistic qualities relative to historical periods or iconology, and how these contribute to engagement, communication and meaning.
- 4** Choose one of the reverse chronology summaries from the case study artists. Analyse and evaluate the artist's historical influences on their art practice. Investigate how literal and non-literal symbols have been incorporated in artworks of other times and places.
 - 5** Appropriate one of the artist's processes, yet use your own symbol system to express your cultural context.





Figure 9.1 Elizabeth Sutton, *Waves of Time*, linoleum print (100 x 40 cm)

UNIT OBJECTIVES

By the end of this unit, you will:

- 1 implement ideas and representations to communicate knowledge gained through self-directed inquiry
- 2 apply literacy skills to communicate knowledge of art practices and individualised ideas
- 3 analyse and interpret visual language, expression and meaning in contemporary and traditional artworks and practices using the contemporary, personal, cultural and/or formal contexts
- 4 evaluate art practices, traditions, cultures and theories to inform student-directed making and responding
- 5 justify decisions and informed viewpoints using knowledge gained through self-directed inquiry
- 6 experiment with visual language, expression and media in response to a self-directed inquiry
- 7 create meaning through the knowledge and understanding of materials, techniques, technologies and art processes gained through self-directed inquiry
- 8 realise responses to communicate meaning defined by the self-directed inquiry.

Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority

In Unit 3, students frame a self-directed inquiry question in response to a teacher-facilitated direct stimulus or first-hand experience. Through independent investigation of their inquiry question and application of critical thinking skills, students build knowledge about art, artist and audience to generate a personal focus and commence a body of work. They explore the concept 'art as knowledge' as they employ new knowledge inspired by their personal interests, beliefs and observations of the world.

Students use the contemporary, personal, cultural and/or formal contexts to study selected artists and explore expression, different layers of meaning and diverse interpretations of artworks. In this unit, students enrich their knowledge and aesthetic experience of their world through making and responding. Informed by their knowledge of art practices, experiences, history and influences, they embark on a body of work that visually and intellectually engages the audience – perhaps through sensory experiences, or by provoking conversation, inspiring action or challenging expectations.

Students use inquiry learning to develop, research, reflect and resolve artworks using visual language, media areas and approaches selected for effective communication of intended meaning and their acquired knowledge. They recognise that art knowledge can be constructed and imaginative. Constructed knowledge challenges perceptions and the status quo, is intellectually engaging, innovative, provocative, can present alternative futures and may involve interpretation from a different context. Imaginative knowledge can entertain, express, record, invent, encapsulate the human condition, and may require the suspension of disbelief. Students may connect to other learning and subject disciplines to enrich their intellectual inquiry and approaches.

As audience, students consider what one can learn from works of art and how prior knowledge of culture and society influences our systems of decoding visual language. As artists, students consider what knowledge an artist requires to inform their art practice, and what knowledge and understanding an artwork can convey.

Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority

UNIT 3: ART AS KNOWLEDGE

Chapter 9

CONSTRUCTING KNOWLEDGE AS ARTIST AND AUDIENCE



Figure 9.2 Jacqueline Scotcher, *Solescape* (panel number nine), 2017, acrylic on canvas (90 x 100 cm)

***All knowledge is connected to
all other knowledge. The fun is
in making the connections.***

– ARTHUR C AUFDERHEIDE (1922–2013),
PALEOPATHOLOGIST

The concept for this unit is art as knowledge: constructing knowledge as artist and audience. This unit will allow you to gain and employ new knowledge, then enrich this understanding further through an aesthetic experience of the world and exploration of art-making.

Knowledge is based on observation, facts, information, descriptions, analysis and skills

that are acquired through an understanding of a subject. It develops an awareness or familiarity of a particular experience or situation and can be acquired by perceiving, discovering or learning both theoretically and practically. In this course, you gain knowledge through making and responding. The idea is to acquire new knowledge that inspires your own personal interests, beliefs and observations of the world. Your knowledge will ultimately inform and expand your existing viewpoints.

Think about the knowledge you have in other learning areas. Connections can be made to enhance your visual representations and communicate new links and knowledge across subject disciplines. Visual Art requires you to implement ideas and representations that communicate knowledge.

The table and worksheet in Figures 9.4 (below) and 9.5 (on the following page) can be used as a starting point and introduction to the concept of knowledge.



Figure 9.3 Asking questions and being curious will assist you in seeking and gaining new knowledge.

Figure 9.4 This worksheet is available as a printable PDF in the Interactive Textbook.

THREE topics that I have **PRIOR** knowledge about

What I already know ...

- 1.
- 2.
- 3.

What is my understanding of knowledge?

THREE topics that interest me that I have **no PRIOR** knowledge about ...

- 1.
- 2.
- 3.

You can move from **SELF-KNOWLEDGE** by having an inquiring mind. List ways you could:

Gain knowledge – **Enrich** knowledge – **Enhance** knowledge – **Acquire** knowledge – **Employ** new knowledge

Interview four generations of your family, friends and/or community and ask them:

What is your understanding of knowledge? and, document their position or viewpoint.

GENERATIONS	RESPONSE TO KEY QUESTION POSED
<ul style="list-style-type: none"> • grandparents • elderly 	
<ul style="list-style-type: none"> • parent/caregiver • adult 	
<ul style="list-style-type: none"> • teenager/ peer • sibling 	
<ul style="list-style-type: none"> • child • toddler 	

How do the different perspectives from the interview responses align with or contrast to your own understanding of knowledge?

THREE topics that I have **PRIOR** knowledge about

What I already know...

1. Anatomy - skeletal systems, muscles, fitness.
2. Family tree - heritage and cultural influences
3. Breeding tropical fish

What is my understanding of knowledge?

My understanding of knowledge is the ability to successfully comprehend or understand previous learning.

My viewpoint is that without knowledge we cannot succeed in the future.

THREE topics that interest me that I have **no PRIOR** knowledge about...

1. War on waste - plastic pollution. Recycling.
2. Coral bleaching - damage to the GBR.
3. Genetically modified seeds, farming eg. Monsanto company

You can move from **SELF-KNOWLEDGE** by having an inquiring mind. List ways you could:

Gain knowledge - **Enrich** knowledge - **Enhance** knowledge - **Acquire** knowledge - **Employ** new knowledge

- * Listening, through experience, observations of the world and looking beyond.
- * By having a personal interest or passion, being curious and having a desire to build upon existing levels of understanding and knowledge.
- * Researching, reading and seeking expert information, "google" etc.
- * Investment of time and look beyond what you already know.

Interview four generations of your family, friends and/or community and ask them;

What is your understanding of knowledge? and, document their position or viewpoint

GENERATIONS	RESPONSE TO KEY QUESTION POSED
<ul style="list-style-type: none"> • grandparents • elderly Grandfather - (75)	My grandfather defined knowledge as retained learning. He believes that, we are not born with knowledge, we are born with instinct, survival; and this is the reward of an inquiring mind.
<ul style="list-style-type: none"> • parent / care giver • adult Mother - (45)	My mother thought that knowledge is the amount of learning acquired in your lifetime. She reflects that teenagers think that they know everything, but you never know everything, you can always learn more.
<ul style="list-style-type: none"> • teenager / peer • sibling Brother - (17)	My brother simply defined knowledge as the storage of information. His viewpoint is that the majority of society lack general knowledge.
<ul style="list-style-type: none"> • child • toddler Cousin - (10)	My cousin thought that knowledge was the storage of information. He believes that it is important to pass on knowledge.

How do the different perspectives from the interview responses align with or contrast to your own understanding of knowledge?

The idea that "learning" was a requirement to develop an understanding of knowledge was a common perception when asked to define the term. The older the interviewee was in age the more philosophical their position or viewpoint was about knowledge.

Figure 9.5 Student responses to the knowledge worksheet

9.1 Area of study: Developing

How do artists generate solutions to visual problems?

DIRECT STIMULUS OR FIRST-HAND EXPERIENCE

Information is not knowledge. The only source of knowledge is experience.

– ALBERT EINSTEIN

Unit 3 begins with engaging and participating in a direct stimulus or experience that your teacher will facilitate. Your personal reactions to this stimulus will become the inspiration for your own inquiry question and investigation, which will lead to your focus for your body of work. The purpose of the direct stimulus or first-hand experience is to stimulate your curiosity and critical thinking about **divergent** ideas.

.....
divergent to move in a different or opposite direction; to be different
.....

INQUIRY LEARNING 9.1

Compile a list of your own personal interests. What beliefs, issues or observations of the world intrigue, frustrate or inspire passion within you?

A first-hand experience involves viewing, reading, listening, interacting or responding to written, visual or physical evidence such as a documentary, film, talk, event or journey.

Your direct stimulus could stem from one of the following options as provided by your teacher:

- video, documentary, TED Talk, story, poem, literature
- provocation from an expert lecture, editorial, article or symposium
- personal reaction, interest or story relevant to a specified text
- learning in another area

- an excursion to a familiar or unfamiliar place. Sites for excursions can be extremely diverse and not directly art-related, but interesting and complex enough to generate a range of art ideas. Such experiences may broaden your scientific, philosophical, environmental, social, historical and/or cultural knowledge. These could include a day trip to places such as wetlands, beaches, a train station, a shopping centre, botanical gardens, or an overnight immersion.

AUTHENTIC EXPERIENCE

Engaging with art or artists allows you to reflect on your own experiences as an artist and as an audience. You don't need to visit a major gallery to authentically engage with art or artists. Any art-related site or experience will give you the opportunity to consider ideas and information that increase your knowledge of art practices, media, techniques and processes.

Authentic experiences at school could involve an artist workshop, an invited guest speaker, an artist-in-residence program, or a collaborative artist project. Authentic experiences could also involve excursions to artist-run spaces, studios and collectives, offices of visual art organisations, urban street art or public art venues, or a gallery visit to view a current exhibition.

See also '4.2 Authentic experience and the role of the art gallery' in Chapter 4.

Figure 9.6 Queensland Art Gallery & Gallery of Modern Art (QAGOMA), Brisbane





Figure 9.7 Perc Tucker Regional Gallery, Townsville

DEVELOPING A FOCUS

You will generate your own *self-directed focus*, which will inform your own art practice and allow you to solve visual problems. Your focus should allow you to implement ideas and representations to communicate knowledge. Make sure that your chosen self-directed focus allows for the innovative application of visual language and possible multiple solutions. Basically, your self-directed focus should allow you to develop an aesthetic that becomes increasingly personal and selective.

Table 9.1 lists a sample range of general sites and possible universal ideas from which a self-directed focus could be developed to embody in your work from the authentic experience.

INQUIRY LEARNING 9.2

Compile a list of the different galleries and art spaces that exist within your own area.

INQUIRY LEARNING 9.3

The terms 'innovative' and 'visual language' are highlighted in the sentence about developing a focus. What is your understanding of these terms?

TABLE 9.1 GENERAL SITES FOR AUTHENTIC EXPERIENCES AND RELATED IDEAS FOR DEVELOPING A FOCUS

SITES	IDEAS
<p><i>Natural environment – land based</i></p> <p>For example: rainforests, parklands, caves, deserts, mountains, cane fields</p>	<p>Growth, movement, nature and abstraction, ecology, environment, biology, change, rhythms of nature, science, fossils, prehistoric and mythological flora and fauna, human relationship to nature, decay, natural cycles: death–life, seasonal, ecosystems, environmental disasters, deforestation, toxic pollution, climate change</p>
<p><i>Natural environment – water based</i></p> <p>For example: ocean, beach, wetlands, Great Barrier Reef, islands, rivers, creeks, waterholes, marinas</p>	<p>Growth, movement, ecology, biology, change, decay, natural cycles: death–life, seasonal, ecosystems, environmental disasters, toxic pollution, coral bleaching, climate change</p>
<p><i>Built environment</i></p> <p>For example: historical buildings, factories, mills, shopping centres, markets</p>	<p>Construction, manufacturing, history, industrial age, pollution, overcrowding, waste, population growth and density, blueprints, urban design, labour, trade unions, workers conditions, engineering, robotics, people, place, objects, consumerism, materialism, chaos, censorship, commodity, agoraphobia, femininity</p>
<p><i>Utility venues</i></p> <p>For example: recycling centres, power stations, police stations, courts, churches, graveyards, libraries, theatres</p>	<p>Consumption, waste, deconstruction, decay, transformation, advocacy, freedom, spirituality, symbolism, trust, rules, government, narrative, propaganda</p>
<p><i>Transportation</i></p> <p>For example: train stations, bus stations, airports, ferries, ships</p>	<p>Location, dislocation, movement, place, time, travel, journey, borderlines, cartography, landscape, time travel, science fiction</p>
<p><i>Health centres</i></p> <p>For example: hospitals, nursing homes, mental rehabilitation centres, headspace</p>	<p>Death, life, family, mental illness, loss, depression, anxiety, euthanasia, emotions, growing up, adolescence, identity, anatomy, loneliness, germs, microorganisms, contagion, medicine</p>
<p><i>Sporting and leisure centres</i></p> <p>For example: stadiums, gymnasiums, skate parks, aquariums, zoos, botanical gardens</p>	<p>Mateship, persistence, glory, struggle, strength, heroes, loyalty, power, collaboration, victory, masculinity, kinaesthetic, movement, memory, play, nostalgia, physics of playground equipment, ergonomics</p>

Figure 9.8 Queen Street Mall, Brisbane. A general site such as a shopping centre is a built environment that can be visited.



Figure 9.9 An overnight stay at Stradbroke Island could be suitable for an authentic natural environment experience.



FRAMING A SELF-DIRECTED INQUIRY QUESTION

*If we would have new knowledge,
we must get a whole world of new
questions.*

– SUSANNE K. LANGER (1895–1985), AMERICAN
PHILOSOPHER OF ART

This unit requires you to develop and then ‘frame’ a self-directed inquiry question. The investigation of your inquiry question will generate your focus that will guide your body of work. This personal, intellectual inquiry question will assist you to independently build a depth of knowledge about art, artists and audience and identify areas for further investigation. The inquiry question should present a visual problem that you aim to solve through your body of work and it should express your enthusiasm or passion for a specific subject or focus.

Open-ended questions

Frame your inquiry question so that it provides opportunity for exploration. Closed questions are limiting and typically begin with: Do you, Who will and What. These encourage short or single-word answers, and should be avoided, as a simple ‘yes’ or ‘no’ is not an adequate response.

Open-ended questions, on the other hand, are structured to encourage a meaningful response using new knowledge. They require an in-depth and lengthier response. Typically, they begin with terms



Figure 9.10 Questions will lead and direct your inquiry.

such as ‘how’ and ‘why’. It is very important that you ask a question, not write a statement. Your inquiry question needs to deepen your critical thinking. It should provide you with the opportunity to define a focus and synthesise existing and new knowledge, which informs your own art practice. It will also allow you to analyse and interpret an artist’s work and art practices in different contexts (personal, cultural, formal and contemporary), and evaluate and draw conclusions as you resolve your artwork.

The case studies in this book include the artists’ inquiry questions. Look back over these inquiry questions and consider how they invite new knowledge through investigation.

9.2 Area of study: Researching

How do artists react to stimulus?

INQUIRY QUESTION – INQUIRY LEARNING

Do not confuse your inquiry question with inquiry learning, but understand that they go hand in hand. Inquiry learning requires you to solve problems through guiding questions that have more than one possible resolution, and emphasises the process of investigation when making and responding.

Inquiry learning includes four processes: *developing*, *researching*, *resolving* and *reflecting*. (Revisit the diagram on page 13 if you need to refresh your memory.) When you are framing your

inquiry question, consider how it will trigger you to work through and revisit each of these processes.

- Developing: How do artists generate solutions to visual problems?
- Researching: How do artists react to stimulus?
- Reflecting: How do artists consider ideas and information, media techniques and processes?
- Resolving: How do artists communicate ideas as visual, written or spoken responses?

The formulation of an inquiry question will allow you to take responsibility for your own learning and move beyond the acquisition of facts to metacognition.

CONTEXT QUESTIONS

You have learned that contexts are frames of reference that allow visual communication and meaning to evolve. The four contexts provide alternative ways of analysing and interpreting artwork. Remember that they can be employed

individually or in combination when understanding and appreciating artists' work.

Each of the case studies in this chapter has context questions for you to consider.

The four contexts are contemporary, personal, cultural and formal.

TABLE 9.2 CONTEXT QUESTIONS TO CONSIDER

CONTEMPORARY	CULTURAL
<ul style="list-style-type: none"> • How is meaning and significance of past artworks challenged when viewed through a lens of 21st century ideas and issues? • How do contemporary art approaches, technologies or environments impact on the viewer experience and interpretation of artworks? • How are artistic or social traditions challenged and expanded by contemporary art forms, subject matter and display? • How do artists communicate or provoke ideas about current issues and concerns and challenge established philosophies? 	<ul style="list-style-type: none"> • How does an artist's practice reflect the influences of their life and experiences? • How do the experiences and expectations of the viewer influence the reading of the artwork and the construction of personal meaning? • How does an artist use symbols, metaphors and expression to communicate personal stories, thoughts, feelings, philosophies and ideas?
PERSONAL	FORMAL
<ul style="list-style-type: none"> • What does the artwork communicate about the influences of society and the time when it was created? • How do the values of past artists compare to the values of today? • How do the cultural values and background of the viewer influence the interpretation of meaning? • How have historical or contemporary events contributed to the meaning of the artwork? 	<ul style="list-style-type: none"> • How do formal art elements and principles contribute to the meanings and messages in the artwork? • How do stylistic characteristics shared with other art forms communicate meaning, intention, time and place? • How do materials, techniques, application, skills or display influence the impact and interpretation of artworks?

Key artists

Through your inquiry question, you will investigate key artists and consider what knowledge artists require to inform their own art practice, and what knowledge and understanding their artwork communicates. You will examine how they challenge, reinforce or manipulate ideas, beliefs and meaning through making and displaying their artworks. You will need to synthesise information and ideas about key artists that include background knowledge, their influences and aesthetic choices. The study of other

relevant artists will in turn support, influence and inspire your own art-making and allow you to take into consideration both contemporary and traditional artworks and practices. Choose key artists who reflect your own inquiry and self-directed focus and examine how your key artists acquire and transmit knowledge through their current art practice.

Use the reverse chronology approach to investigate influences on key contemporary artists. Each of the artist case studies in this book is presented with a reverse chronology summary that shows how their art practices have been influenced.

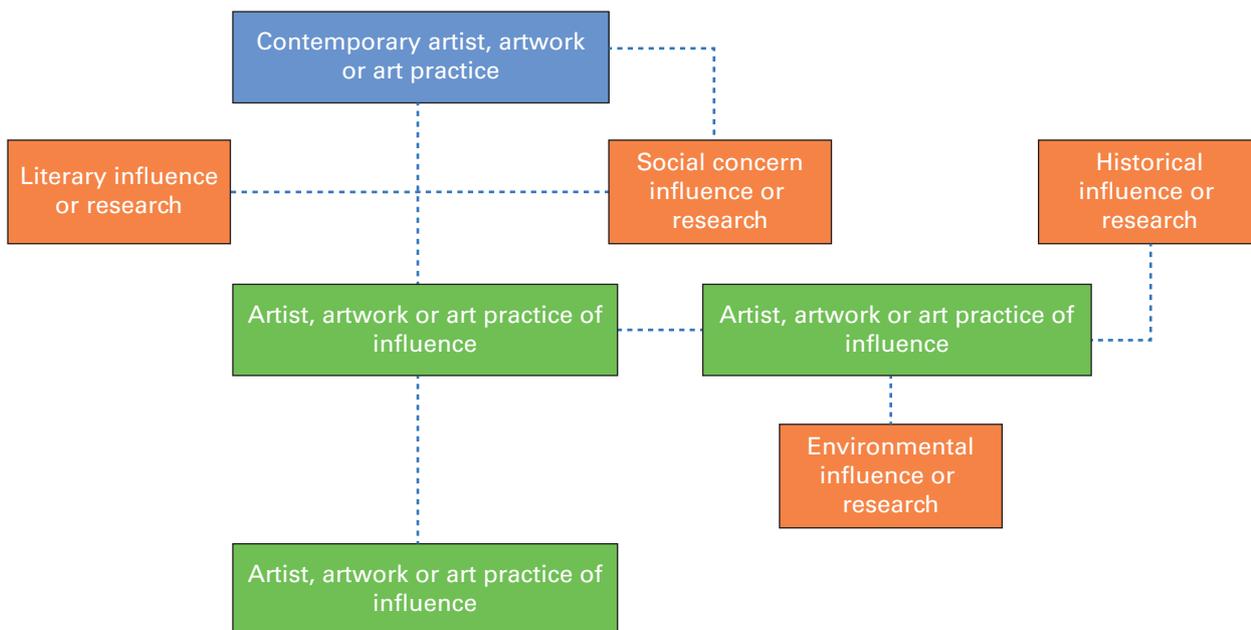


Figure 9.11 Reverse chronology relies on working backwards to see relevant influences. Research may lead in single or multiple pathways.

Artists start with an area of interest, passion or prior knowledge that informs their art practice, and their research often goes beyond art-related learning. For example:

- *literature* – written texts linked to their idea; for example, Charwei Tsai’s *Mushroom Mantra*, 2005 (Figure 9.12)
- *historical* – investigation of a historical event, past significant events or issues; for example, Daniel Boyd’s *Bitter Sweet* exhibition, 2017 and *Defying Empire* exhibition, 2016
- *environmental* – assess how location and surface impact their ideas; for example, the artist Madeleine Kelly produced the work *Spectra of Birds*, 2014–15, looking at the impact of consumer culture on birdlife and the environment (Figure 9.13)
- *social concerns* – the impact of current social issues on their ideas and work; for example, Ai Weiwei’s investigation of the refugee crisis through his 2017 documentary and the re-creation of the drowned Syrian toddler in 2016.

Figure 9.12 Charwei Tsai wrote the Heart Sutra, a Buddhist text, in Chinese calligraphy on fresh mushrooms: *Mushroom Mantra*, 2005.

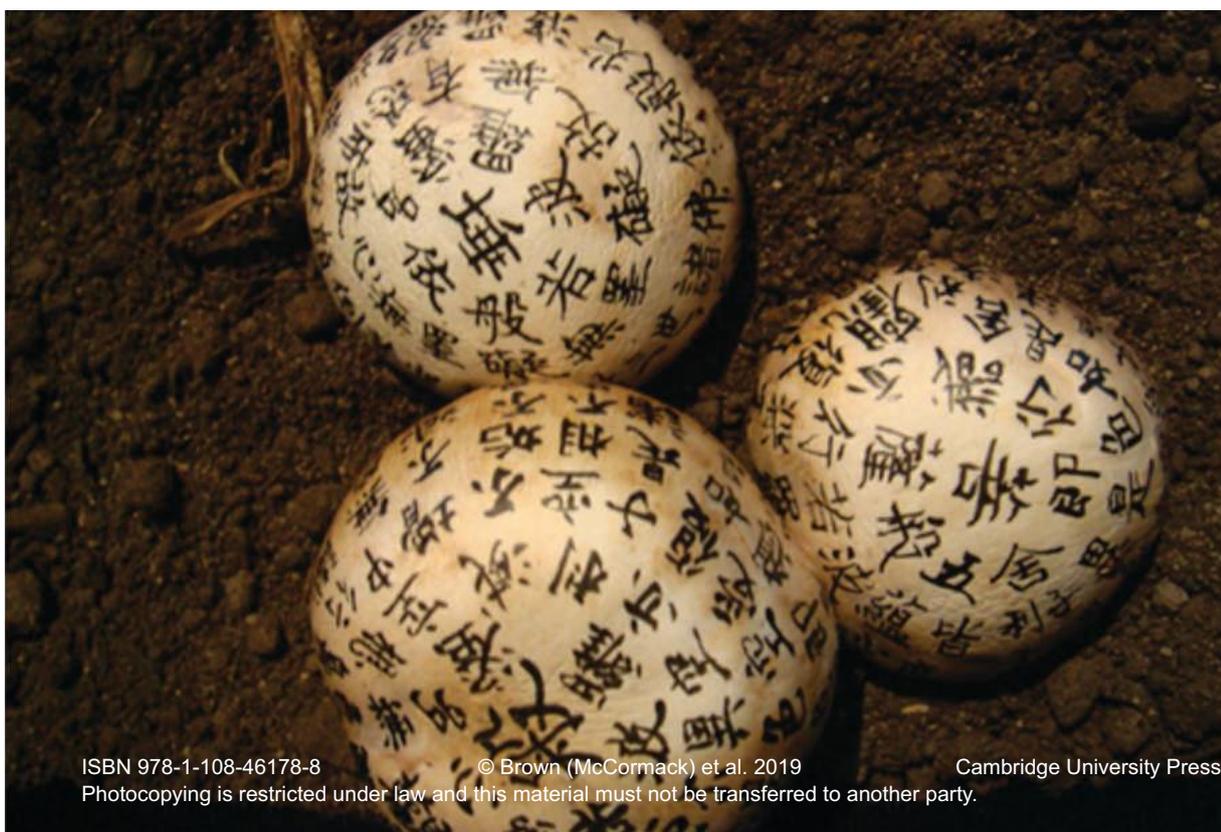




Figure 9.13 Madeleine Kelly, German/Australian b. 1977, *Spectra of Birds*, 2014–15, Encaustic on cardboard with paper and text, 40 parts ranging from 8 x 11 x 11 cm to 27 x 9 x 9 cm (installed dimensions variable). Purchased 2015 with funds from the Josephine Ulrick and Win Schubert Diversity Foundation through the Queensland Art Gallery & Gallery of Modern Art Foundation. Collection: Queensland Art Gallery. Photograph: Natasha Harth, QAGOMA.

INQUIRY LEARNING 9.4

Use the online link at <http://cambridge.edu.au/redirect/8179> to access an interview by Lesley Ma with artist Charwei Tsai. Read the interview. What new knowledge about the artist did you gain from this interview?

INQUIRY LEARNING 9.7

Find and research an Australian contemporary artist who addresses a social concern or issue as a central idea in their current art practice.

INQUIRY LEARNING 9.5

Research the work of Charwei Tsai and explain how her body of work links written text with her idea.

Figure 9.14 This work by Daniel Boyd, *Untitled (BNH)*, 2013, traces the history of slavery in Far North Queensland. Courtesy of the artist and Roslyn Oxley 9 Gallery, Sydney.

INQUIRY LEARNING 9.6

Research the work of Daniel Boyd through his *Bitter Sweet* exhibition, and inclusion in the *Defying Empire* exhibition, and explain how his work has historical connections.



9.3 Area of study: Reflecting

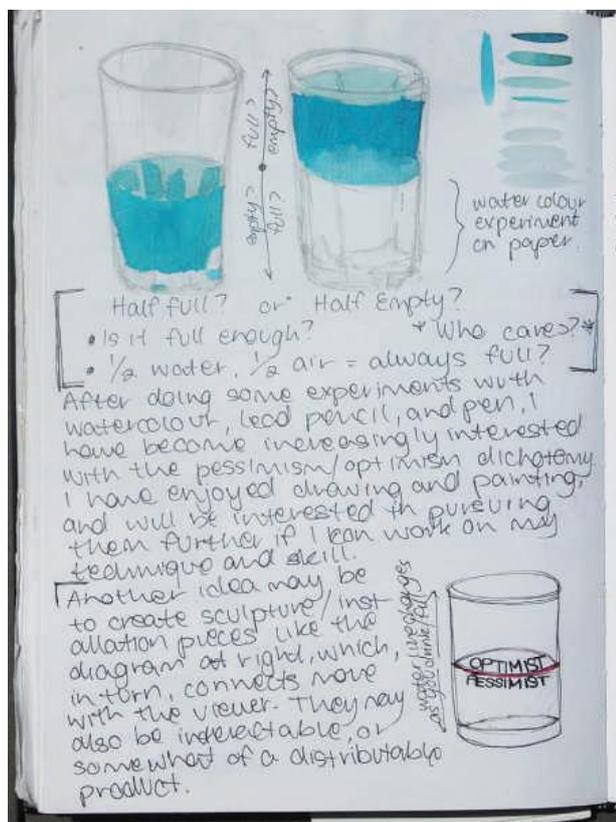
How do artists consider ideas and information, media techniques and process?

PRIMARY SOURCES

Primary sources are the direct, original evidence that you generate, such as artworks and objects, artefacts, experiments, collected materials or observations of your experiences. While engaging with the direct stimulus or experience, it is important to compile evidence of your observations for reflection. Depending on the nature of the stimulus, the way you observe and the primary sources you gather will vary, but starting points may include observing by:

- 1 annotation and/or drawing
- 2 collecting objects and/or data
- 3 visually recording using photography and/or video documentation
- 4 conducting interviews
- 5 recorded sound or conversation.

Figure 9.15 Primary response to the idea of 'cup half full' using drawing and annotation



SECONDARY SOURCES

The evaluation of both primary and secondary sources is an important part of your investigation. You need to show how this research ultimately informs your focus, which will guide your body of work.

Secondary sources are another author or creator's response to a primary source, perhaps found in books, articles, journals or reviews. Secondary sources are located during research and include discussion, description, analysis, interpretation and evaluation. They are representations of someone else's ideas.

There should be multiple solutions to individually devised visual art problems:

- 1 researching opinions and interpretations of others through sources such as books, journals, the internet, reviews
- 2 researching other subject areas to enrich your knowledge
- 3 using primary sources to art-making and responding.

primary sources direct, original evidence, such as artworks and objects, artefacts, experiments, collected materials or observations of experience through moving image and visual forms

secondary sources another author or creator's response to primary sources; discussion, description, analysis, interpretation, evaluation found in sources such as books, articles, journals, reviews; representations of someone else's ideas

Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority

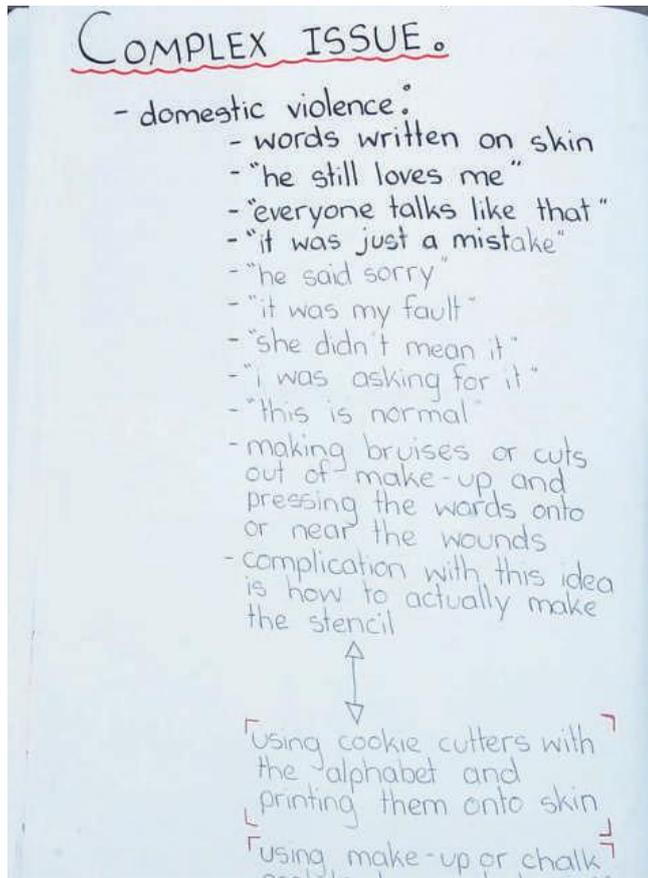
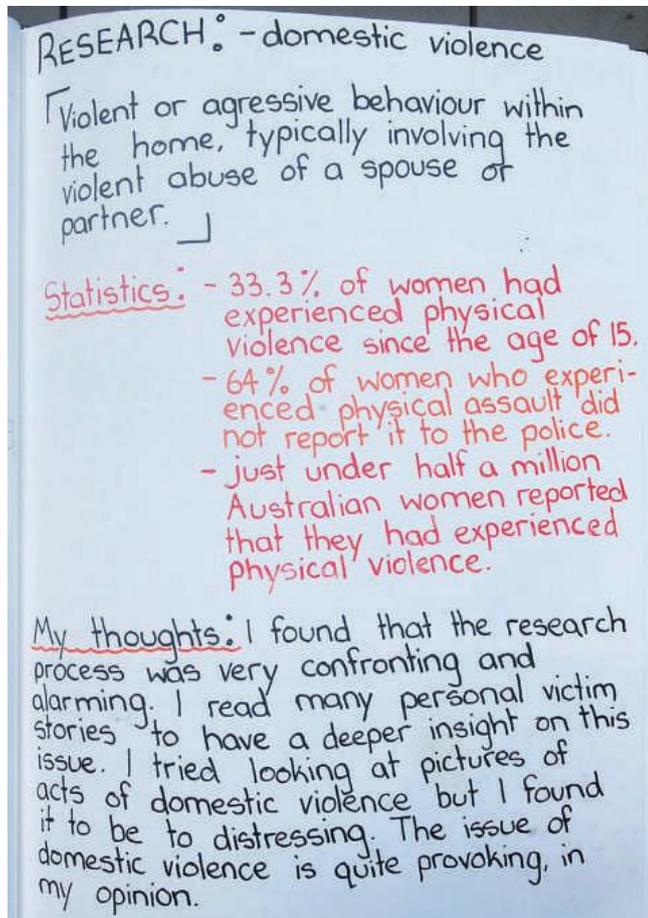


Figure 9.16 Secondary response showing research and reflection

Figure 9.17 Secondary response showing research and reflection 2



Body of work

The new and enriched knowledge you gain through your investigation will prepare you to embark on a body of work. Remember, the outcome of your investigation is a clearly articulated focus that will guide your body of work. Think about how your art-making can:

- visually and intellectually engage an audience
- inspire action or challenge expectations
- present an innovative approach
- develop your personal aesthetic.

At all times, you should reflect on, explore and thoughtfully consider alternatives that will guide your future research, development and resolution of your body of work.

MEDIA

Media areas are organisers of knowledge, skills techniques and processes. You are required to make personal choices about media through knowledge, understanding and application of materials, techniques, technologies and art processes. Think about the qualities and characteristics of suitable materials, techniques, technologies and art processes for your own art-making. Ensure you work towards the exploitation of media to give form and meaning to ideas, images and objects, and also consider their limitations. With your use of media, you need to refine the application of knowledge and art media through the making process.

Two-dimensional media include collage, drawing, painting, photography and printmaking. See Figures 9.18–9.22 for examples.

Figure 9.18 Collage by Year 11 student Madeleine Payne

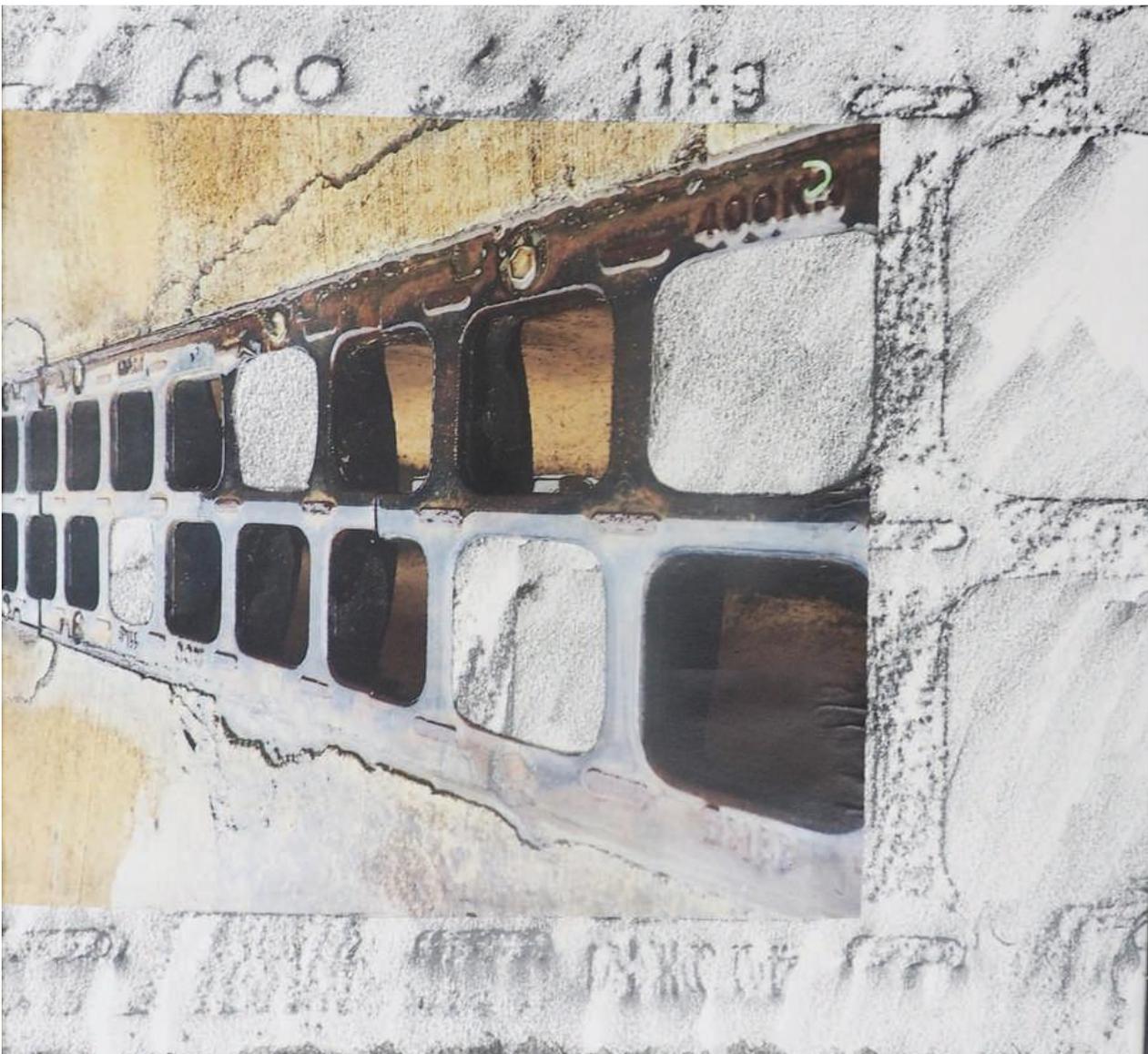




Figure 9.19 Continuous line drawing by Year 12 student Evelyn Mirembe



Figure 9.21 Oil painting by Year 12 student Katie Spuler



Figure 9.20 Black and white photography by Year 12 student Sophie Kalkowski-Pope



Figure 9.22 Silkscreen printing by Year 11 student Thaine Wood

Three-dimensional objects include ceramics, fibre art, installation, sculpture, wearable art and body adornment. See Figures 9.23–9.27 for examples (below and on the following page).

Figure 9.23 Ceramic coral sculpture by Year 11 student Jasmine Trezise



Figure 9.24 Knitted fibre art by Year 12 student Britney Thomas





Figure 9.25 Suspended installation work by Year 12 student Victoria Phipps

Figure 9.26 Wearable art by Claudia Philp reflecting coral bleaching



Figure 9.27 Sculptural work using concrete casting by Year 12 student Claudia Philp



Time-based media include electronic imaging, film and animation, sound art, performance art and virtual reality.

DOCUMENTATION

You need to establish a system that allows you to document all the processes that make meaningful connections and inform your investigation, self-directed student focus, experimentation and making.

Using a sketchbook or visual diary is an effective way to chronologically document your processes. Digital documentation using photography and video is another excellent way to record the progressive development of your work. Other modes of documentation could include a folder, container for three-dimensional objects, digital files, website and/or a blog. For assessment, the syllabus states that you must include supporting evidence as visual support, and that includes experimental artworks,

sketches, annotated diagrams and images, notes, ideas, photographs and/or collections of stimuli with reflective commentary.



Figure 9.28 Using a sketchbook as a visual diary is an effective mode of documentation.

9.4 Area of study: Resolving

How do artists communicate individual ideas as visual, written or spoken responses?

WHAT IS AN ARTIST'S STATEMENT?

Your artist's statement assists the audience with understanding your body of work and your self-directed focus. It should convey the reasoning behind your work, stating why you chose a particular focus and why you worked within a certain medium. You will need to use literacy skills to construct an artist's statement that allows your understanding of intended meaning to be established. A well-written artist's statement shows the relationship between you and your artwork, and helps to create a connection with the viewer.

Why do you need an artist's statement?

In Unit 3: Art as knowledge and Unit 4: Art as alternate, both summative internal project assessments stipulate that an artist's statement must be completed as part of the assessment conditions. If you create a single artwork, one artist's statement is required. If you create a collection of artworks, you can choose to write multiple statements for individual artworks or one statement for the entire collection.

Artist's statement content

As a precursor to your written artist's statement, you should include the following details:

- 1 your full name
- 2 the title of the artwork
- 3 media used
- 4 the size of the artwork.

See student Jameela Timmins' artwork and artist's statement on pages 207 and 208.

This information is not included as part of the maximum 150 words as stipulated in the assessment conditions.

Your artist's statement might elaborate on your personal response to any of the following:

- the unit concept – Unit 3: Art as knowledge, Unit 4: Art as alternate
- direct stimulus or authentic experience
- your self-directed focus
- primary and/or secondary sources
- inquiry question posed and/or possible response to this question
- reference to contexts as they apply to your work (contemporary, personal, cultural, formal)

- media choices which elaborate on materials and techniques
- influence of key artists.

Technical tips

Constructing an artist's statement requires literacy skills that allow your understanding of intended meaning to be established. A well-written artist's statement shows the relationship between you and your artwork, and helps to create a connection with the viewer. A list of tips is provided below.

- Your writing should be concise, simple, clear and to-the-point.
- Use as few words as possible. The syllabus specifications state maximum 150 words per statement, but don't write this much if you can communicate your artistic intentions in less.
- Make sure you proofread your artist's statement for grammar, spelling, clarity of expression and audience engagement.
- Write in first person and refer to your artwork in present tense; for example, 'My experience with...', 'My painting approach explores...', 'I am exploring...'
- Avoid using fancy, creative fonts or design layouts.

Display

Exhibiting your work through display is a vital component of your art practice. Musicians write music so that it can be played for an audience. Visual art serves the same purpose; artists create artwork so that an audience can view it to engage with the work. Audience reaction is a **pivotal** part of the art-making and responding process and this allows for the realisation of your intentions.

Figure 9.29 Avoid using fancy or creative fonts as this makes it difficult to read your artist's statement.

 Artist Statement	 Artist Statement
<i>As an artist, I am essentially interested in creating works that call for the participation of the audience to the same extent as my involvement in it.</i>	As an artist, I am essentially interested in creating works that call for the participation of the audience to the same extent as my involvement in it.



Figure 9.30 Artists Patricia Piccinini and Del Kathryn Barton attend the *mad love* group exhibition opening at Arndt Art in Berlin, Germany on 6 June 2017

You need to consider how display possibilities can enhance the communicated meaning.

pivotal of crucial importance

INQUIRY LEARNING 9.8

- 1 List ways that you are able to display your work within the school environment and suggest ways your work could be displayed within the community or other domains for audience engagement.
- 2 Why do you think display is such an important part of the making and responding process?

Case studies: Jill Chism – Jacqueline Scotcher – Brian Robinson

9.5 Case study: Jill Chism



Artist quote

In summary, my art practice is enriched by my ability to remain open, while engaging with a site, as well as through my accumulated knowledge of art-making processes and aesthetics.

– Jill Chism

Figure 9.31 Environmental artist Jill Chism among the mangroves documenting her site

Jill Chism is an experienced environmental artist from Far North Queensland who places creative and intuitive engagement at the forefront of her approach to art-making. Her outlook involves what Chism would call gaining ‘knowledge beyond words and information’, where she approaches a new project and site with an attitude of openness so that she is led by what is presented; through intuitive or sensory impressions as well as knowledge gained through research and information regarding specific sites. She also relies on her developed aesthetic, and all are pivotal to her art-making.

For Chism, the natural environment is her teacher, modifying and directing her artistic engagement with each site. Her approach is innovative, challenging people’s perceptions, while encouraging them to treat the environment carefully and with respect.

In 2006, Chism ‘decided to place the element of water at the centre of all my art practice and research’. This led to a four-year project from 2007

to 2010, supported by a creative **fellowship** from Arts Queensland that allowed her project *Water’s Edge – Creating Environments* to emerge.

.....
fellowship a grant funded by a government, university, etc. to undertake further work, research, etc.
.....

Water became her focus, with an interest in how this source of all organic life is diminishing in supply and how pollution via increasing levels of toxic and other waste is contaminating water. Her interest in the misuse and quality of water reflects local and global issues of sustainability. Chism researched and created work at sites on the eastern seaboard and inland fresh waterholes, highlighting the history and environmental issues at each location. Locally, the water runoff along the Queensland coast has significant impact upon the reef and in diminishing marine life, and this concern underpinned her art practice.

Jill Chism: How does your art practice reflect knowledge?

ARTIST'S STATEMENT

I feel that knowledge obtained through gathering information and undertaking research is insufficient in itself for the creation of new work. My understanding is that art and creativity are primarily internal processes, which while fully embraced when we are children, fade, as we get older, when we change from having an internal imaginative world to being taken over by the external world of domestics and career development. So embedded in my art practice is the return to this essentially childlike state where I stop myself from trying to be clever and instead pay attention to what is presented at all stages of the project. My aim is to listen to the smaller voices that are vital to the integrity of the creative process. This involves firstly committing to a type of knowledge that is beyond language where I am undistracted by potential outcomes and fully present and alert through the stages of visiting the site, commencing ideas and creating work. In other words, I wait for 'inspiration'. Secondly, knowledge gained through research and oral information from primary and secondary sources will shape what I decide to do. Of course, as an advanced artist I also have a developed understanding of aesthetics gained through experiences with materials and art-making processes. One of the things I have noticed is that I am more reductive now with the use of materials

and simplicity dominates. In summary, my art practice is enriched by my ability to remain open, while engaging with a site, as well as through my accumulated knowledge of art-making processes and aesthetics. Simultaneously, I am influenced by knowledge gained through research and information, which is more readily available to us now through the internet.

– JILL CHISM, 2017

Jill Chism: Inquiry question

How can art draw attention to the effect we have on the natural environment and therefore the importance of our interconnection with it?

By examining four specific artworks created by Jill Chism, we can develop an understanding of how direct stimulus, authentic experience and an established inquiry question and personal focus allowed this artist to gain, deepen and enrich her knowledge through making and responding within both art-specific and other personal areas of learning and experience.

Jill Chism, *Preserve Conserve – an Invocation*, August 2008, Cape Hillsborough National Park, Mackay, sea salt and drilled PVC pipe

Figure 9.32 Jill Chism's salt installation, *Preserve Conserve – an Invocation*, 2008, sea salt and drilled PVC pipe





Figure 9.33 Meandering salt tapped installation

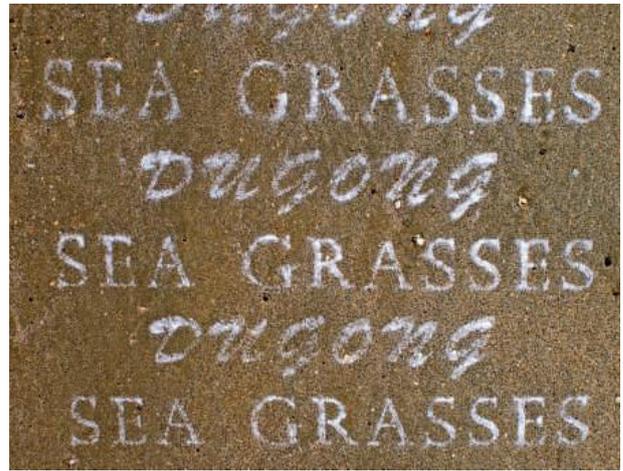


Figure 9.34 Both flora and fauna species are endangered in this region of Queensland

Figure 9.35 Jill Chism tapping her work at the site



Figure 9.36 PVC tubing used by the artist, showing tiny drilled holes of mirrored text



TABLE 9.3 JILL CHISM, *PRESERVE CONSERVE – AN INVOCATION*

SYLLABUS COMPONENTS	KEY ARTIST – ARTWORK-SPECIFIC DATA
Direct stimulus or experience	Cape Hillsborough National Park
Inquiry question	How can art draw attention to the effect we have on the natural environment and therefore the importance of our interconnection with it?
Personal focus	Water and preservation
Inquiry learning guiding question to be considered: <ul style="list-style-type: none"> Reflecting – how do artists consider ideas and information, media, techniques and processes? 	How does <i>Preserve Conserve – an Invocation</i> make us consider ideas and information relating to our connection or disconnection with the environment and our obligation as artists to consider the use of media techniques and processes? (Reflecting)
Context questions to consider while examining this particular artwork	<ul style="list-style-type: none"> Contemporary: How do contemporary art approaches, technologies or environments impact the viewer experience and interpretation of artworks? Personal: How does an artist use symbols, metaphors and expression to communicate personal stories, thoughts, feelings, philosophies and ideas? Cultural: How does the artwork communicate about the society and time when it was created? Formal: How do materials, techniques, application and skills influence the impact and interpretation of artworks?

INQUIRY LEARNING 9.9

Your teacher will divide the class into four groups and allocate each group one of the context questions in Table 9.2 (on page 191) to discuss. Each group can then present their ideas to the class through an informal shared talk.

The primary source for Chism for this artwork was the location. She camped at the site to gain a sense of the place and experience it without interruption. Observation and listening underpinned her central experience. She observed the **vagaries** of changing light throughout the day and watched how the wind interplayed with surfaces. She monitored the water, in particular the shifts in tides, which had a huge rise and fall, and later noted how the salt she used in the work congealed when the tide was further up the beach. The geological formations and shell middens at the location were also examined and appreciated as significant landmarks. Finally, she absorbed all of

these primary sources and contemplated how all this made her feel.

The secondary source then required Chism to go out and look for more details. For *Preserve Conserve*, it involved taking photographs of the site and later investigating the history of the site, where her findings revealed the Juibera people of Cape Hillsborough had lived here. The Indigenous peoples virtually disappeared after European colonisation, becoming an important link in her work based on preservation. Further research about salt and its preservative qualities were undertaken as well as biological research relating to the marine life within the area. It was through her readings of letters to the Minister of Environment that she discovered the decline of certain **endemic** animals, which ultimately directed her work.

vagaries unexpected change in a situation

endemic particular to a specific area

Links both personally and culturally connected Chism to the site and her focus. The inspiration behind the unique technique, now coined as ‘salt tapping’, stemmed from a tiny tube the artist received as gift. The small wooden cylinder, decorated with small pinholes, was traditionally used as part of a religious festival. Spices filled the tube, which was then tapped in the entry or doorstep of the home for prosperity. This incidental, personal object inspired the development of both the material and technique for *Preserve Conserve*. Chism applied the same concept using PVC piping and drilled her text into the plastic tube. She then filled the tube with salt and discovered that the words transferred to a flat surface like a sieve, while being rolled and tapped. **Typeface** and font played an important role in the selection of the text so that the words mimicked the nature or characteristics of the animal it represented.

Her spiritual connection with Buddhism, and its use of **mandala**, coincidentally provided a creative and innovative way for her to approach her work. The salt tapped text **appropriates** the formation of a mandala through its patterning and in that it is ephemeral, impermanent, repetitious and made of natural materials. The words *preserve, conserve, flat-backed turtle, dugong, sea grasses, whale, curlew* and others are repeated like a chant inviting intervention while energetically encouraging the repopulation of the endangered, disappearing and mysteriously falling populations of marine life in the region, from Mackay to Cairns.

.....
typeface particular style of text

mandala a religious symbolic circular figure

appropriates use another’s work without permission

Chism’s focus of water in this work requires us to reflect upon our relationship with a vital natural resource, the ocean. Further research revealed that when we swim or immerse ourselves in the sea our bodies are energised by the positive ions contained in the salt. Hence, the use of salt to **encrypt** the text onto the sand invites the natural environment and marine animals to be re-energised. The idea that the salt disappears with the wind and the flooding tide links to all aspects of the work and is a **pertinent** reminder that we need to be careful about our imprint on nature. Like the original Queensland Parks and Wildlife message conveyed, we must ‘Take only photographs, Leave only footprints’.

.....
encrypt convert into a code

pertinent relevant and applicable

INQUIRY LEARNING 9.10

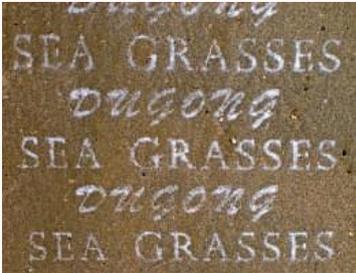
Drawing on your knowledge of Jill Chism’s art practice and focusing on her artwork *Preserve Conserve – an Invocation*, explain how she establishes contextual ideas in her artwork. Use some of the dot points in Table 9.3 to write responses to each of the contexts.

INQUIRY LEARNING 9.11

Write a paragraph that responds to the following inquiry learning question:

How does Preserve Conserve – an Invocation make us consider ideas and information relating to our connection or disconnection with the environment and our obligation as artists to consider the use of media techniques and processes? (Reflecting)

TABLE 9.4 CONTEXT TABLE FOR INQUIRY LEARNING 9.10 FOR JILL CHISM'S ARTWORK *PRESERVE CONSERVE – AN INVOCATION*

Contemporary context		Personal context
Ideas that challenge mainstream ideas		Immediate response based on the senses
The use of non-traditional materials and new technologies		Expressive, personal for the artist
Borrowing images that mimic artworks		Play of the imagination, fantasy, dreams
Parody, irony, satire, cynical approach		Shared human and psychological experience and emotions.
Cultural context		Formal context
Cultural identity and the social meaning of artworks		Strong emphasis is placed on the process; use of the elements, principles, materials and media.
Reflects community interests		Ideas represented as a system of signs which are clues or evidence
Traditions are explored	Jill Chism, <i>Preserve Conserve – an Invocation</i> , 2008, salt print using PVC pipe, Cape Hillsborough National Park, north of Mackay. Photographs by Jim Cullen.	Communicates meaning; tells a story or idea
Influence of art movements, styles and origins of time and place		

Student examples based on Jill Chism



Figure 9.37 Jill Chism showing Jameela Timmins how to operate the drill to create holes in the PVC tubing

The following student examples were created after the students completed a two-day workshop with Jill Chism. The students responded to this authentic experience and used this as the basis for their own inquiry of a personal focus.

ARTWORK AND ARTIST'S STATEMENT 1

Jameela Timmins, *Killing Time*, installation using salt and PVC pipe (40 x 50 cm printed)



Figure 9.38 Jameela Timmins, *Killing Time* – student's urban artwork using Chism's salt tapping technique

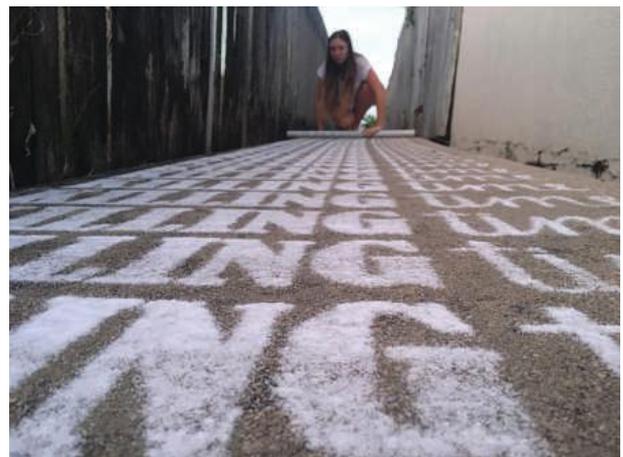


Figure 9.39 Close-up of the salt pattern

Figure 9.40 Jameela Timmins tapping her installation artwork



ARTIST'S STATEMENT

My artwork represents the concept of 'killing time' by establishing a paradox between life and how society often wastes time living in the suburbs. Jill Chism, an environmental artist, inspired this artwork and assisted with helping me to understanding this inquiry. After drilling tiny holes in PVC tubing in the shape of my text, I tapped the salt out on a walk-through pathway in the suburb where I live. I wanted the viewer to feel closed in and claustrophobic, with the narrow pathway representing the path of life with its restrictions and mundanity. It alludes to the fact that we are wasting our time living the same way, every day, we are just killing time.

– JAMEELA TIMMINS



Figure 9.41 Elizabeth Sutton, *A New Journey*, installation, digital documentation (50 x 40 cm). Student artwork based on artist workshop with Jill Chism.

rolled repetitively with the use of a pipe, which I created after being influenced by the work of Jill Chism, an environmental artist who used this method in many of her works. The text font was deliberately selected to mimic tyre tread, like a skid mark on the road. The message was aimed at teenagers who are forced to confront the prospect to prepare to leave home after they graduate high school. The combination of text and environment, an urban street where I live, conveys a message of personal importance about the road to adulthood; we will all have to choose where and in what direction our lives are going.

– ELIZABETH SUTTON

ARTWORK AND ARTIST'S STATEMENT 2

Elizabeth Sutton, *A New Journey*, installation, digital documentation (50 x 40 cm)

ARTIST'S STATEMENT

This work explores the beginning of a 'new journey' after school. The text on the bitumen road was

Figure 9.42 Student documentation of the process, Elizabeth Sutton, *A New Journey*

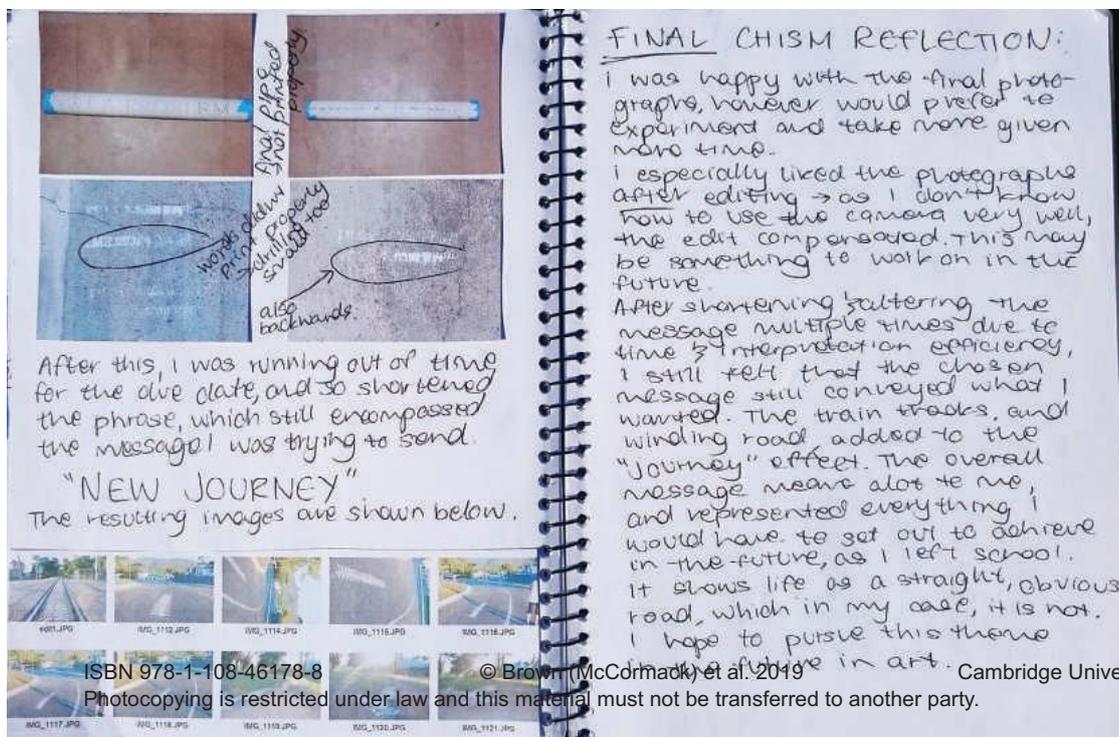




Figure 9.43 Jill Chism, *Barcodes*, 2008, Cape Tribulation and Cow Bay, Daintree Rainforest, black plastic flotsam from Cow Bay on discarded foam core



Figure 9.44 Jill Chism, *Barcodes*, 2008 (detail)



Figure 9.45 Detail of the flotsam and jetsam collected to create Chism's *Barcodes*

TABLE 9.5 JILL CHISM, *BARCODES*

SYLLABUS COMPONENTS	KEY ARTIST – ARTWORK-SPECIFIC DATA
Direct stimulus or experience	Cape Tribulation and Cow Bay, Daintree Rainforest
Inquiry question	How can art draw attention to the effect we have on the natural environment and therefore the importance of our interconnection with it?
Personal focus	The preciousness of water and the issues created by commodification
Inquiry learning guiding question to be considered: <ul style="list-style-type: none"> Resolving: How do artists communicate individual ideas as visual, written or spoken responses? 	How did Jill Chism communicate her idea as a visual and written response in <i>Barcodes</i> ?
Context questions to consider while examining this particular artwork	<ul style="list-style-type: none"> Contemporary: How are artistic or social traditions challenged and expanded by contemporary art forms, subject matter and display? Personal: How do the experiences and expectations of the viewer influence the reading of the artwork and the construction of personal meaning? Cultural: What does the artwork communicate about the society and time when it was created? Formal: How do formal art elements and principles contribute to the meanings and messages in the artwork?

Other artworks by Jill Chism

Jill Chism, *Barcodes*, November 2008, Cape Tribulation and Cow Bay, Daintree Rainforest, black plastic flotsam from Cow Bay on discarded foam core

The primary source started with a visit to the World Heritage-listed Cape Tribulation National Park. Jill Chism was keen to discover if this assumedly untouched and pristine environment was in fact unscathed by human contact. The artist decided to scour the beach area in a deliberate search for rubbish at the water’s edge. After only one extensive beach walk, the mission was complete and ‘successful’ for Chism; but ‘problematic’ for the marine environment. Parts of plastic flippers, combs, goggles, knife handles, bottle tops and snapped discarded rods were found on the foreshore. Items that were primarily black or dark coloured were stockpiled for consideration.

The secondary source resulted from Chism’s communication with the Tangaroa Blue Foundation. This organisation is dedicated to the removal and prevention of marine debris by collecting rubbish from beach and river clean-ups and collating data to determine the amount of rubbish and its origins. Another source of inspiration for the artist was her research based on the ‘Great Pacific garbage patch’, also known as the Pacific trash vortex. This accumulation of an estimated 100 million tonnes of **pelagic** plastics, toxic chemical sludge and marine debris is trapped in a circulating **gyre** in the North Pacific Ocean. Chism considered both of these sources relating to marine debris as information towards making a visual statement.

.....
pelagic relating to the sea

gyre whirl, spiral or vortex

A barcode is a familiar symbol that we associate with the pricing of objects. The idea of labelling using barcodes hints at the fact that categorisation and

commodification is inevitable. *Barcodes* presents this commodification and alludes to how everything can be bought and sold. We need to consider and even question the impact or role that tourism plays in this situation.

Using a large foam core board, selection and placement of the discarded rubbish collected by the artist was vertically arranged, using size variation to emulate the visual appearance of a barcode. The addition of pre-purchased letters and numbers completed the **pastiche** resemblance of a reconfigured barcode. AU linking the work to Australia and 666 (known as the number of the beast or evil) mocks the number sequence.

.....
commodification treating something as a mere commodity

pastiche change differently
.....

One of the obvious questions posed by this work is: will everything eventually be sold? What is the price of the accumulation of vast quantities of waste, especially plastic, across the planet? Chism states that the work ultimately asks how we can protect these delicate ecosystems so that they are preserved and not sold off.

Several pristine beachfronts and waterways within the Daintree were selected, including mangrove areas into which *Barcodes* was subsequently propped and photographed. The deliberate placement in the bottom left- or right-hand corners on the elongated landscape establishes a paradox by juxtaposing the ideal of tourism against an idyllic, untouched natural environment.

Jill Chism, *Chi for Gaia #II*, October 2008, Cockle Bay, Magnetic Island, copper pipe and rods

Figure 9.46 Rods placed at the first site in the mangroves



Figure 9.47 Rods and sky reflecting in the water at Cockle Bay

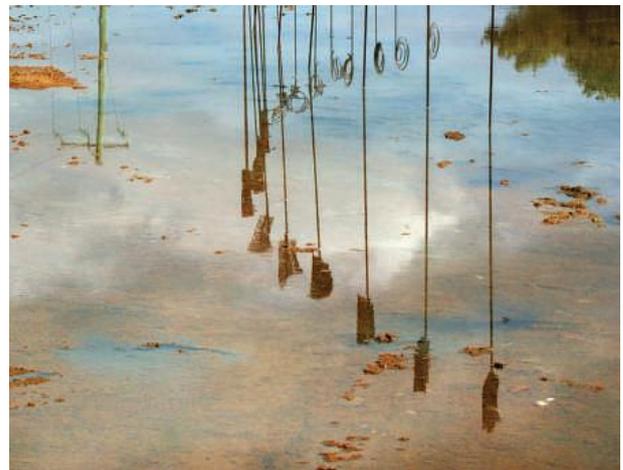


Figure 9.48 Rods placed at the second site between the shore and the reef



TABLE 9.6 JILL CHISM, *CHI FOR GAIA #2*

SYLLABUS COMPONENTS	KEY ARTIST – ARTWORK-SPECIFIC DATA
Direct stimulus or experience	Cockle Bay, Magnetic Island, Townsville
Inquiry question	How can art draw attention to the effect we have on the natural environment and therefore the importance of our interconnection with it?
Personal focus	Water and energy
Inquiry learning guiding question to be considered: <ul style="list-style-type: none"> Developing: How do artists generate solutions to visual problems? 	How did earth rods generate a solution to a visual problem?
Context questions to consider while examining this particular artwork	<ul style="list-style-type: none"> Contemporary: How do contemporary art approaches, technologies or environments impact the viewer experience and interpretation of artworks? Personal: How does an artist use symbols, metaphors and expression to communicate personal stories, thoughts, feelings, philosophies and ideas? Cultural: How have historical or contemporary events contributed to the meaning of the artwork? Formal: How do formal art elements and principles contribute to the meanings and messages in the artwork?

The primary response involved a visit to Magnetic Island via a ferry to investigate the landscape at the site. The artist observed that the natural environment at the site had been destroyed. A coral reef offshore had been demolished to build a road through the mangroves; the road effectively cut off seawater flooding into the mangroves, creating an unusable swamp. Both reef and mangroves were vital sea-based living systems.

The secondary response was inspired by Chism’s understanding of the principles of acupuncture and in this case, **geomancy**, which is based on ideas about how a life force, *qi/chi*, moves through humans and nature itself. Acupuncture applies fine copper or steel needles to particular points on the body to conduct electrical impulses, which redirect the flow, correcting and strengthening where and how energy moves. Geomancy considers the influence of the Earth’s currents and the potential impact humans, animals and living objects have upon it. One practice of geomancy involves the use of copper rods to balance disturbances in sites under the influence of geological fault lines, negative human interactions or chemical and other forms of pollution. Geomancy posits that the Earth experiences geopathic stress (disruptions in the Earth’s electromagnetic and

gravitational fields) in which cracks form because of an imbalance in the Earth’s energy. Chism’s environmental knowledge, now coupled with her gained knowledge about geomancy, directed her research relating to the site.

Chi for Gaia #2 involves 12 human-height copper rods that artistically recontextualise acupuncture needles as geomancy rods. The work is based on the 12 meridians or energetic pathways that acupuncture identifies in the human body. Chism aimed to create a work that ‘acupunctured’ the Earth to help realign the energy that had been disrupted at this site. The rods are needling the Earth, with Chism seeing the Earth as a body and aiming to open ‘closed’ energetic pathways, acupuncturing them to relieve this stress. By placing the rods between the reef and the shore and later in the mangrove swamp, Chism believed she was creating a ‘geomantic cure’ to the issues particular to this site. Construction of the rods began by sourcing raw, recycled copper from old hot water systems and garbage disposal venues and then sections were soldered together in simple shapes replicating the various meridians.

.....
geomancy the art of placing or arranging objects for their favour

ARTIST'S STATEMENT

On Magnetic Island, I placed the rods on either side of ... the water pipe that comes from the main supply in Townsville. Interestingly, without knowledge of my work and unprovoked, someone from the island remarked that the water has tasted foul but that it tasted sweet that day.

– JILL CHISM

Jill Chism, *Glass Steps*, 2008, Broken River, Mackay and Coopers Creek, Daintree Rainforest, 30 etched glass mirrors on foam (20 x 40 cm each)

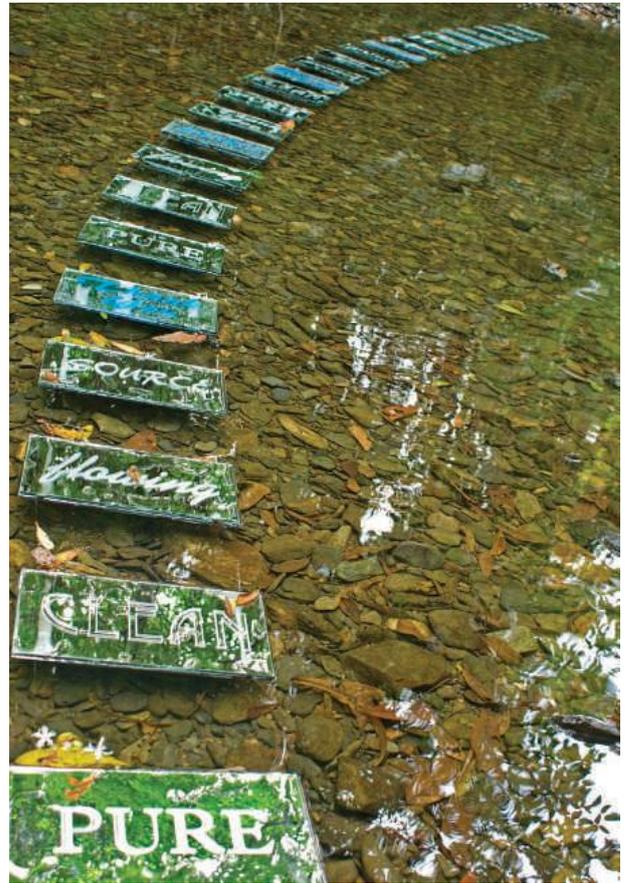


Figure 9.50 Jill Chism, *Glass Steps*, 2008, Broken River, Mackay and Coopers Creek, Daintree Rainforest, 30 etched glass mirrors on foam (20 x 40 cm each)



Figure 9.49 Glass step featuring the word 'PURE'

Figure 9.52 Jill Chism's *Glass Steps*



Figure 9.51 Jill Chism's audience assisted with 'chanting' the words etched on the glass plates during installation.



TABLE 9.7 JILL CHISM, *GLASS STEPS*

SYLLABUS COMPONENTS	KEY ARTIST – ARTWORK-SPECIFIC DATA
Direct stimulus or experience	Broken River, Mackay and Coopers Creek, Daintree Rainforest
Inquiry question	How can art draw attention to the effect we have on the natural environment and therefore the importance of our interconnection with it?
Personal focus	Water and meditation
Inquiry learning guiding question to be considered: <ul style="list-style-type: none"> Researching: How do artists react to stimulus 	How did Chism engage an audience so they could react to the stimulus in <i>Glass Steps</i> ?
Context questions to consider while examining this particular artwork	<ul style="list-style-type: none"> Contemporary: How are artistic or social traditions challenged and expanded by contemporary art forms, subject matter and display? Personal: How does an artist's practice reflect the influences of their life and experiences? Cultural: How do the cultural values and background of the viewer influence the interpretation of meaning? Formal: How do shared stylistic characteristics communicate meaning, intention, time and place?

The primary source began with concerns about the water quality at this site. The extreme levels of *E. coli* at the time had polluted the water, reduced the natural platypus population and created unsafe swimming conditions for humans visiting the site.

The secondary source was directed by Jill Chism's research of the work of Masaru Emoto (1943–2014). Emoto was a researcher and entrepreneur whose work explored the claim that human consciousness has a physical effect on the molecular structure of water. Emoto's conjecture was that water could react to positive thoughts and words, and that polluted water could be cleaned through prayer and positive visualisation. In his research, he suggested that water had the ability to change and adapt to energetic vibrations and particularly to sound vibrations. In his work entitled *Messages from Water*, photographs of ice crystals appeared to show snap-frozen water samples and their changed molecular structure after exposure to both negative and positive terminology. Through the work of Emoto, Chism developed her ideas about water's therapeutic powers.

Figure 9.53 In his research, Masaru Emoto suggested a connection between water and human consciousness and that the physical structure of water could be changed and cleansed through positive thoughts and words.



Glass Steps was installed at two different sites with the first installation at Broken River in Mackay. The water at this site contained dangerous levels of E. coli created by the effluent runoff from the local dairy farms. The work was about drawing attention to the water issues while offering suggestions for solutions and a possible cure.

The 30 sandblasted mirrors were connected like a trestle or ladder, which stretched from bank to bank, by floating on top of the water. This metaphorically suggested a way to cross the waterway without falling in. The irony, however, is that glass is fragile and by placing pressure through walking on the surface, would be a precarious and dangerous endeavour. The words *pure*, *clean*, *flowing*, *inner source* and *thankyou* were deliberately chosen as terms 'needed' by the water to help clean and eradicate it of its poison. Of the 30 glass plates,

five had additional text applied to their surface using a **dremel**. The text on the glass steps was an invocation for the polluted water to become clean and pure as a friendly habitat for humans, platypus and other creatures. The reflective quality of the mirrors added a secondary element to the work by not only revealing our own image as the main perpetrators of the pollution, but also reflecting the sky as another invocation to bring rain to flush and disperse the E. coli downstream.

Chism called upon the audience to chant the words etched on the glass steps during the installation of the work. This meditative approach reflected not only her connections to Buddhism but to that of the work of Emoto.

.....
dremel type of engraving tool

Figure 9.54 Student Ellie Maccoll wrote a feature article after her initial workshop experience with Jill Chism and further research based on this artist. The full article is available in the Interactive Textbook.

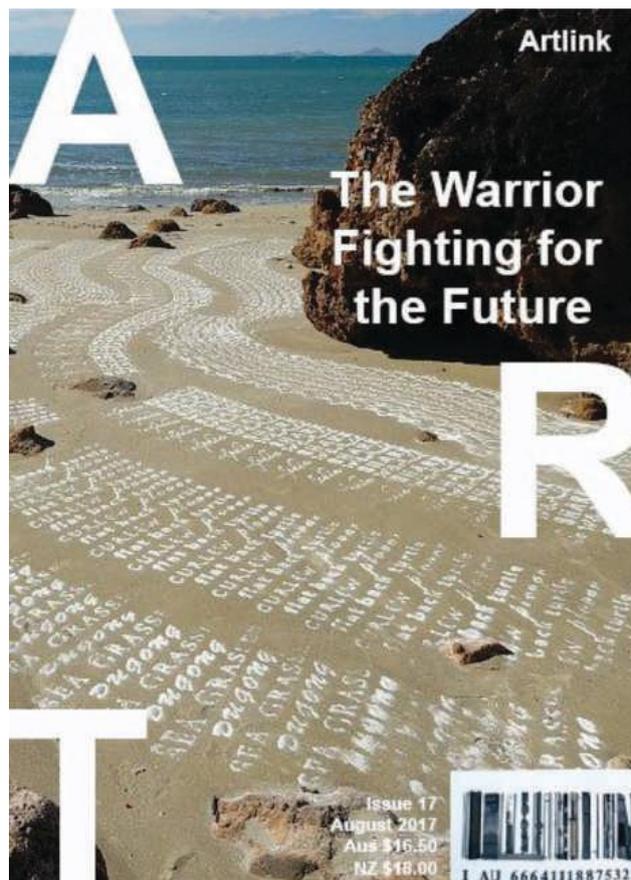


Figure 2. Preserve Conserve – Jill Chism, 2016. (Image courtesy Jill Chism)
 Made from found objects. Size unknown.

The Woman Warrior Fighting for our Future

Yielding an Environmental Sword
 By Ellie Maccoll

If I mentioned the word 'warrior', I'm sure the first thing you would think of is a strong man dressed in armour, carrying a sword, or at least something very similar. You certainly would not imagine a kind, blonde, middle-aged woman who creates artwork, not just as a hobby, but a day job. I would also imagine that if you were given the choice to pick between the stereotypical or unfamiliar option you would choose the first. However, the dictionary defines a warrior as someone who fights in battles and is known for having courage and skill. Jill

Chism fits all three of these criteria. Her work centres around the theme of the protection of our environment, an ongoing war, one that Chism fights in indefatigably. Her skill in conveying meaning and producing beautiful work could rival that of even the greatest swordsmen. Finally, her courage in making a choice, that to many may seem extremely frightening, to follow her dreams and embrace all the opportunities around her, even facing possible defeat is extremely admirable.

Local artist, Jill Chism, is known for creating inventive new techniques and processes that allow her to present her focus on environmental and habitual protection in an obvious and attractive way.

One of Chism's most prominent works, *Preserve Conserve* (Figure 2), focuses on the idea of transience, in an environmental and physical context. She drew inspiration from the work of Buddhist monks while overseas, and tweaked the idea to create her own

REVERSE CHRONOLOGY

Reverse chronology research may lead to single or multiple pathways.



Figure 9.55 British Artist Andy Goldsworthy worked exclusively with natural elements when he created this ephemeral sculpture in 1989.



Figure 9.56 Indigenous art – sand drawings from Central Australia



Figure 9.57 Christo, *Surrounded Islands*, 1980–83, Miami, Florida, woven polypropylene fabric covering the water



Figure 9.58 Environmental artist Jill Chism among the mangroves documenting her site

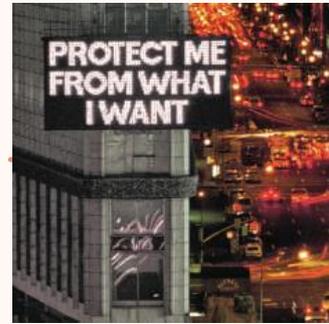


Figure 9.59 Jenny Holzer, *Protect Me From What I Want*, 1985, installation using billboard display



Figure 9.60 Masaru Emoto (1943–2014), water crystals

SUMMARY OF JILL CHISM'S ART PRACTICE

- Water sources
- Concerns for the environment – pollution, waste, human impact
- Installation and sculpture
- Research – geomancy, Emoto
- Spiritual connections – Buddhism, Gaia, chanting, meditation
- Historical facts – Indigenous peoples

9.6 Case study: Jacqueline Scotcher



Figure 9.61 Jacqueline Scotcher with Maxwell Ferris at Cairns State High School

Artist quote

I have come to realise that direct aesthetic experience in the tropics provides a reservoir of bodily knowledge that is readily drawn upon in the painting process.

– Jacqueline Scotcher

In response to relocation, Jacqueline Scotcher has developed her knowledge and connection with place through her practice. Originally from northern New South Wales, it was after moving to Far North Queensland that the natural environment became her obsession. Through her creative practice, Scotcher consistently grapples with ideas about how connections may be formed with her surrounds and the ways that place, belonging and a sense of self are **inextricably** linked. Most recently, Scotcher explores walking in nature as a mode of **emplacement**, and completed her Doctorate of Philosophy at James Cook University based on walking and painting in natural tropical terrains.

In the tropics, the natural environment is ever-present and influences daily life. Scotcher describes how in the ‘far north’ humid air is sticky on the skin, lush plant life is abundant, the **silhouetted** ridgeline dominant and a crocodile could be lurking just beneath most watery surfaces. The environment affords a contrasting sense of extreme beauty and danger; this dynamic ignited the artist’s acute sensory perception of the landscape and inspired her abstract painterly approach.

.....
inextricably impossible to disentangle or separate

emplacement a structure on or in which something is firmly placed

silhouetted cast or show as a dark shape or outline
.....

Scotcher approaches landscape as an interactive bodily experience rather than a more traditional landscape-genre representation. As a result, long drives in the car and pedestrian explorations have become an essential part of her creative investigations. Walking along rainforest trails, bush tracks and stretches of beaches are employed as a way to absorb all aspects of the terrain, including sounds, smells and shifting viewpoints. The artist draws from this sensuous experience of movement through terrain as a foundation for the bodily activity of painting, **reimagining** and abstractly mapping her experiences on canvas. This process allows Scotcher to extend beyond stereotypical observation and through imaginative interpretation encourages the viewer to see the world anew. Scotcher does not simply paint a particular ridgeline; rather, through materials, she makes visible her multilayered experience of ridgelines over time.

.....
reimagining reinterpret imaginatively
.....

For me landscape is a moving, multi-time, multi-sensory aesthetic experience which when explored through the act of painting can develop a connectedness with the natural environment and reveal meaningful insights into place and self that can be shared with others.

– JACQUELINE SCOTCHER

INQUIRY LEARNING 9.12

In 2016, as part of Jacqueline Scotcher's Doctorate of Philosophy, a paper was published online in *Etropic: electronic journal of studies in the tropics*. Access the journal via the link at <http://cambridge.edu.au/redirect/8180> and respond to the artist's inquiry question: *How can I evoke the embodied experience of movement through the landscape, in the forms of driving and pedestrianism, in order to convey my developing sense of emplacement in the tropics?*

Jacqueline Scotcher: How does your art practice reflect knowledge?

ARTIST'S STATEMENT

My creative practice produces a particular type of knowledge of the landscape, derived from thinking in materials and the senses. Through the bodily and imaginative action of painting, I endeavour to translate my direct lived experience in the world into a tangible form through a range of approaches; with a focus on colour, texture and abstract expression. Rather than mimic what I think I see, I try to reimagine in works of art what I actually experience.

Through practice, I've come to understand the landscape and my sense of place not as a fixed geography but as a more complex internal and external relationship experienced via movement. Painting provides a material form to explore the experience of my body moving through terrain. I diverge away from the art historic tradition of landscape as a static vista and instead use lines, paths, mapping symbols and shifting

viewpoints as a mode to trace my movement in the local environment. Methods of driving through the landscape, and more recently primarily walking in natural terrain, provide the basis of experiential knowledge from which I draw from in the studio. My works of art are evocative in conveying knowledge of the landscape and what it feels like to be in place. This suggestive approach invites the viewer on a similar imaginative journey to my own, and to consider the value of everyday experiences and connections with our surrounding environment.

– JACQUELINE SCOTCHER

Jacqueline Scotcher: Inquiry question

How can I evoke the embodied experience of movement through the landscape (in the forms of driving and pedestrianism) in order to convey my developing sense of emplacement in the tropics?

By examining works from three specific exhibitions held by the artist Jacqueline Scotcher – *Wayfaring, Trilogy* and *Interior|Exterior: Landscapes from the Far North* – we can develop an understanding of how a direct stimulus, authentic experience, established inquiry question and personal focus allowed this artist to gain, deepen and enrich her knowledge through making and responding within both subject-specific and other learning areas.

Wayfaring exhibition, 2017

Solescape, 10 acrylic on canvas panels (120 x 90 cm each, overall size 550 x 227 cm)

Hinchinbrook Island, four works, acrylic on canvas (120 x 130 cm each)

Unfolding, installation, acrylic on canvas and wire (size variable, overall 300 x 300 cm)

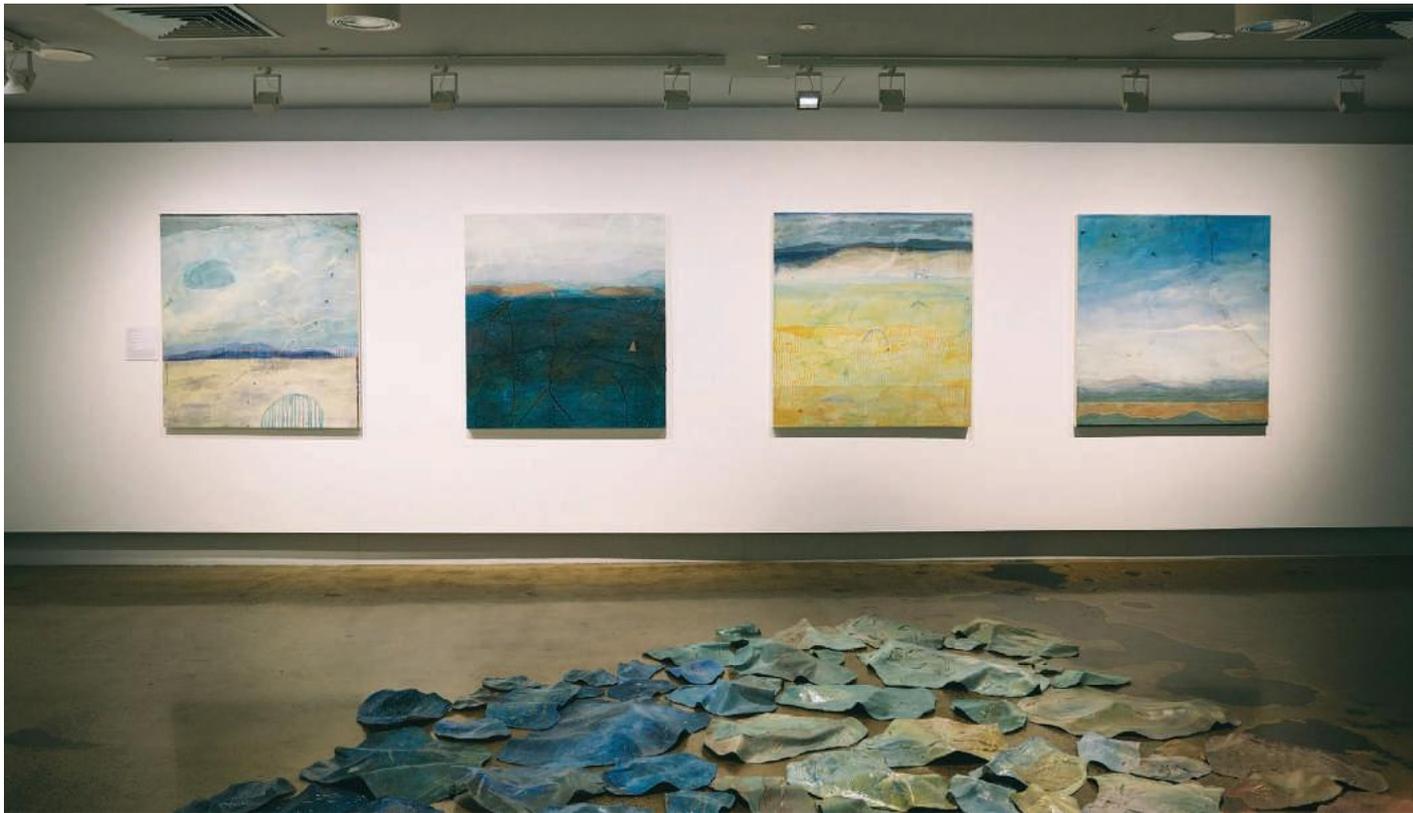


Figure 9.62 Jacqueline Scotcher, *Wayfaring* exhibition, 2017, KickArts Contemporary Space, Cairns

TABLE 9.8 JACQUELINE SCOTCHER, *WAYFARING* EXHIBITION

SYLLABUS COMPONENTS	KEY ARTIST – ARTWORK-SPECIFIC DATA
Direct stimulus or experience	Hinchinbrook Island
Inquiry question	How can I evoke the embodied experience of movement through the landscape (in the forms of driving and pedestrianism) in order to convey my developing sense of emplacement in the tropics?
Personal focus	Landscape and aesthetics
Inquiry learning guiding questions to be considered: <ul style="list-style-type: none"> Developing: How do artists generate solutions to visual problems? Researching: How do artists react to stimulus? 	How did the three artworks in the <i>Wayfaring</i> exhibition generate different visual solutions through Scotcher's art-making? Why would Jacqueline Scotcher react to this specific site as her primary stimulus?
Context questions to consider while examining this particular artwork	<ul style="list-style-type: none"> Contemporary: How do contemporary art approaches, technologies or environments impact the viewer experience and interpretation of artworks? Personal: How does an artist use symbols, metaphors and expression to communicate personal stories, thoughts, feelings, philosophies and ideas? Cultural: How do the cultural values and background of the viewer influence the interpretation of meaning? Formal: How do formal art elements and principles contribute to the meanings and messages in the artwork?

The primary source for all works in this exhibition was the artist's personal experience through her visit to Hinchinbrook Island. Jacqueline Scotcher completed a four-day hike that involved spending time walking in and observing the environment. It provided a mode for the artist's mind, body and world to become aligned and allowed her to engage in a receptive aesthetic experience. This site allowed opportunities for Scotcher to touch, stop and look closer, even trip-up and become an active participant rather than a spectator in the landscape. She allowed both her body and mind to explore the site and 'as a painter, imagination is particularly significant because as my feet wander so does my mind'.

Scotcher's secondary source relied on her intuitive development of a body of work that combined her visual experiences with her emotional responses. Five different interpretations culminated in her focus of 'wayfaring', reflecting a sustained engagement with the Far North Queensland environment. Three of the five works – *Solescape*, *Hinchinbrook Island* and *Unfolding* – are unpacked further in this chapter.

In Scotcher's interpretation, 'wayfaring' refers to walking through the landscape as a mode to develop connections to place and a feeling of belonging that comes with emplacement. Scotcher completed philosophical research into this notion

by examining theorists and other educators' viewpoints based on this focus. For example, theories of place, time and **phenomenology** were identified as situating concepts.

Solescape presents as 10 large, meandering canvases that express Scotcher's pedestrian explorations. Landscape is central to this work but is interpreted in terms of the feeling of movement through it rather than by just looking. Paths are forged onto the painterly surface, textural grit is built up and **allusions** to local trademark ridgelines intersect. The title is a play on words; the landscape becomes part of the soul and it is through the feet that this happens. *Solescape* is an **embodiment** of her wayfaring across the surface of the landscape and the multitude of perceptual and imaginative experiences involved. Scotcher reflects, 'Indeed I do take in the landscape through sight but I also feel the undulating terrain through the soles of my feet, hear wind through the trees and smell the salt air'.

.....
phenomenology an approach that concentrates on the study of consciousness and the objects of direct experience (Stanford Encyclopedia of Philosophy)

allusion an indirect or passing reference

embodiment a tangible or visible form of an idea, quality or feeling

Figure 9.63 Jacqueline Scotcher, *Solescape* (10 panels), 2017, acrylic on canvas (overall 550 x 227 cm)





Figure 9.64 Jacqueline Scotcher, *Solescape* (panel number two), 2017, acrylic on canvas (90 x 100 cm)

Figure 9.65 Jacqueline Scotcher, *Solescape* (panel number four), 2017, acrylic on canvas (90 x 100 cm)



Figure 9.66 Jacqueline Scotcher, *Solescape* (panel number nine), 2017, acrylic on canvas (90 x 100 cm)

Hinchinbrook Island, Scotcher's site, is a rugged national park situated off Cardwell, which is located between Townsville and Cairns. Here the artist began her intensive four-day research of her surroundings by trudging through the untouched reserve, laden with a weighted backpack. Carrying her own food and water supply, she was open to the elements of nature not only from above but almost among nature. Hence, four canvases were produced, one to mark each day of her journey. Back in the studio, she focused on remaining immersed in the sustained engagement of the journey, ultimately capturing the core of the overall hike and not typically a specific scene of landscape. Hence, images appear blurred, overlapping, and seemingly different times of day are captured on a single surface. Sights, sounds, tactile experiences and even a sense of **kinaesthetic** movement radiates from each of the four works in *Hinchinbrook Island*.

.....
kinaesthetic position and movement



Figure 9.67 Jacqueline Scotcher, *Hinchinbrook Island #1, 2, 3 and 4*, 2017, acrylic on canvas (120 x 130 cm each)



Figure 9.68 Jacqueline Scotcher, *Hinchinbrook Island #1*, 2017, acrylic on canvas (120 x 130 cm)



Figure 9.69 Jacqueline Scotcher, *Hinchinbrook Island #3*, 2017, acrylic on canvas (120 x 130 cm)

The central piece that sprawled on the floor, like its own island in the gallery space, was the work *Unfolding*. We get a sense of height, and viewing the work from above links to ideas of looking at maps and seeing the landscape from this bird's-eye view. Movement is shown through the shifts in height of each piece of terrain. While hiking on Hinchinbrook, as Scotcher turned a corner, a new place would unfold, giving her inspiration for

this work. Gradation in colour shows a deliberate change, both in imagery and location. The plates irregularly placed or loosely stacked on top of each other show the interconnectedness of the landscape. Each surface is sanded back to show the geological strata and highlight how layers intersect. This painterly process of layering and sanding back alludes to memories formed in place during sequential experiences over time.

Figure 9.70 Jacqueline Scotcher, *Unfolding*, 2017, acrylic on canvas and wire (size variable, overall 300 x 300 cm)



Figure 9.71 Jacqueline Scotcher, *Unfolding*, 2017, acrylic on canvas and wire (detail)



INQUIRY LEARNING 9.13

Drawing on your knowledge of Jacqueline Scotcher's art practice and focusing on her four *Hinchinbrook Island* artworks, explain how she establishes contextual ideas in her artwork. Use some of the dot points in Table 9.8 on page 219 to write responses to each of the contexts.

TABLE 9.9 CONTEXT TABLE FOR INQUIRY LEARNING 9.13 FOR JACQUELINE SCOTCHER'S ARTWORK *HINCHINBROOK ISLAND #1, 2, 3 AND 4*

CONTEMPORARY CONTEXT		PERSONAL CONTEXT
Ideas which challenge mainstream ideas		Immediate response based on the senses
The use of non-traditional materials and new technologies		Expressive, personal for the artist
Borrowing images that mimic artworks		Play of the imagination, fantasy, dreams
Parody, irony, satire, cynical approach		Shared human and psychological experience and emotions
CULTURAL CONTEXT		FORMAL CONTEXT
Cultural identity and the social meaning of artworks		Strong emphasis placed on the process; use of the elements, principles, materials and media
Reflects community interests		Ideas represented as a system of signs which are clues or evidence
Traditions are explored		Communicates meaning; tells a story or idea
Influence of art movements, styles and origins of time and place	Jacqueline Scotcher, <i>Hinchinbrook Island #1, 2, 3 and 4</i> , 2017, acrylic on canvas (120 x 130 cm each)	

INQUIRY LEARNING 9.14

Land Line (Figures 9.72–9.75) is a mixed media, installation work that also formed part of Jacqueline Scotcher’s *Wayfaring* exhibition. Visit Jacqueline Scotcher’s website and examine this work. Write structured sentences that use the following inquiry learning question in conjunction with the personal and formal context questions listed to respond to this particular artwork.

- 1 Inquiry learning question: How do artists react to stimulus? (Researching)
- 2 Personal: How does an artist use symbols, metaphors and expression to communicate personal stories, thoughts, feelings, philosophies and ideas?
- 3 Formal: How do formal art elements and principles contribute to the meanings and messages in the artwork?



Figure 9.72 Jacqueline Scotcher, *Land Line*, 2017, mixed media installation, sizes variable (approx. 900 x 200 cm)



Figure 9.73 Jacqueline Scotcher, *Land Line* (installed)

Figure 9.74 Jacqueline Scotcher, *Land Line* (detail)



Figure 9.75 Jacqueline Scotcher, *Land Line* (detail 2)

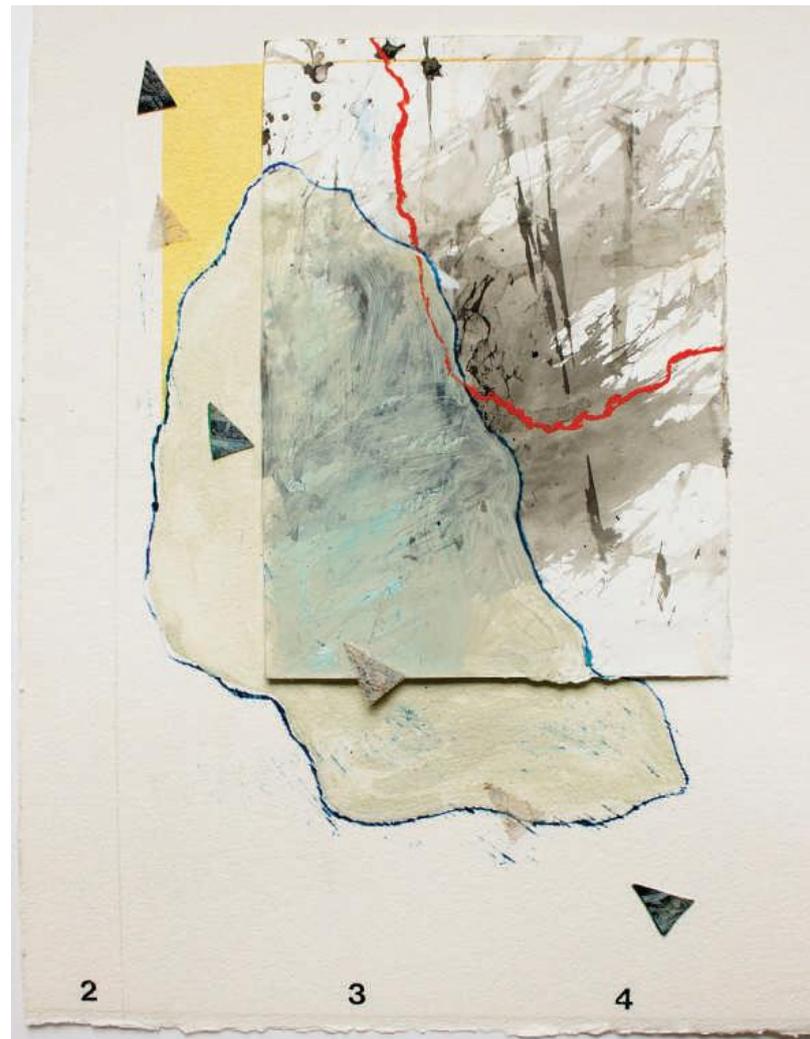




Figure 9.78 Natalie Deeb, *Byblos*, 2016, oil on canvas (75 x 150 cm)

Figure 9.79 Natalie Deeb, *Byblos*, 2016 (detail)



ARTWORK AND ARTIST'S STATEMENT 2

Natalie Deeb, *Byblos*, 2016, oil on canvas (75 x 150 cm)

ARTIST'S STATEMENT

My painting was inspired from my visit to Lebanon where my family originates. I wanted to capture my heritage and connection to this specific site at Byblos, Lebanon. Using abstraction, after completing a workshop with the artist Jacqueline Scotcher, I manipulated the surface by employing palette knives and experimenting with a thick, textured application of oils to capture the feelings and emotions of this place rather than documenting it literally.

– NATALIE DEEB

Other artworks by Jacqueline Scotcher

Trilogy exhibition 2015

Wayfaring 1, 2 and 3, synthetic polymers on canvas (180 x 135 cm)

Rock Hop, synthetic polymers on canvas, size variable (overall 200 x 150 cm)

Figure 9.80 Jacqueline Scotcher, *Wayfaring 1*, 2015, synthetic polymers on canvas (180 x 185 cm)





Figure 9.81 Jacqueline Scotcher, *Wayfaring 2*, 2015, synthetic polymers on canvas (180 x 185 cm)



Figure 9.82 Jacqueline Scotcher, *Wayfaring 3*, 2015, synthetic polymers on canvas (180 x 185 cm)



Figure 9.83 Jacqueline Scotcher, *Rock Hop*, 2015, synthetic polymers on canvas collage (overall 200 x 150 cm)



Figure 9.84 Jacqueline Scotcher, *Rock Hop*, 2015 (detail)

Figure 9.85 Jacqueline Scotcher, *Rock Hop*, 2015 (detail 2)



TABLE 9.10 JACQUELINE SCOTCHER, *TRILOGY* EXHIBITION

SYLLABUS COMPONENTS	KEY ARTIST – ARTWORK-SPECIFIC DATA
Direct stimulus or experience	Mount Bartle Frere, Davies Creek and Glacier Rock
Inquiry question	How can I evoke the embodied experience of movement through the landscape (in the forms of driving and pedestrianism) in order to convey my developing sense of emplacement in the tropics?
Personal focus	Landscape and walking
Inquiry learning guiding question to be considered: <ul style="list-style-type: none"> Resolving: How do artists communicate individual ideas as visual, written or spoken responses? 	How does <i>Rock Hop</i> use and combine both written and visual imagery to communicate ideas?
Context questions to consider while examining this particular artwork	<ul style="list-style-type: none"> Contemporary: How are artistic or social traditions challenged and expanded by contemporary art forms, subject matter and display? Personal: How do the experiences and expectations of the viewer influence the reading of the artwork and the construction of personal meaning? Cultural: How do the cultural values and background of the viewer influence the interpretation of meaning? Formal: How do materials, techniques, application and skills influence the impact and interpretation of artworks?

The primary source for this exhibition was walking along Far North Queensland beaches and bush tracks, in particular the sites of Mount Bartle Frere, Davies Creek and Glacier Rock, during the early morning hours.

Secondary sources involved investigations into the history of walking, the work of poet William Wordsworth, contemporary walking artists such as Hamish Fulton and scientific studies of how pedestrian movement can stimulate imaginative thought.

Jacqueline Scotcher was one of three artists who formed part of the *Trilogy* exhibition at KickArts Contemporary Arts in 2015 through her focused investigation of ‘walking’. Scotcher included four works in this exhibition – *Wayfaring 1, 2 and 3*, *Rock Hop*, *Headspace* and *Go Slow*. All works were directly about the experience of walking, and hence moving through place in which time was inherently interwoven. Both place and time became dependent on each other, as time is a requirement for emplacement. *Trilogy* ignited the artist’s ‘wayfaring’, travelling on foot, now **conductive** to her practice. *Wayfaring 1, 2 and 3* had an influence upon the

development of Scotcher’s stylistic approaches with her future exhibitions. These images, created two years prior to the *Wayfaring* exhibition, established the artist’s colour palette of blues and greens, use of multimedia and the deliberate technique of layering, which includes scraping back and incising into surfaces. Motifs connected to landmarks and ridgelines, either high or low, express the artist’s knowledge of her local terrain.

Primary sources for *Rock Hop* were experience-based for Scotcher. When walking, we often look down to the ground to ensure a steady tread. This idea of **topographically** documenting the pathways, trails and floors of the sites she visited established a starting point. Scotcher also compiled a list of words that resonated with her regarding her walking experiences. Ideas about word association through sound enabled her to make emotional connections.

.....
conductive making a certain situation or outcome likely or possible
topographically arrangement or accurate representation of the physical features of an area

The secondary source for Jacqueline Scotcher in response to this work stemmed from the idea that some of her larger scaled works on canvas contained areas that were aesthetically strong, while other surface areas were limiting. She decided to tear, cut and reduce these larger canvas works to create smaller, more deliberate sections that homed in on the detail she had documented from the walk. This in turn led to the idea of fragmented stepping-stones, rock-hopping when crossing a stream, or breaks in the pavement. Nature's litter is scattered on the floor of the rainforest, haphazardly arranged in hues of greens to hint at foliage, and blues reminiscent of the skies above.

Rock Hop effectively uses visual language, not only through colour but also literal terms to make a visual connection for the audience. The use of **onomatopoeia**, words that have a sound association with an action, is layered on different irregularly shaped canvases. Words such as 'crunch' and 'step' allow us to take part in the artist's 'wayfaring'. We read the visual clues positioned on the surface as text to enjoy the physicality of the experience within the environment with the artist.

.....
onomatopoeia the formation of words from a sound associated with what is named

Figure 9.86 Written-response question posed in an examination setting for students after they attended a workshop with Jacqueline Scotcher, as well as completing a case study on her work and practice

Question 3: (150-200 words)



Plate 4
Rock Hop, 2015 from Trilogy Series.
 Synthetic Polymers on Canvas collage, sizes variable
 Overall approximately 200 x 150 cm

Walking mindfully involves being present and absorbing the multisensory experience of bipedal movement. Taking time to reconnect with our surrounding natural environment can counter increasingly fast paced and often-sedentary urban lifestyles. It can also afford the time and space for thoughtfulness and imagination to flourish, which may reveal creative insights into new ways of seeing the world.

Extract from <http://jacquelinescotcher.com/galleries/trilogy/>

Visual meaning is complex, multilayered and open to interpretation.
 How has Jacqueline Scotcher used experimental processes to interpret her world with particular reference to her own environment?
 Refer to Plate 4 and the extract to support your response.

Question 3: (150-200 words)

Visual meaning is complex, multilayered and open to interpretation.

How has Jacqueline Scotcher used experimental processes to interpret her world with particular reference to her own environment?

Refer to Plate 4 and the extract to support your response.

Jacqueline Scotcher uses painting, photography, printmaking, drawing and mixed media to interpret places in which she has explored in Australia or places she has visited abroad. Scotcher is always observing and juxtaposing macro and micro views of the landscape in order to create new perspectives. She often uses a visual language that combines paint and other media in compositions that are rich in colour and visually characterised by layered and enigmatic imagery. As seen in plate 4, Scotcher includes imagery and words that are layered on top of the paintings in order to intrigue the viewer to each and engage them wondering what meaning is behind each one, whether it be "if there is a sequence of arrows there, this one must be a map" or "this one says step, it must represent stairs". This creation of the 'unknown' allows each viewer to create something of their own from the work and find their own interpretations. Scotcher says "I feel there is a significance for art to be made from landscape as it can articulate the deep connections with place, which is exactly what Plate 4 allows viewers to experience this."

Figure 9.87 Student example of a written response in exam conditions, analysing the practice of Scotcher and her artwork *Rock Hop*, 2015

Interior Exterior exhibition, 2014
Three Winters, 92 individual mixed media
(each 22 x 22 cm)

Figure 9.88 Jacqueline Scotcher, *Three Winters*, 2014, mixed media – installed at the Cairns Regional Gallery

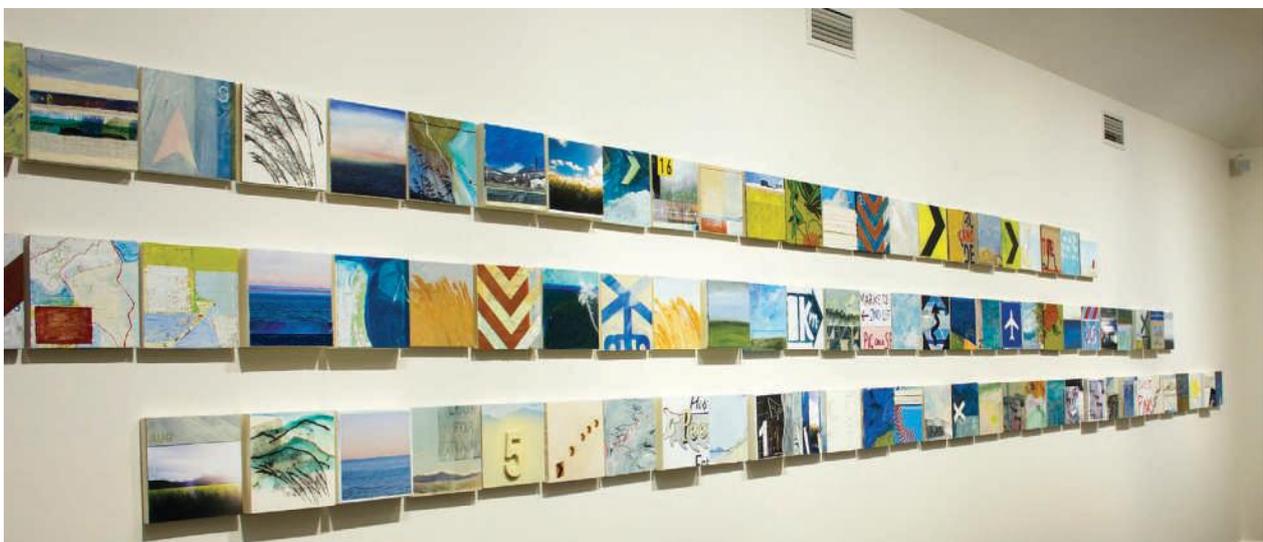




Figure 9.89 Jacqueline Scotcher, *Three Winters* (detail)

Figure 9.90 Jacqueline Scotcher, *Three Winters* (detail 2)





Figure 9.91 Jacqueline Scotcher, *Three Winters* (detail 3)

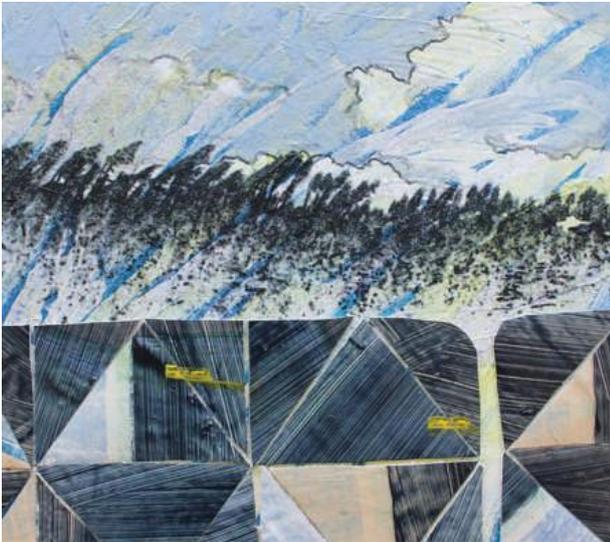


Figure 9.92 Jacqueline Scotcher, *Three Winters* (detail 4)



Figure 9.93 Jacqueline Scotcher, *Three Winters* (detail 5)

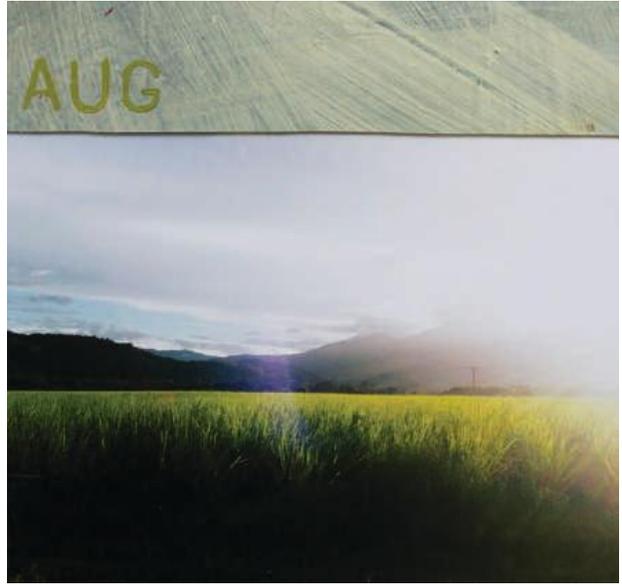


Figure 9.94 Jacqueline Scotcher, *Three Winters* (detail 6)



Figure 9.95 Jacqueline Scotcher, *Three Winters* (detail 7)

TABLE 9.11 JACQUELINE SCOTCHER, *THREE WINTERS*

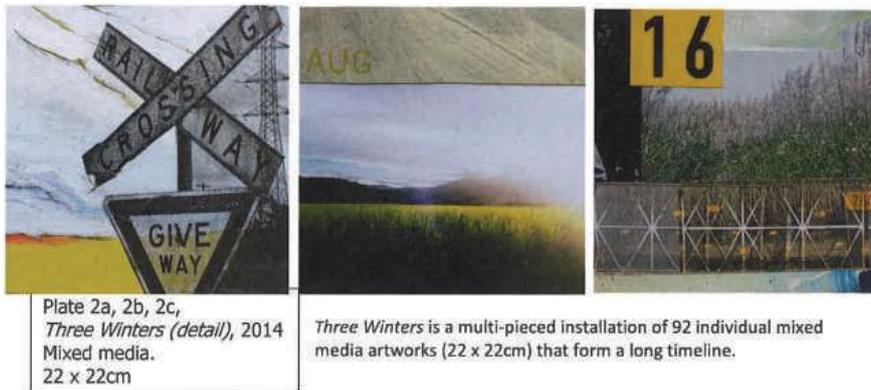
SYLLABUS COMPONENTS	KEY ARTIST – ARTWORK-SPECIFIC DATA
Direct stimulus or experience	Driving
Inquiry question	How can I evoke the embodied experience of movement through the landscape (in the forms of driving and pedestrianism) in order to convey my developing sense of emplacement in the tropics?
Personal focus	Landscape and seasons
Inquiry learning guiding question to be considered: <ul style="list-style-type: none"> Reflecting: How do artists consider ideas and information, media techniques and processes? 	How does <i>Three Winters</i> encapsulate ideas and information about this region using varied media, techniques and process?
Context questions to consider while examining this particular artwork	<ul style="list-style-type: none"> Contemporary: How do contemporary art approaches, technologies or environments impact the viewer experience and interpretation of artworks? Personal: How does an artist’s practice reflect the influences of their life and experiences? Cultural: What does the artwork communicate about the society and time when it was created? Formal: How do shared stylistic characteristics communicate meaning, intention, time and place?

The primary response for this work was the artist’s relocation and time spent living in a new environment. Scotcher took advantage of the ‘best time of the year’ (tropical dry season) to observe and document her surroundings by visiting locations, primarily driving through the region. She also collected maps, materials and tourism brochures to formulate her visual timeline. Taking snapshots digitally of images endemic to this region, such as the sugarcane, ridgelines, coastlines and urban landmarks, helped Scotcher form the timeline of her observations and ‘portray my growing relationship with place’.

The secondary response for the artist was collating this **empirical data** and formulating visual responses to represent her timeline as a story of documentation through macro and micro snippets of the seasonal landscape; some virtually, others contextually, emotionally and often abstractedly.

.....
empirical data verified by observation or experience

Three Winters presents as three distinctive long lines that map the artist’s favourite time of year over the duration of three winter seasons as a visual timeline. The irony of the work lies within the title: *Three Winters*. In the top end of Queensland, this is the prime time for growth and is the optimum time of the year to enjoy the environment, which contradicts notions of winter in Australia’s southern areas. Each of the 92 small panels documents a variety of mixed media images, which allowed the artist to explore the diversity of two-dimensional mediums such as photography, drawing, painting and collage, which were often layered. This work formed the central focus for the exhibition *Interior|Exterior: Landscapes from the Far North* held at Cairns Regional Gallery in 2014. For the artist, this work reflects that ‘Our relationship with both the natural and built environment can be subtle yet significant. This continuum of time explores the often-overlooked significant subtleties that layer in forming a beautiful Far North Queensland winter’.



Question 2: (100 – 150 words)

Explain how the artist's work can be *interpreted* with particular reference to her representation of 'place'. Refer to Plate 2a, 2b and 2c (details) in your response.

Jacqueline Scotcher uses techniques such as walking and movement in order to connect her audience to place. In her artwork "Three Winters" it is clear that she has used these techniques to represent her interpretation of place. "2a" as shown, is seen to have symbolic elements, contrast through colour, and repeated lines. "2b" uses shifting perspectives, scale, and the mountain lines to represent place. In "2c" Scotcher uses another man-made object which reminds the observer that the world doesn't stop moving. Through these three mixed media artworks, Scotcher uses her own understanding of place and connects it to her audience. The multi sensory journey the artworks take you on, enables you to see not only the landscape of which you are in but the memories, stories, history and time involved and engraved into that particular place. These artworks along with many others of Scotcher's artworks encourages the viewer to explore new surroundings and rethink their own familiar ones to dive into things and ideas they might have missed.

Figure 9.97 Student example of a written response in exam conditions, analysing the practice of Scotcher and her artwork *Three Winters*, 2014. Sample A.

INQUIRY LEARNING 9.15

Search online for Jacqueline Scotcher's website and view her exhibition *Timescapes*. Referring to specific artworks from this exhibition, write a paragraph that responds to the artist's original inquiry question: *How can I evoke the embodied experience of movement through the landscape (in the forms of driving and pedestrianism) in order to convey my developing sense of emplacement in the tropics?*

Figure 9.98 Student example of a written response in exam conditions, analysing the practice of Scotcher and her artwork *Three Winters*, 2014. Sample B.

Explain how the artist's work can be *interpreted* with particular reference to her representation of 'place'. Refer to Plate 2a, 2b and 2c (details) in your response.

Scotcher states, "my artistic practice has always revolved around notions of place, and belonging." Plates 2a, 2b and 2c are evidence of her exploration of a place and her attempt to understand a place by recreating it artistically. Plate 2a uses a mixture of abstract painting and photos of the place to create a representation of this place. The railway crossing sign used as a focus point by Scotcher evokes memories in the viewer, allowing them to form their own interpretation of what place this may be representing. Plate 2b uses a date (Aug) and a photo of a place to hint that it is a memory of Scotcher's that inspired this work. This artwork "portray[s] [her] growing relationship with a place." The date suggests she visited this place on numerous occasions and observed the change in it over time. Plate 2c can be interpreted as an artistic representation of the process of growing and harvesting sugar cane, which is a large part of the Cairns region. As she was forming a better understanding of this place, Scotcher focused on the aspects that were important to the community. While speaking on the artwork "Three Winters", Scotcher said, "[it was] snapshot-like moments of sugarcane, blue skies, colours [and] textures... [that] formed a timeline of observations and portray my growing relationship with the place."

REVERSE CHRONOLOGY

Reverse chronology research may lead to single or multiple pathways.



Figure 9.99 Sally Gabori at work in the Mornington Island Art Centre in 2010. Photo: Inge Cooper, courtesy Mornington Island Art. Most of Gabori's works represent places on Bentinck Island in the Gulf of Carpentaria.



Figure 9.100 Fred Williams, Australia; England, b. 1927, d. 1982, *Trees on Hillside II*, 1964, oil, tempera on hardboard (91.4 x 121.9 cm), Art Gallery of New South Wales. Purchased 1965. © Estate of Fred Williams. Photo: AGNSW, Diana Panuccio. OA6.1965/Copyright Agency. Williams used the landscape as a vehicle for formal invention, visiting ranges. Scotcher, like Williams, is fascinated by the scale of the landscape, its colour and the atmosphere of terrain.



Figure 9.101 Birrmingyathi Maali Netta Loogatha (Kaiadilt born 1942), Mirdidingathi Jurwunda Sally Gabori (Kaiadilt born c. 1924)), Warthadangathi Bijarba Ethel Thomas (Kaiadilt born 1946), Thunduyingathi Bijarrr May Moodoonuthi (Kaiadilt 1929–2008), Kuruwarryingathi Bijarrr Paula Paul (Kaiadilt born 1937), Wirngajingathi Bijarrr Dawn Naranatjil (Kaiadilt 1935–2009), Rayarriwarrtharrbayingat Amy Loogatha (Kaiadilt born 1946), *Dulka Warrngiid*, 2007, synthetic polymer paint on canvas (95 x 610 cm), National Gallery of Victoria, Melbourne. Purchased with funds donated by Catherine Allen, Carolyn Berger and Delma Valmorbida, 2007 (2007.527).



Figure 9.102 Richard Diebenkorn, *Ocean Park #117*, 1979, oil and charcoal on canvas (114.3 x 114.3 cm). The *Ocean Park* series uses abstraction of the landscape. Scotcher was inspired by Diebenkorn's structured and geometrical approach to landscape.



Figure 9.103 Jacqueline Scotcher



Figure 9.104 Richard Long, b. 1945, *Sahara Circle*, 1988. Photo: © Tate Modern, London 2018/Copyright Agency. Richard Long created this artwork during his walk through the Hoggar region of the Sahara in southern Algeria. Scotcher was influenced by his connection to walking and path-making within nature.



Figure 9.105 John Wolseley, *A Daly River Creek, NT*, 2012, watercolour, pastel, pencil, charcoal, gouache, ink, yellow pencil and collage of woodcut and linocut on Japanese paper (a–c) (152 x 602 cm irreg. overall), National Gallery of Victoria, Melbourne. Gift of Sir Roderick Carnegie in memory of his wife, Carmen, through the Australian Government's Cultural Gifts Program, 2016 (2016.944.a–c). His mapping elements and combinations of scientific agenda influenced Scotcher.



Figure 9.106 Arthur Streeton, *Land of the Golden Fleece*, 1926, oil on canvas (49.8 x 75.4 cm), National Gallery of Victoria, Melbourne. Streeton's impressions of landscape directed Scotcher's work.

SUMMARY OF JACQUELINE SCOTCHER'S ART PRACTICE

- Landscape as an aesthetic experience
- Phenomenology of place
- Wayfaring, walking and being bipedal
- Interpreting a sense of place rather than literal representation
- Changing perspectives of landscape
- Belonging and identity

9.7 Case study: Brian Robinson



Artist quote

My work is grounded by drawing and is encompassed by storytelling, which has been the basis for ongoing traditional knowledge and the maintenance of culture that has been handed down through oral forms of communication over many generations of Indigenous Australians.

– Brian Robinson

Figure 9.107 Brian Robinson in his studio

Figure 9.108 Map of Cape York, showing the cluster of islands of the Torres Strait, with Waiben, known as Thursday Island



Recognised as a leading multidisciplinary Australian contemporary Indigenous artist, Brian Robinson originates from Waiben, Thursday Island in the Torres Strait. Today, he remains a resident of Far North Queensland, both working and residing in Cairns. Stemming from the Kala Lagaw Ya language group of the Torres Strait and Wuthathi language group of Shelburne Bay on Cape York Peninsula, undeniably Robinson's formative life experiences on an idyllic island underpin his art practice. His art often reflects this marine tropical environment and its inhabitants through his linocut prints, paintings, sculptures and installations, which are a blend of fantasy and reality. Robinson's knowledge and understanding of visual art stems from his dual relationship as both artist and curator. He began his career as a painter and printmaker in 1992, and then introduced sculpture into his repertoire of skills in 1997, followed by public

art and installation sculpture from 1998. Robinson made a decision to devote himself to full-time practice as an artist in 2010, forging his artistic career.

Since early childhood and his time spent as a youngster growing up on Waiben, Robinson has increasingly gained valuable knowledge and appreciation of the customs and traditions of his people, the history of the Torres Strait and The Legends that are embedded in Torres Strait Islander life. As an artist, Robinson reflects this rich cultural background in his work, combining a variety of traditional motifs and artefacts as well as contemporary pop culture icons to create unique works, rich in storytelling, that traverse an international audience. His distinctive graphic patterning on linocuts links to carving and to the rhythmical forms of pattern and dance of Melanesian artistry, and has emerged as his own signature style. Based on traditional 'minaral' patterning used in traditional Torres Strait carving, Robinson threads this connection through his diverse art practice, making him a celebrated Indigenous artist and leader.

.....
minaral a traditional Western Island word in the language of Kala Lagaw Ya that translates as 'patterns' or 'marks'
.....

INQUIRY LEARNING 9.16

Access and view the articles via the links <http://cambridge.edu.au/redirect/8181> and <http://cambridge.edu.au/redirect/8182> to gain additional knowledge about the artist Brian Robinson.

Brian Robinson: How does your art practice reflect knowledge?

ARTIST'S STATEMENT

My work is grounded by drawing and is encompassed by storytelling, which has been the basis for ongoing traditional knowledge and the maintenance of culture that has been handed down through oral forms of communication over many generations of Indigenous Australians.

In my artistic practice, I derive inspiration from a myriad of focal points that connect with the wider society, art history, black humour as well as consistently referencing the visual vocabulary that I have built up over many decades that stimulates my art-making. This includes motifs from my Indigenous cultural background from the customs, traditions and contemporary lifestyle associated with my family's connection to Torres Strait, Cape York Peninsula and Asian ancestry that combine to influence the outcome.

Living, working or creating in the land of their birth is vital for an Indigenous person's connection to country. Maintaining this connection is vital to pass on important stories to younger generations. My knowledge of creation ancestors forms part of a living landscape and practices such as hunting and foraging have an important place in contemporary Indigenous life. There remains a strong belief in the land as sentient, or that ancestral spirits imbue the landscape, creating a situation in which spiritual and physical aspects cannot be altogether separated.

This intertwined connection allows the intellectual and creative spirit embodied within Indigenous peoples to manifest in the material objects that they create. This relationship with the land, through its direct physical qualities, and a mythological sense of place and time are transformed through the body and onto objects of art. This is a deep relationship and reliance on country to establish identity and belonging is paramount.

– BRIAN ROBINSON

.....
sentient able to perceive or feel things
.....

Brian Robinson: Inquiry question

What impact do past traditions, cultural background and memory of place have upon contemporary art practice?

By examining two specific art practices, relief printing and sculpture, as presented by the Indigenous artist Brian Robinson, we can develop an understanding of how a direct stimulus, authentic experience, established inquiry question and personal focus allowed this artist to gain, deepen and enrich his knowledge through making and

responding within both subject-specific and other learning areas.

Brian Robinson, *Up in the Heavens the Gods Contemplate Their Next Move (Secret Charms Are Given to Man)*, 2012, ceiling mounted installation comprising six panels – four panels linocut and two panels sculptural frieze, Palight plastic, linocut printed on paper and mounted to board, paint, toy, feathers, shells, raffia (320 x 370 x 40 cm)

Figure 9.109 Brian Robinson, *Up in the Heavens the Gods Contemplate Their Next Move (Secret Charms Are Given to Man)*, 2012, ceiling mounted installation comprising six panels – four panels linocut and two panels sculptural frieze, Palight plastic, linocut printed on paper and mounted to board, paint, toys, feathers, shells, raffia (320 x 370 x 40 cm)





Figure 9.110 Brian Robinson, *Up in the Heavens the Gods Contemplate Their Next Move (Secret Charms Are Given to Man)*, 2012, four lino panels



Figure 9.111 Brian Robinson, *Up in the Heavens the Gods Contemplate Their Next Move (Secret Charms Are Given to Man)*, 2012 (detail)



Figure 9.112 Brian Robinson, *Up in the Heavens the Gods Contemplate Their Next Move (Secret Charms Are Given to Man)*, 2012 (detail), middle left lino panel

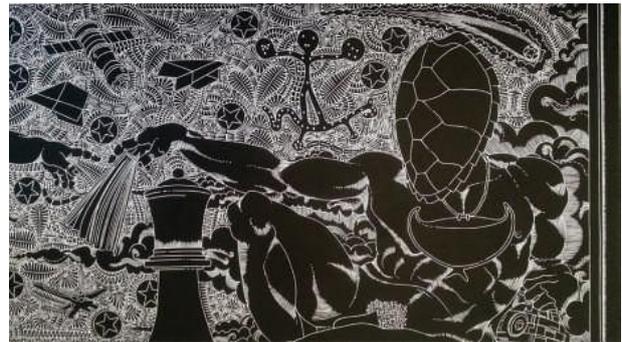


Figure 9.113 Brian Robinson, *Up in the Heavens the Gods Contemplate Their Next Move (Secret Charms Are Given to Man)*, 2012 (detail), middle right lino panel

TABLE 9.12 BRIAN ROBINSON, *UP IN THE HEAVENS THE GODS CONTEMPLATE THEIR NEXT MOVE (SECRET CHARMS ARE GIVEN TO MAN)*

SYLLABUS COMPONENTS	KEY ARTIST – ARTWORK-SPECIFIC DATA
Direct stimulus or experience	Torres Strait Islander Legends
Inquiry question	What impact do past traditions, cultural background and memory of place have upon contemporary art practice?
Personal focus	Storytelling: reality versus fantasy, art history, biblical narrative
Inquiry learning guiding question to be considered: <ul style="list-style-type: none"> Resolving: How do artists communicate ideas as visual, written or spoken responses? 	Resolving: How does Robinson communicate his individual ideas as a visual response in 'Up in the heavens the gods contemplate their next move'?
Context questions to consider while examining this particular artwork	<ul style="list-style-type: none"> Contemporary: How is meaning and significance of past artworks challenged when viewed through a lens of 21st century ideas and issues? Personal: How does an artist's practice reflect the influences of their life and experiences? Cultural: How do the cultural values and background of the viewer influence the interpretation of meaning? Formal: How do shared stylistic characteristics communicate meaning, intention, time and place?

The primary source for Brian Robinson stems from his memories as a child living in the Torres Strait as well as cultural lessons taught to him by his extended family network. Remembering the origins of his place and igniting childhood experiences, including diving in the coral reefs and catching crayfish and hunting for turtle, were pertinent beginnings for a young male in the Torres Strait. Drawing was always a primary basis, which also connects him to his younger experiences. He fondly remembers sitting at the kitchen table and drawing for hours. Using his weird and wonderful imagination, coupled with reference to comic books and magazines for inspiration, Robinson jovially claims 'I was born with a pencil in my hand'. When preparing printmaking blocks and plates, the drawing designs are often sketched out about 50 per cent, while others are drawn directly onto the physical linoleum block and zinc plate from memory. Imagery based on The Legends and an extension of traditional carving practices of the Torres Strait Islands are his starting points.

The secondary source and what probably assisted Robinson the most was a 12-month residency with Djumbunji Press in Cairns in 2010. This allowed the artist a full year to explore the pros and cons of a full-time art practice as well as fine-tune his artistic repertoire and develop particular works of art for the exhibition *men + GODS*. Robinson's studio includes an ever-expanding library, which he constantly references to help stimulate concepts, ideas and images to pull into his work. Christianity and the work of missionaries throughout the islands, but particularly on Waiben, again reflecting his childhood experience of attending Roman Catholic church, have influenced his work through biblical narratives. Robinson's interest and passion in the **Renaissance**, sparked by his formal art studies of Michelangelo, Leonardo da Vinci and classic Greek and Roman mythology, became the secondary stimuli for his epic mythological narratives.

Up in the Heavens the Gods Contemplate Their Next Move (Secret Charms Are Given to Man), an extremely large **hybrid** linocut print, represents customary objects from the Torres Strait Islanders while also referencing mythical tales that explain

the origins of landforms and all manner of natural phenomena that are part of the folklore of all peoples around the world; stories that have been passed down by word of mouth through countless generations. Creation Stories are coupled with a Renaissance interest, where overlapping worlds of Indigenous spirituality and contemporary superheroes and symbols mingle.

This print was one of two artworks that, in 2013, won Robinson the nation's richest Indigenous art prize, the Western Australian Indigenous Art Award which celebrates exceptional achievements by Australian Indigenous artists. Unlike the traditional display of wall-based prints, this artwork was mounted on the ceiling, referencing the Sistine Chapel fresco in Rome, Italy. To view and appreciate the work, the audience had to lie flat on the gallery benches and look upwards, emulating Renaissance frescos of the great masters, while also drawing on Robinson's childhood memories of gazing skyward throughout the day and stargazing at night.

Each panel offers an alternative perspective based on Robinson's knowledge through storytelling. The top two black speckled panels are hand-cut Palight plastic and form a **Doric column**, a small cherub and a representation of a turbulent sea. Each of the lower panels provide images of four masked god figures, which are all stripped of specific religious connections. The central right panel reveals the figure adorned with a Torres Strait Islander ceremonial turtle mask and breast plate. This panel also includes a visual reference to the constellation Tagai and Halley's comet. For the central left panel figure, the beard has been replaced with tentacles, a reference to life on Waiben for the artist, and also Robinson's interest in the sea and stories based on the popular cinema film, *Pirates of the Caribbean*, specifically Davy Jones.

.....

Renaissance a period in European history between the 14th and 17th centuries when there was a renewed interest in art, knowledge and culture from ancient Rome and Greece

hybrid a thing made by combining two different elements

Doric column classical Greek architecture characterised by a sturdy fluted column

.....

TABLE 9.13 CONTEXT TABLE FOR INQUIRY LEARNING 9.18 FOR BRIAN ROBINSON'S ARTWORK *UP IN THE HEAVENS THE GODS CONTEMPLATE THEIR NEXT MOVE (SECRET CHARMS ARE GIVEN TO MAN)*

CONTEMPORARY CONTEXT		PERSONAL CONTEXT
<p>Ideas which challenge mainstream ideas</p> <p>The use of non-traditional materials and new technologies</p> <p>Borrowing images that mimic artworks</p> <p>Parody, irony, satire, cynical approach</p>		<p>Immediate response based on the senses</p> <p>Expressive, personal for the artist</p> <p>Play of the imagination, fantasy, dreams</p> <p>Shared human and psychological experience and emotions</p>
CULTURAL CONTEXT	<p>Brian Robinson, <i>Up in the Heavens the Gods Contemplate Their Next Move (Secret Charms Are Given to Man)</i>, 2012</p>	FORMAL CONTEXT
<p>Cultural identity and the social meaning of artworks</p> <p>Reflects community interests</p> <p>Traditions are explored</p> <p>Influence of art movements, styles and origins of time and place</p>	<p>Strong emphasis placed on the process; use of the elements, principles, materials and media</p> <p>Ideas represented as a system of signs which are clues or evidence</p> <p>Communicates meaning; tells a story or idea</p>	

INQUIRY LEARNING 9.17

Analyse the visual images in Brian Robinson's *Up in the Heavens the Gods Contemplate Their Next Move (Secret Charms Are Given to Man)* and make a list of the contemporary icons he refers to throughout the six panels.

INQUIRY LEARNING 9.19

Write a paragraph that responds to the following inquiry learning question:
How does Robinson communicate his individual ideas as a visual response in Up in the Heavens the Gods Contemplate Their Next Move? (Resolving)

INQUIRY LEARNING 9.18

Drawing on your knowledge of Brian Robinson's art practice and focusing on *Up in the Heavens the Gods Contemplate Their Next Move (Secret Charms Are Given to Man)*, explain how he establishes contextual ideas in his artwork. Use some of the dot points in Table 9.12 on page 240 to write responses to each of the contexts.

Student examples based on Brian Robinson

Elizabeth Sutton, *Waves of Time*, linoleum print (100 x 40 cm)

ARTWORK AND ARTIST'S STATEMENT 1

ARTIST'S STATEMENT

This work documents the changes in environment that I have experienced throughout my life. Visually read from left to right it presents the flowing transition from my birthplace, to living in a country town, moving to tropical Proserpine and then finally home in Cairns. My knowledge of these experiences have allowed the 'waves of time' to carry my family from place to place and represents memories within these places. Each building and object found on the print represents a different personal memory of a person, time, or place throughout my life.

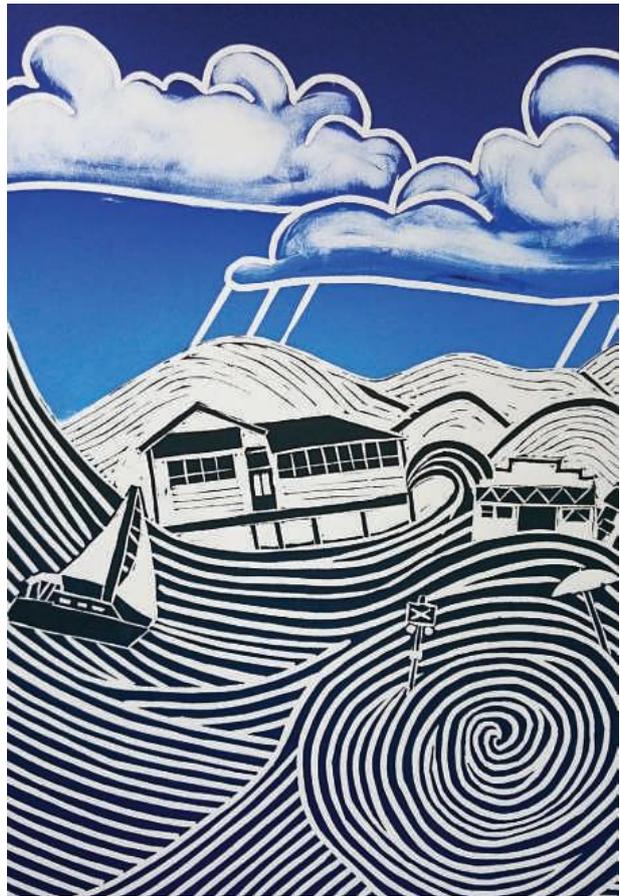


Figure 9.117 Elizabeth Sutton, *Waves of Time* (detail)

Figure 9.116 Elizabeth Sutton, *Waves of Time*, linoleum print (100 x 40 cm)



ARTWORK AND ARTIST'S STATEMENT 2

Tina Procter, *Life in Bloom*, mixed media, 18 variable sized layers (overall 150 x 150 cm)



Figure 9.118 Tina Procter, *Life in Bloom*, mixed media and collage

Figure 9.119 Tina Procter, *Life in Bloom*, mixed media and collage (2)



Figure 9.120 Tina Procter, *Life in Bloom*, mixed media and collage (3)



Figure 9.121 Tina Procter, *Life in Bloom*, mixed media and collage (4)

ARTIST'S STATEMENT

I was born in Vietnam and moved to Australia when I was ten years old and this relocation changed my life and allowed me to 'blossom' as a Vietnamese Australian. This work 'crosses cultures' and presents the transformation and gained knowledge of cultural influences in my life during the last eighteen years. It visually documents how my life has changed and acknowledges the influences of living in Australia coming from Vietnamese heritage through the iconic lotus flower motif. Each of the eighteen lotus leaves have treated surfaces using imagery and materials that reflect my life like a timeline.

– TINA PROCTER

Other artworks by Brian Robinson

Brian Robinson, *... and meanwhile back on earth the blooms continue to flourish*, 2013, wood,

Palight plastic, enamel spray paint, feathers, plant fibre, shells and toys (200 x 350 x 50 cm)



Figure 9.122 Brian Robinson, *... and meanwhile back on earth the blooms continue to flourish*, 2013, wood, Palight plastic, enamel spray paint, feathers, plant fibre, shells and toys (200 x 350 x 50 cm)

Figure 9.123 Brian Robinson, *... and meanwhile back on earth the blooms continue to flourish*, 2013 (detail)



Figure 9.124 Brian Robinson, *... and meanwhile back on earth the blooms continue to flourish*, 2013 (detail 2)

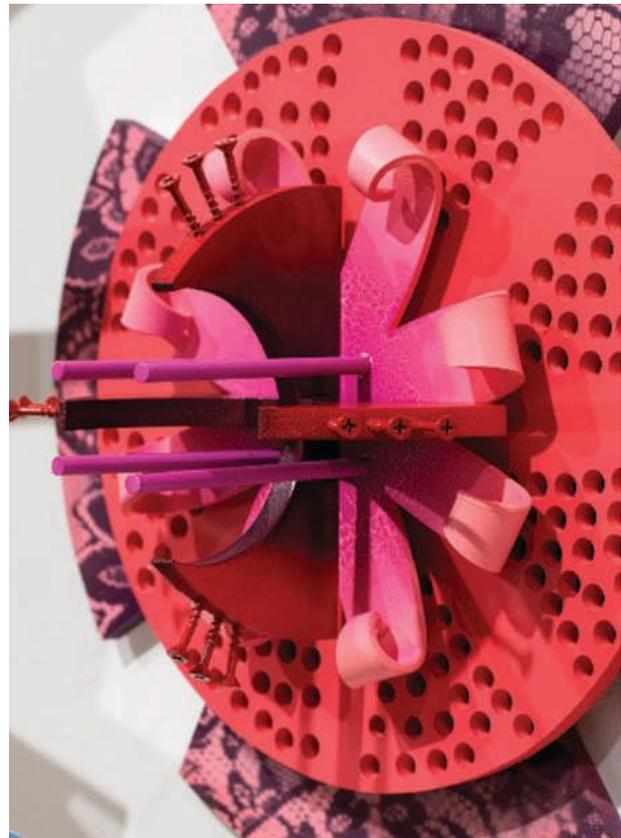


TABLE 9.14 BRIAN ROBINSON, ... *AND MEANWHILE BACK ON EARTH THE BLOOMS CONTINUE TO FLOURISH*

SYLLABUS COMPONENTS	KEY ARTIST – ARTWORK-SPECIFIC DATA
Direct stimulus or experience	Gardening traditions of the Torres Strait Islands
Inquiry question	What impact do past traditions, cultural background and memory of place have upon contemporary art practice?
Personal focus	Storytelling, Torres Strait Islander cultural practice
Inquiry learning guiding question: <ul style="list-style-type: none"> Researching: How do artists react to stimulus? 	In what ways does ... <i>and meanwhile back on earth the blooms continue to flourish</i> react to a stimulus?
Context questions to consider while examining this particular artwork	<ul style="list-style-type: none"> Contemporary: How are artistic or social traditions challenged and expanded by contemporary art forms, subject matter and display? Personal: How does an artist use symbols, metaphors and expression to communicate personal stories, thoughts, feelings, philosophies and ideas? Cultural: What does the artwork communicate about the society and time when it was created? Formal: How do formal art elements and principles contribute to the meanings and messages in the artwork?

Primary sources for this work stem from the stimulus of traditional gardening practices on the Torres Strait Islands that Robinson remembers as a child and that continue to exist today, as well as highlighting the family's connection to their Asian heritage in the Philippines. A male and female activity, his understanding of island farming, producing and harvesting yams and other crops at specific times throughout the years according to the stars was an experience that provided the primary source for this contemporary interpretation.

Secondary sources included the artist's experimentation with a non-traditional medium called Palight plastic. This plastic product is a construction based, foam-cored PVC material that is used for industrial purposes, and when warmed using a heat gun becomes malleable and easy to shape, mould and cut with a jigsaw. Robinson

researched suppliers and other artists using this medium to explore its sculptural qualities.

This relief sculpture is the additional work that made up the duo of artworks that won Brian Robinson the Western Australian Indigenous Art Award in 2013. It is a wall-mounted sculptural installation, which presents 14 brightly coloured flower blooms of different circumferences that are topped by a masked gardener who is tending to them. The mask, known as 'Mawa', is used in harvest ceremonies in the top western islands of the Torres Strait. Mother nature is referenced in this work as the traditional practices of Indigenous peoples, and their relationship with Country and care for the environment is evident. This work represents the gardening customs of the Torres Strait Islanders through storytelling and blends reality with fantasy as the exotic blooms appear like clockwork, adding a mechanical quality to the flowers, which gives the

work a strange, **hyper-real** aspect. The **fecundity** of the blooms is exaggerated by the varied size, the five to six layers of each flower and increased scale in comparison to the figure establishing an unusual perspective, which heightens the fantasy. The masked figure is in the act of harvesting the crop, leaning over the garden, using one hand and a *sok* digging stick to turn up yams. The eye is drawn into the centre of each bloom by the multiple cut layers, each decorated or textured with a highly polished spray technique. Each sprayed surface pattern employs organic floral designs, which were created either by handmade stencils, lace material or die-cut placemats.

hyper-real refers to highly realistic depictions of people and objects

fecundity the ability to produce an abundance of offspring or new growth; fertility

When you look at Indigenous visual material culture, particularly Torres Strait, it is quite a male dominated practice. This work brings a feminine element to the practice and highlights the strong maternal side to my family.

– BRIAN ROBINSON

Brian Robinson, *Picasso's Lagau Minaral*, 2016, 16 large spikes, Palight plastic and enamel spray paint (240 x 240 x 240 cm)

Figure 9.125 Brian Robinson, *Picasso's Lagau Minaral*, 2016, Palight plastic and enamel spray paint (240 x 240 x 240 cm), installed at *Pacific Crosscurrents* exhibition



Figure 9.126 Brian Robinson, *Picasso's Lagau Minaral*, 2016

Figure 9.127 Brian Robinson, *Picasso's Lagau Minaral*, 2016 (detail)



TABLE 9.15 BRIAN ROBINSON, *PICASSO'S LAGAU MINARAL*

SYLLABUS COMPONENTS	KEY ARTIST – ARTWORK-SPECIFIC DATA
Direct stimulus or experience	Cubism, Picasso, Torres Strait pattern
Inquiry question	What impact do past traditions, cultural background and memory of place have upon contemporary art practice?
Personal focus	Storytelling, art history
Inquiry learning guiding question to be considered: <ul style="list-style-type: none"> How do artists generate solutions to visual problems? 	Developing: How did Robinson generate solutions to visual problems in <i>Picasso's Lagau Mineral</i> ?
Context questions to consider while examining this particular artwork	<ul style="list-style-type: none"> Contemporary: How is meaning and significance of past artworks challenged when viewed through a lens of 21st century ideas and issues? Personal: How do the experiences and expectations of the viewer influence the reading of the artwork and the construction of personal meaning? Cultural: How do the values of past artists compare to the values of today? Formal: How do formal art elements and principles contribute to the meanings and messages in the artwork?

The primary source for this large relief sculpture has obvious historical connections to the renowned artist Pablo Picasso. Robinson pays homage to the father of Cubism by reducing the form to reflect his own stylistic contemporary interpretation of Cubism. Robinson was interested in the medium of spray paint as a youngster, often playing with graffiti-style mark making, which provided a platform for this work.

The secondary source relies on previous work, both printed and sculptural, by making connections through experimentation that now combines both 2D printing and 3D sculptural elements in the one singular work.

Picasso's Lagau Minaral was first exhibited as part of Brian Robinson's solo exhibition *Pacific Crosscurrents*. It then travelled to the National Gallery of Australia to form part of the 2017 *Defying Empire* exhibition, the 3rd National Indigenous Art Triennial.

The 16 spear-shaped towers are set in perfect alignment so that it presents as a cube through its width, height and depth. It appears as a dense forest of patterns, with each row of four being identically repeated through shape and pattern. The pointed, elongated, totemic-like structures hint at formal designs of elongated patterns that wrapped

around the hull of traditional **outrigger** canoes used for hunting, transportation and warfare in the Torres Strait. There is a deliberate juxtaposition of surface against form, which is highlighted through the bold, strong red and black contrast. Spray-painted layers cover all contours and surfaces and design continues to host a combination of traditional 'minaral' patterning as well as Robinson's quirky pop culture influence through the inclusion of contemporary images of Batman and Spiderman, symbols, and skulls.



INQUIRY LEARNING 9.20

Brian Robinson's inquiry question asks: *What impact do past traditions, cultural background and memory of place have upon contemporary art practice?* Via the link at <http://cambridge.edu.au/redirect/8183>, view the catalogue from his *Pacific Crosscurrents* exhibition and select two of Robinson's other artworks to compare and contrast by responding to the inquiry question.

REVERSE CHRONOLOGY

Reverse chronology research may lead to single or multiple pathways.



Figure 9.128 Astro Boy, 1958, Japanese manga, comic books



Figure 9.129 MC Escher, *Print Gallery*, 1956, lithograph (31.7 x 31.9 cm). Escher's precise printmaking works influenced Robinson's stylistic approach.



Figure 9.130 Brian Robinson in his studio



Figure 9.131 Detail of the ceiling of the Sistine Chapel showing the 'Creation of Adam', a panel in the massive narrative work by Italian artist Michelangelo Buonarroti, completed between 1508 and 1512, Vatican City.



Figure 9.132 Mask (Mawa), mid 19th–early 20th century, Torres Strait Islander, wood, paint, shells, cloth, wool, fibre (50.5 x 21 x 14.6 cm). The Michael C. Rockefeller Memorial Collection, Bequest of Nelson A. Rockefeller, 1979.

SUMMARY OF BRIAN ROBINSON'S ART PRACTICE

- Australian contemporary, Indigenous multidisciplinary artist
- Childhood memories of culture and tradition through storytelling
- Torres Strait Islander connections, both traditional and contemporary
- Stylistic use of Torres Strait Islander mineral patternation
- Links to Christianity through missionaries established in the Torres Strait
- Artistic influences from Renaissance and Greek mythology
- Traditional carving methods transferred to contemporary mediums using relief printing
- Use of non-traditional plastics to create relief sculptures with spray-painted textured surfaces

Chapter summary

- Acquiring new knowledge will enrich your understanding and provide a platform for you to discover and learn, to think beyond what you already know and build upon your existing knowledge.
- Make links and research beyond art-based subjects to assist in establishing and expanding your knowledge base. Consider scientific, environmental, historical and social concerns as areas of reference.
- A direct stimulus or first-hand experience is central to the development of this unit and is used as a catalyst and starting point for making and responding.
- Develop a self-directed focus which allows for the innovative creation of ideas that are personal and selective.
- Establish a self-directed inquiry question that is reflective of the stimulus or experience, and that aligns with a personal focus. Ensure this self-directed inquiry question is open-ended, intellectual and has scope for extended research to guide and build your knowledge.
- Primary and secondary sources are compiled evidence of your making and responding processes in response to your personal focus and inquiry question. Primary sources such as drawing, photography and recording can be employed and secondary responses utilise the primary sources and become multiple solutions to visual problems.
- Documentation of all evidence and sources is a vital process to allow movement through ideas from both primary and secondary sources. This foundational work leads to the development of a body of work.
- Writing an artist's statement forms part of the whole work and shows the relationship between your intentions and the physical artwork. Ensure it uses correct visual terminology and literacy, is succinct and clarifies ideas with purpose.
- The three artist case studies in this chapter presented bodies of work that explored diverse media such as two-dimensional media through painting (Jacqueline Scotcher) and printmaking (Brian Robinson), three-dimensional objects such as sculptures (Brian Robinson) and installations (Jill Chism) and time-based media using performance (Jill Chism).





Review questions

- 1** In relation to your chosen focus, what new knowledge did you acquire prior to completing extended research?
- 2** Reflect on the impact that the teacher-facilitated direct stimulus or first-hand experience had upon the initial starting point for the development of your self-directed focus.
- 3** Summarise the three case study artists (Jill Chism, Jacqueline Scotcher and Brian Robinson) using a table format to identify each of the following points:
 - a** How does their art practice reflect knowledge?
 - b** What is their inquiry question?
 - c** What is their direct stimulus or authentic experience?
- 4** Select one of the case study artists from this chapter that most closely aligns with or parallels your own personal focus and compare their work with one other key artist that you have selected and researched.
- 5** Review the four contexts – contemporary, personal, cultural and formal in Table 9.2 (see page 191). Select one question from each context to apply to your own artwork and then respond to each question.
- 6** Compile a list of key artists that parallel your personal focus and inquiry question and find examples of their work that utilise two-dimensional media, three-dimensional objects and/or time-based media.
- 7** Compare your primary sources with your secondary source research. How does the secondary source material build on your initial responses? What challenges or roadblocks occurred with each artwork and how will you overcome these to move forward?

Chapter 10

ASSESSMENT



Figure 10.1 Jill Chism, *Chi for Gaia #II*, October 2008, Cockle Bay, Magnetic Island, copper pipe and rods

The authors referred to the Visual Art 2019 v1.1 General Senior Syllabus to inform the material in this chapter.

This syllabus forms part of a new senior assessment and tertiary entrance system in Queensland. Along with other senior

syllabuses, it was still being refined in preparation for implementation in schools from 2019. For the most current syllabus versions and curriculum information please refer to the QCAA website <https://www.qcaa.qld.edu.au/>

Unit 3 requires you to complete two internal summative assessment instruments that contribute to your body of work. The first instrument, Investigation – inquiry phase 1, leads to the second instrument, Project – inquiry phase 2.

The Investigation – inquiry phase 1 can be defined as:

- Investigation is an assessment technique that requires students to research a specific problem, question, issue, design challenge or hypothesis through the collection, analysis and synthesis of primary and/or secondary data; it uses research or investigative practices to

assess a range of cognitions in a particular context; an investigation occurs over an extended and defined period of time.

The Project – inquiry phase 2 can be defined as:

- Project is an assessment technique that focuses on the output or result of a process requiring the application of a range of cognitive, physical, technical, creative and/or expressive skills, and the theoretical and conceptual understanding; a product is developed over an extended and defined period of time.

10.1 Objectives

What is assessment?

Assessment is a process where the documentation of evidence or data based on knowledge, skill, attitudes and/or beliefs is formally evaluated. Each assessment, IA1 and IA2, has its own eight assessment objectives that align with the predetermined syllabus and unit objectives (see Table 10.1).

Research conventions

Because this investigation will require you to research beyond your existing knowledge, you should employ correct research conventions to evidence the sources from which you obtained information. This is known as referencing and acknowledges the original source, upholds intellectual honesty and avoids plagiarism. Your school will require you to use either Oxford, Harvard, MLA, ASA or APA styles of referencing.

Different referencing styles include:

- *Citations* – abbreviated alphanumeric expressions included within the body of text that are then documented as footnotes (notes at the end of the page) or endnotes

(notes on a page at the end of the paper) that provide the source details in greater depth. These are commonly referred to as in-text citations.

- *Reference lists* – are required if you have used citations and are presented at the end of your writing, immediately before your bibliography. This needs to be a complete list, detailing all of the sources that you have deliberately referred to in your writing, especially if cited. Sources include websites, journal articles, books, etc.
- *Bibliographies* – this usually includes sources that you have researched or consulted when researching to assist you in generating general ideas and where you have not directly referred to specific text in your writing.



Figure 10.2 Assessment is part of the making and responding process

TABLE 10.1 OVERVIEW OF THE SYLLABUS AND UNIT OBJECTIVES THAT ALIGN WITH IA1 AND IA2 FOR UNIT 3: ART AS KNOWLEDGE ASSESSMENT OBJECTIVES

SYLLABUS OBJECTIVES VISUAL ART 2019 V1.1 GENERAL		UNIT OBJECTIVES UNIT 3: ART AS KNOWLEDGE	
1	Implement ideas and representations	1	Implement ideas and representations to communicate knowledge gained through self-directed inquiry
2	Apply literacy skills	2	Apply literacy skills to communicate knowledge of art practices and individualised ideas
3	Analyse and interpret visual language, expression and meaning in artworks and practices	3	Analyse and interpret visual language, expression and meaning in contemporary and traditional artworks and practices using the contemporary, personal, cultural and/or formal contexts
4	Evaluate art practices, traditions, cultures and theories	4	Evaluate art practices, traditions, cultures and theories to inform student-directed making and responding
5	Justify viewpoints	5	Justify decisions and informed viewpoints using knowledge gained through self-directed inquiry
6	Experiment in response to stimulus	6	Experiment with visual language, expression and media in response to a self-directed inquiry
7	Create meaning through the knowledge and understanding of materials, techniques, technologies and art processes	7	Create meaning through the knowledge and understanding of materials, techniques, technologies and art processes gained through self-directed inquiry
8	Realise responses to communicate meaning	8	Realise responses to communicate meaning defined by the self-directed inquiry



10.2 Summative internal assessment 1 (IA1): Investigation – inquiry phase 1

Assessment objectives

This is the initial stage in the self-directed body of work and occurs at the start of Unit 3 for a stipulated period of time. This first assessment process requires you to research a specific problem, question, issue, design challenge or **hypothesis** through the collection, analysis and synthesis of primary and/or secondary sources. It is a focused investigation and invites you to research beyond your own knowledge and data given. You will use class time but also your own time to develop a response to your inquiry.

hypothesise formulate a supposition to account for known facts or observed occurrences; conjecture, theorise, speculate; especially on uncertain or tentative grounds

Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority

Assessment specifications

This task assesses problem-solving and the realisation of your self-directed focus through:

- development and exploration of ideas in response to your direct stimulus or experience
- researching art practices of key artists and relevant knowledge, and experimentation with visual approaches which respond to your established inquiry question
- reflecting on the impact of influences from a variety of sources to evaluate and justify your decisions as documented evidence
- resolution and communication of a self-directed focus informed by development, research and reflection.

Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority

Assessment conditions

This Investigation – inquiry phase 1 task will be developed during class time and it is expected that you will also use your own time to work on this assessment. Your teacher will stipulate a set period of time within which you are required to complete this task. This time frame will be stated on your assessment instrument and be indicated in hours, weeks or lessons.

Assessment methods for this investigation can be presented through various modes, which will be predetermined by your teacher. Modes include a written report, a 7–9 minute multimodal presentation or a digital presentation such as a video or digital book or presentation of 8–10 A4 pages or slides or equivalent timed digital media.

All modes of assessment must include visual support, which should include relevant annotated artworks, images, diagrams and/or experimental representations. All experimental artworks also need to be included in this investigation to support how you have interpreted and researched art practices. This assessment task requires the amalgamation of both making and responding.

Examine the student assessment example provided and look for the following checkpoints.

- Identifies the unit being assessed; for example, Unit 3: Art as knowledge
- Indicates the assessment task; for example, Investigation – inquiry phase 1
- States the mode of assessment; for example, written report, multimodal or digital presentation, and adheres to set limitations
- Stipulates the direct stimulus or first-hand experience facilitated by their teacher
- Presents and unpacks a self-directed focus
- Frames and unpacks a self-directed inquiry question
- Includes research of key artists and examples of their artwork (art practices of others)
- Incorporates visual support; for example, annotated artworks, images, diagrams, experiments
- Includes primary and secondary experimental artworks; for example, materials and processes

- Identifies contexts; for example, contemporary, personal, cultural and/or formal
- Applies literacy skills and uses visual art terminology; for example, in identifying materials, techniques and processes, or analysing visual elements
- Provides research conventions; for example, citations, reference lists and/or bibliography.

Inquiry phase 1 example: Written report

This example shows one of three ways you can complete your Investigation – inquiry phase 1.



Figure 1: *Marooned*, 2017. Installation, digital, *Abandoned* series Palm Cove beach

UNIT 3: ART AS KNOWLEDGE

INVESTIGATION

INQUIRY PHASE 1

Introduction

The basis for this investigation stems from my initial, first-hand experience based on the visitation to our local second hand shop, the Salvation Army Store. The immediate emotion I felt at this location was a sense of being extremely uncomfortable. The smell, clutter, **claustrophobic** and unfamiliarity of the space; coupled with the random people sifting through the abandoned items in multiple aisles and the ‘oldness’ stirred up this intense feeling of displacement. **Bric-a-brac**, lesser *objects d’art*, surrounded me and heightened my recall of initial emotions and feelings I experienced when I first arrived in Australia from Vietnam when I was ten years old. I found myself totally out of place and disconnected. Therefore, my investigation explores **displacement** through constructed knowledge, as I want to challenge perceptions and involve interpretation from a different context using **objectification**.

Three artists who have underpinned my developing investigation include, firstly a historical reflection of the **infamous**, surrealistic work of Meret Oppenheim, followed by the traditional Indigenous work of Esme Timbery through her shell based sculptures and the graphic appropriations of the German based artist Robert Rickhoff. All three artists offered me diverse ideas and pathways to enrich and build my knowledge about how they displaced objects for social interpretation.

Tina Procter

MODE

Written report 1000-1500 words

Site based authentic experience

*Thrift Shop
Salvation Army Family Store*

Self-directed Focus

To explore and express my sense of displacement using objectification as a metaphor to make cultural connections and disconnections to society

Key Artists

*Meret Oppenheim
Esme Timbery
Robert Rickhoff*

SELF-DIRECTED INQUIRY QUESTION

IN A MATERIALISTIC WORLD, HOW CAN WE EXPRESS A SENSE OF BELONGING THROUGH THE MANIPULATION OF FOUND OBJECT

Figure 10.3 This is the first page of a student example of an Investigation – inquiry phase 1 assessment in the mode of a written report. The full report is available in the Interactive Textbook.

10.3 Summative internal assessment 2 (IA2): Project – inquiry phase 2

Assessment objectives

This assessment is the second stage or inquiry phase in your self-directed body of work and is referred to as a project because you will produce an output as a result of a process. This assessment continues from your investigation and requires you to resolve your ideas through effective problem-solving.

- research and experimentation with visual language, expression and media to communicate focus, concept and context
- reflection on new knowledge, art-making approaches and practices that demonstrate an aesthetic understanding when evaluating and justifying decisions
- resolution and communication of intended meaning. Resolving is the point where communication of meaning and understanding is clearly evident. It demonstrates synthesis of ideas as a result of researching, developing and reflecting.

Assessment specifications

This task assesses problem-solving and the realisation of art-making through:

- development of visual solutions relevant to the student-directed focus, concept and context

Source: Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority

TABLE 10.2 SOME CHARACTERISTICS OF RESOLVED WORK FOR PROJECT – INQUIRY PHASE 2

Evidence of depth of research, development and critical reflection	Communication of personal aesthetic	A degree of 'finish', showing knowledge, understanding of media and technical skills	End-points are reached	Concept, focus, contexts and media areas are used to solve complex problems of visual language and expression
--	-------------------------------------	--	------------------------	---

INQUIRY LEARNING 10.1

Table 10.2 lists five characteristics of a resolved work. For each characteristic, write a sentence to explain how you could attempt to achieve each quality. Define the main ideas or terms used in each characteristic to develop an understanding of their intent.

Conditions

The Project – inquiry phase 2 task will be developed during class time and it is expected that you will also use your own time to work on this. Your teacher will stipulate a set period of time within which you are required to complete this task. This time frame will be stated and be indicated in hours.

Conditions for the Project – inquiry phase 2 are different to Investigation – inquiry phase 1, but continue from and extend on it. You are to state and refer to your focus from inquiry phase 1 to clarify the ideas and representations previously established. This focus will not be reassessed, but is required to show continuity. The media choice for this assessment is student directed. It is your own decision as to what type of media you want to use to create your artwork. You should select media areas that you have previously built skills in and have technical control, experience and confidence using. However, do not be totally limited by this decision as experimentation with familiar and unfamiliar materials and techniques may offer you areas of new and innovative exploration. Use of non-conventional materials and techniques can often provide a platform for creative exploration.

Choices include 2D media, 3D objects and time-based media.

The outcome will be a single resolved artwork or a collection of resolved artworks. If you decide to produce a collection of artworks, each work must be related to each other and be as important as each other. Your artwork/s need to be annotated with a title, media and dimensions or duration. Documentation of all resolved artwork must be recorded as evidence. Photographic evidence of the resolved artwork(s) presented in display or intention of display (digital or virtual forms) must be provided. If your resolved artwork(s) are time-based or site-specific they can be documented using video or audio recording.

An annotated illustration includes an image of the resolved work (perhaps on display) and written notes (annotations) to explain how your work demonstrates development, research and reflection on the concept, focus and contexts.

You need to provide an annotated illustration of your artwork/s that identifies how the developing, researching and reflecting criteria have been implemented in the making and responding process. An annotated illustration is when written information is added to an image to help explain or define elements in the artwork so that a deeper understanding of intentions can be established.

Annotated Illustration – Katie Spuler



Developing generating ideas

- Personal context – memory of place, serenity and tranquillity reflect my visitation. Local waterfall, Crystal Cascades.
- Oil painting was a medium I hadn't mastered. Developing and refining these skills by creating a traditional representation in the same vein as Frederick McCubbin.
- Meaning is communicated through the mood and sensuality of the work. Using traditional painting techniques, scumbling and stippling created strong hues and tones. Artistic control was pertinent to achieve realism.

Researching – reacting to stimulus

- Formal context - analysis and interpretation of elements and principles and the stylistic qualities of the historical Australian Impressionists led my research and approach.
- Achieving realism was challenging as I yearned to capture the aesthetic mood of the landscape using variations in light. Ways to emulate the illusion of water movement, coupled with the deliberate colour palette of muted greens allows the viewer to identify an Australian landscape.

Reflecting – considering ideas and information

- Australian Impressionism, with particular reference to the Heidelberg School allowed an understanding of 'capturing light' and 'landscape' emotively to emerge.
- Strict adherence to the rules of perspective were followed and simulated texture was pivotal to achieve realism. This allowed my audience to appreciate and engage with my 'captured fleeting moment' of beauty in the Australian landscape, a place close to my heart.

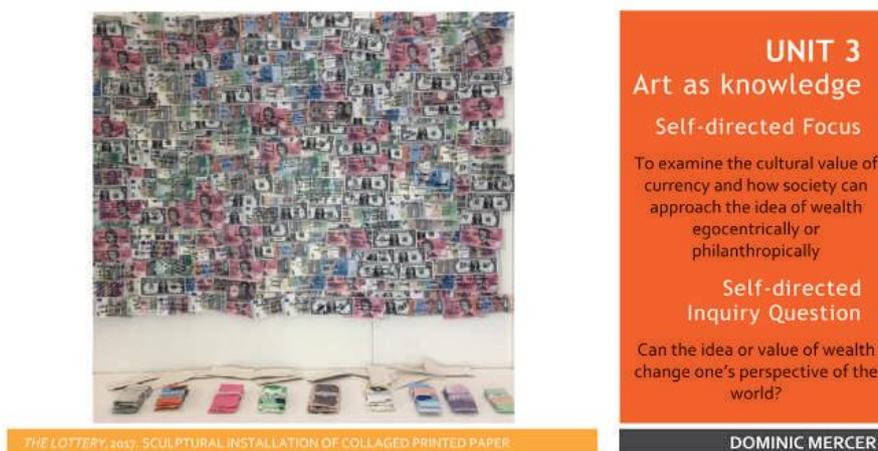
Nature's Connection
Oil on canvas
150 cm x 100 cm

Figure 10.4 Student example of an annotated illustration using developing, researching and reflecting criteria

Supporting evidence needs to be presented in a form that suits your documentation process. This supporting evidence will communicate the relevant development of your solutions, research and experimentation in the creative process. This evidence can be 1–4 pages or slides and may include experimental artwork, sketches, annotated diagrams and images, notes, ideas, photographs and/or collections of stimulus with reflective commentary. Evidence must be selected by you, and be relevant and showcase the process from your conceptual development through to your resolved work. This evidence should authenticate your work and sequentially document your progressive development. Be selective and consider the careful documentation during your process to ensure clarity and legibility of your work.

Examine the student assessment example by Dominic Mercer and look for the following:

- identifies the unit; for example, Unit 3: Art as knowledge
- indicates the task; for example, Project – inquiry phase 2
- states and refers to the focus from inquiry phase 1
- produces a single resolved artwork or a collection of artworks with specific details
- documents resolved artwork/s photographically and includes artwork details
- documents resolved artwork/s photographically, displayed or intended displayed, video or audio documentation required for time-based or site-specific work
- writes an artist’s statement
- presents an annotated illustration of the resolved artwork/s using prescribed performance descriptors; for example, developing, researching and reflecting criteria
- written information in the annotated illustration
- supporting evidence between 1–4 pages or slides.



Project - inquiry phase 2

For my **Project – inquiry phase 2** assessment I have produced a single resolved artwork that reflects the concept of **Art as knowledge**.

Focus from Investigation – inquiry phase 1

The self-directed focus that I established for my investigation – inquiry phase 1 was led by my interest in the cultural value of currency. This focus was developed after my initial site based authentic experience to the UQ Art Museum to view the exhibition, *Creative Accounting*. This experience enriched my knowledge and understanding about money. The work of artist Ryan Presley, viewed at this exhibition also inspired my direction, as did my personal experience of an overseas encounter, where in a pub I visited there was paper money, signed and plastered on the walls as memorabilia. Combining both this personal memory, my teacher led authentic experience and my established self-directed focus I began to question how society reacts to financial gain. What role does human nature play in regards to windfalls; Does one react extravagantly or humbly?

Figure 10.5 This is the first page of Project – inquiry phase 2 assessment example by Dominic Mercer. The full document is available in the Interactive Textbook.

Artwork



Artist Statement

Dominic Mercer

The Lottery

Sculptural Installation of collaged printed-paper
120 cm x 90 cm x 50 cm

What would you do if you won the lottery? Almost everyone has thought about this question. Over 250 people were asked to write their response to the question on a printed banknote of small monetary value. The notes were then collated into a wallpaper referencing the unintended social maps created all over the world in pubs and restaurants, as people sign their names to dollar notes and staple them to the wall. The result forms a largely positive social map of the public, composed of an overwhelming number of responses that suggest charitable donations and giving to family and friends.

This sentiment of generosity is juxtaposed with the wads of hardened notes to symbolise the harsh reality that the lottery is a dream, a fantasy. *The Lottery* invites us to ponder a more pertinent question – *what will you do when you don't win the lottery?* (147 words)



Figure 10.6 This is the second page of Project – inquiry phase 2 assessment example by Dominic Mercer. The full document is available in the Interactive Textbook.



Figure 11.1 Ai Weiwei holding some of his hand-painted sunflower seeds at the Tate Modern, 2010

In Unit 4, students continue and build on their focus, knowledge and art practice from Unit 3. They refine their expression and personal aesthetic by applying skills associated with creative thinking. Students resolve their body of work through the concept 'art as alternate' as they imagine, generate and apply new ideas and links. Through the pursuit of an individualised response, they challenge their approaches to identify alternatives and opportunities for innovation.

Students foreground the contemporary context to develop new meanings through a lens of 21st century art ideas and issues. They simultaneously select from the personal, cultural and formal contexts to examine and compare visual language, expression and the communication of multiple meanings in various art forms.

Students use the inquiry learning model to resolve their body of work. They challenge their own art-making practices by researching and developing new knowledge of and skills in materials, techniques, technologies and arts processes. They look for opportunities for focused experimentation and risk taking. They explore how new and multimodal technologies can alter and enhance their ideas. Students determine alternate representations or expansions of their ideas by reflecting on their work from Unit 3 and considering how exploiting existing approaches or applying new knowledge and skill may enrich meaning in their body of work.

Students consider the roles and interaction between artist and audience. As audience, students consider how alternate methods of display and exhibition, contemporary approaches with materials, and new technologies impact upon the sensory experience and engagement with art. As artists, students consider the role of art in the dialogue with audience. They evaluate how alternate approaches in a body of work can develop and expand the communication of meaning and fully realise artistic intentions.

Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority

UNIT OBJECTIVES

By the end of this unit, students will:

- 1 implement ideas and representations that challenge, extend and refine existing knowledge
- 2 apply literacy skills to communicate understanding of art practices and individualised ideas
- 3 analyse and interpret the impact of contemporary context on visual language, expression and meaning in artworks and art practices
- 4 evaluate art practices, traditions, cultures and theories to inform an alternate approach
- 5 justify new viewpoints and evolving ideas
- 6 experiment with familiar or alternate media to solve visual problems informed by research of contemporary art practice
- 7 create meaning through knowledge and understanding of materials, techniques, technologies and art processes to support alternate approaches
- 8 realise responses to communicate intended meaning.

Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority

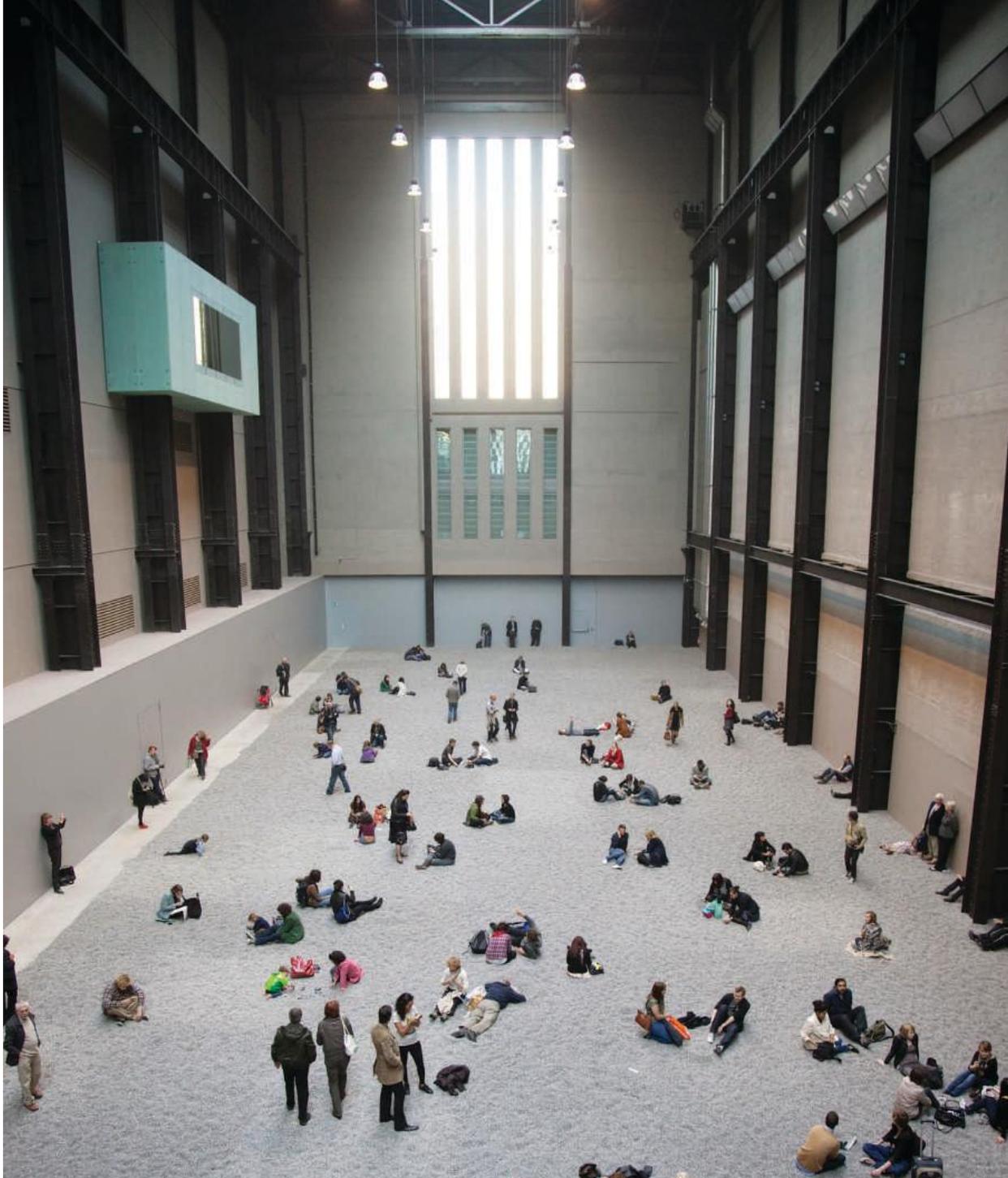


Figure 11.2 Ai Weiwei, *Sunflower Seeds*, 2010, Tate Modern

In Unit 4 you will develop your idea using alternate approaches through the contemporary context. Consciously applying creative thinking strategies will be helpful in generating your divergent responses

Creativity begins with a foundation of knowledge, learning a discipline and mastering a way of thinking. You can learn to be creative

by experimenting, exploring, questioning assumptions, using imagination and synthesising information. Learning to be creative is akin to learning a sport. It requires practice to develop the right muscles and a supportive environment in which to flourish.

— LINDA NAIMAN, CREATIVITY COACH

11.1 Area of study: Developing

How do artists generate solutions to visual problems?

Artists generate solutions to visual problems in countless different ways. These include the implementation of creative thinking strategies and the application of divergent approaches.

CREATIVE THINKING

Creativity is the process of coming up with new ideas or knowledge. In Visual Art, we value creativity because it is the process we use to find original approaches, pathways and points of view that enrich both our making and responding. **Creative** thinking establishes a point of difference between your work and that of others. It helps you develop your **personal aesthetic**. In Unit 4, you should be aiming to express your ideas in an inventive way using your own evolved personal style. Creative thinking will assist this process.

creative resulting from originality of thought or expression; relating to or involving the use of the imagination or original ideas to create something; having good imagination or original ideas

personal aesthetic where the artist develops a particular style or expression that is individual and inventive; students take ownership of their own approaches and style even if these approaches or styles have been appropriated from or have seeds in other artists' work

Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority

Creative traits

Creativity is not a mysterious attribute (talent) that only some people can attain or are born with. On the contrary, everyone can consciously develop creative traits.

Creative people are:

- curious – you should ask questions often, be inquisitive, investigate and experiment with art materials, techniques, processes, concepts
- courageous – you should be willing to try things out and make mistakes because that's how learning occurs

- adventurous and open-minded – you should challenge your own perceptions and common beliefs, make connections between ideas, be a critical thinker, analyse, evaluate and interpret information
- observant – you should learn to observe details, analyse and record what you see
- persistent – you should do a little bit every day, practise, keep working through problems, don't give up
- reflective – you should reflect on your ideas, past achievements, and feedback; consider implications for current and future projects.

STRATEGIES TO IMPROVE CREATIVE THINKING

The creative act does not create something out of nothing; it combines, reshuffles and relates already existing but hitherto separate ideas, facts, frames of perception and associative contexts.

– ARTHUR KOESTLER, AUTHOR

There have been many books and blogs written about improving creativity. They provide activities for building your creative capacity by helping you make connections between ideas. For instance, you can access Design Minds Tool Kits online through the State Library of Queensland. These will help you to learn techniques that will give you confidence to reconsider your art practice and develop possibilities by combining, changing or reapplying existing ideas.

INQUIRY LEARNING 11.1

Brain warm-up: 40 uses for an object

Challenge yourself to individually come up with 40 different uses for an object such as a brick, ping-pong ball, shoe or paperclip, with a time limit of 10 minutes. Then compare your list with your classmates. Reflect on how your brain worked during this brainstorming session. If you practise this activity, it should improve your divergent thinking.



Figure 11.3 An example of a face hiding in an inanimate object

INQUIRY LEARNING 11.2

Making connections exercise: Finding faces in unusual places

Facial pareidolia is the name of the phenomenon that causes us to see faces in inanimate objects like clouds, wallpaper, machinery and household appliances. Your challenge is to actively hunt for 10 faces, photograph them and share them with your classmates. This task forces you to make creative connections and be an observer. Observation is key to creativity.

Source: Adapted from John Ingledew, 2016, *How to Have Great Ideas: A Guide to Creative Thinking*.

INQUIRY LEARNING 11.3

Positive action: How might I?

Rephrase your task for Unit 4 into a 'how might I?' question. This reframes the problem and forces it into an opportunity for innovation rather than allowing you to dwell on negatives. For instance, 'how might I create a collaborative work using my existing focus?' Once you have a question that is suitable, brainstorm as many possible answers to it as you can. Resist the urge to edit your brainstorming; be courageous.

Source: Adapted from "How might we" questions', Stanford University online.



Figure 11.4 Can you see the face in this old telephone?

INQUIRY LEARNING 11.4

SCAMPER: A technique to encourage divergent thinking

Apply the SCAMPER technique to your body of work to come up with some potential divergent approaches. SCAMPER stands for substitute, combine, adapt, modify, put to another use, eliminate, reverse. Record your SCAMPER ideas and then share them with your classmates.

- *Substitute* – is there another medium you could use, or a different art-making process you could apply to create new meaning?
- *Combine* – add elements from someone or something else. Can you combine some of the elements you have with others to create a redefined problem? Can you bring together different people or skills to collaborate to help you achieve a divergent approach?
- *Adapt* – take your existing focus and shape it using contemporary approaches but through a new context. Could new meaning be expressed through a personal, formal or cultural context?
- *Modify* – rework the focus. Are there dimensions of your idea you can expand/reduce? How might you change the way your idea is perceived – shape, scale, look, feel? Can you apply other verbs – magnify, minimise, manipulate, multiply?
- *Put to another use* – use your original focus in a new way. How could audiences be involved as joint constructors of meaning in a version of your idea? Could you change the method of display?

- *Eliminate* – get rid of unnecessary elements, or streamline the core idea. What would happen if you took away parts of the idea; what would that look like and how would people react?
- *Reverse* – turn your idea around. How can you make it communicate your original intention by implementing opposites? Consider **parody**, irony, sarcasm, binaries, **wabi-sabi**.

Source: Adapted from 'Scamper',
Innovation Portal website.

parody a humorous imitation designed to ridicule

wabi-sabi Japanese aesthetic that values simplicity, incompleteness, imperfection, impermanence, irregularity and nature

Invite your peers and teachers to share your problem-solving. Sometimes other people see the obvious things that you miss yourself. There are

useful online brainstorming and collaboration sites that you can use to generate solutions to your problem. Ask for, listen to and act on feedback from your peers and your teacher. Survey your classmates and seek their suggestions about ways to evolve your making. Listen thoughtfully and openly to the suggestions from your teacher and act on their feedback from Unit 3.

Being creative in your art-making practice takes conscious effort, but there is also evidence to suggest that allowing your mind to subconsciously work on the problem has great advantages. So, ideally, begin the creative process early enough to allow for unconscious idea development to occur. To foster this, go for walks, swim, do the dishes and get a good night's sleep. When you allow time and opportunities for your brain to digest the problem, you might find you have a 'eureka' moment that sparks your alternate making adventure.

11.2 Area of study: Researching

How do artists react to stimulus?

A stimulus is a catalyst that provokes us to act. Artists are provoked into responding to stimuli in countless ways. In your research into artists, it is important to investigate their motivation for making artwork. Often there will be an overarching issue, concept or inquiry question that continues to drive the artist. Some artists, such as Fiona Hall, work their whole lives responding to a broad stimulus. For 40 years, Hall's art practice has innovatively responded to the stimulus of the interrelationship between nature and culture. She has investigated the impact of humans and the economy on natural habitats and questions global political motives in relation to natural resources. She has worked in sculpture, photography, installation, printmaking, video and garden design to create numerous divergent responses. An example of her work is her 2015 Venice Biennale installation *Wrong Way Time* (Figure 11.5). This large-scale installation brought together many of her bodies of work in a museum-like display context. These included works made

with sardine tins, paper currency and other diverse materials, which she manipulates in ways that meet her intentions (Figures 11.6, 11.7 and 11.8 on the following page).

Figure 11.5 Fiona Hall, Installation Image *Wrong Way Time*, 2015, 56th Venice Biennale. Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney.





Figure 11.6 Fiona Hall, *Quercus robur (Paradisus Terrestris)*, 1990–2005 English oak aluminium sardine tin (25 × 16.3 × 2.5 cm). Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney.



Figure 11.8 Fiona Hall, *All The King's Men*, 2014–15, knitted military uniforms, wire, animal bone, horns and teeth; dice; glass; leather boxing gloves; pool ball dimensions variable. Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney.



Figure 11.7 Fiona Hall, *Cinnamomum camphora (When My Boat Comes In)*, 2003, Camphor gouache on banknotes Installation dimensions variable (detail). Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney.

Identifying and researching divergent approaches

Your new, divergent approach to your body of work should aim to create alternate meaning through the knowledge, understanding and application of contemporary art processes. Contemporary artists approach their work in myriad different ways. Table 11.1 outlines some approaches you could take, but it is not exhaustive. Search broadly for artists to support your ideas and affirm your practice. Use art gallery, art museum sites or artists' own websites for research.

TABLE 11.1 POSSIBLE WAYS TO CREATE ALTERNATE MEANING THROUGH THE KNOWLEDGE, UNDERSTANDING AND APPLICATION OF CONTEMPORARY ART PROCESSES

Source: Adapted from Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority

ALTERNATE APPROACHES	SYLLABUS SUGGESTED ARTISTS/ARTWORKS	OTHER CONTEMPORARY ARTISTS AND ARTWORKS TO CONSIDER
Adopting the opposing, contrary or polar point of view to communicate the same focus	<ul style="list-style-type: none"> • Tony Albert, <i>Sorry</i>, 2008 • Bindi Cole, <i>I Forgive You</i>, 2012 	<ul style="list-style-type: none"> • Shaun Gladwell, <i>Double Balancing Act</i>, 2009–10
Questioning ideas and representations through the adoption of a different context	<ul style="list-style-type: none"> • Michael Zavros, <i>Spring/Fall series</i>, 2003–06 • Abdul Abdullah, <i>Coming to Terms series</i>, 2015 	<ul style="list-style-type: none"> • Michael Zavros, <i>Ars Longa, Vita Brevis</i>, 2010; <i>Phoebe is Dead/McQueen</i>, 2010; <i>The Octopus</i>, 2014
Exploiting traditional materials and techniques in new or unexpected ways	<ul style="list-style-type: none"> • Ricky Swallow, <i>Killing Time</i>, 2003–04 • Owen Leong, <i>Infiltrator: Bone</i>, 2011 	<ul style="list-style-type: none"> • Louise Weaver Guido Valdez, <i>(Vendetta for Love)</i>, 2006 • Fiona Hall, <i>Manuhiri (Travellers)</i>, 2014–15

TABLE 11.1 (CONTINUED)

ALTERNATE APPROACHES	SYLLABUS SUGGESTED ARTISTS/ ARTWORKS	OTHER CONTEMPORARY ARTISTS AND ARTWORKS TO CONSIDER
Employing parody or irony to communicate meaning	<ul style="list-style-type: none"> • Daniel Boyd, <i>Treasure Island</i>, 2005 • Christian Thompson, <i>Museum of Others</i> series, 2016 	<ul style="list-style-type: none"> • Greg Semu, <i>Auto Portrait with 12 Disciples</i>, 2010 • Mike Parr, <i>BDH</i>, 2016 • Richard Bell, <i>Worth Exploring?</i>, 2002 • Tarryn Gill and Pilar Mata Dupont, <i>Heart of Gold Project</i>, 2004–08 • Joan Ross, <i>The Claiming of Things</i>, 2012
Changing scale, multiplying forms or changing the site or location of the work	<ul style="list-style-type: none"> • Ben Quilty, <i>Livvi</i>, 2009 • Simryn Gill, <i>Roadkill</i>, 2000 • Rosemary Laing, <i>Groundspeed</i>, 2001 	<ul style="list-style-type: none"> • Robert MacPherson, <i>Boss Drivers</i>, 1996–2004 • Donna Marcus, <i>Steam</i>, 2006; <i>Burst</i>, 2017
Making a single calculated change in materials, techniques, technologies or processes to alter the way audiences read, interpret and engage with the work	<ul style="list-style-type: none"> • Tsuyoshi Ozawa, <i>Vegetable weapon: Nishime</i>, Fukushima, 2011 • Hrafnhildur Arnardóttir/Shoplifter, <i>Planets</i> series, 2014–16 	<ul style="list-style-type: none"> • Claire Healey and Sean Cordeiro, <i>Dust to Dust</i>, 2008; <i>Par Avion</i>, 2011–12 • Li Hongbo, <i>Ocean of Flowers</i>, 2017
Exploring the digital equivalent of analogue technologies	<ul style="list-style-type: none"> • William Kentridge, <i>I Am Not Me, the Horse Is Not Mine</i>, 2008 	<ul style="list-style-type: none"> • Joachim Froese, <i>Rhopography</i>, 1999–2003 • Fiona McMonagle, <i>One Hundred Days at 7pm</i>, 2015
Moving between the two-dimensional plane, three-dimensional form or time-based media	<ul style="list-style-type: none"> • Deborah Kelly, <i>Beastliness</i>, 2011 	<ul style="list-style-type: none"> • Elizabeth Willing, <i>Tastes like Sunshine</i>, 2017 • Vernon Ah Kee, <i>acontentedslave</i>, 2015 • Fiona Hall, <i>Wrong Way Time</i>, 2015
Inviting others in as joint constructors of meaning	<ul style="list-style-type: none"> • Gosia Wlodarczak and Longin Sarnecki, <i>400</i>, 2010 	<ul style="list-style-type: none"> • Imants Tillers and Michael Nelson Jagamara, <i>The Messenger</i>, 2014 • Ai Weiwei, <i>Sunflower Seeds</i>, 2010 • Ken + Julia Yonetani, <i>Fumie Tiles</i>, 2003 • Shinji Ohmaki, <i>Liminal Air – Descend</i>, 2007 • Charwei Tsai, <i>Mushroom Mantra</i>, 2009
Moving from high degrees of artist control and authorship of works to collaborative approaches that may require the relinquishing of some artist control	<ul style="list-style-type: none"> • Sophie Calle, <i>Take Care of Yourself</i>, 2009 • Hiromi Tango, <i>Art Magic: The Climbing Plant</i>, 2015 • Antony Gormley, <i>Field</i>, 1989–2003 • Alfredo and Isabel Aquilizan, <i>Inhabit</i>, 2012 	<ul style="list-style-type: none"> • Clark Beaumont, <i>Joy Ride</i>, live performance, 2015 (duration: five hours) • The One Year Drawing Project 2005–07 • Marina Abramović, <i>Rhythm 0</i>, 1974

INQUIRY LEARNING 11.5

Analyse and evaluate the work of artists who use contemporary approaches in their art-making.

- 1 Read through the list of artists in Table 11.1 (on pages 268 and 269). Choose three artists to explore further. Read about them, and analyse how they apply contemporary approaches in their practice.
- 2 Use mind mapping or brainstorming, either individually or as a group, to come up with ways that you could apply one of these identified contemporary processes to your focus from Unit 3 that would result in a divergent approach.

References

Ryan, K., 2012, 'An Interview with Fiona Hall', *Contemporary Australia: Women exhibition catalogue*, Queensland Art Gallery & Gallery of Modern Art (QAGOMA), Brisbane.

11.3 Area of study: Reflecting

How do artists consider ideas and information, media techniques and processes?

Reflection is essential to the inquiry learning model. As a vital component of the creative process, it forces you to stop and think or evaluate how you are proceeding in terms of producing a response to your inquiry question. This provides opportunities to consider various ways to enhance, evolve and refine your art-making and communication of meaning.

REFLECTING ON UNIT 3

In Unit 4, you will use reflection initially to evaluate how well your artwork from Unit 3 has communicated your intended meaning. Surveying audiences, such as your classmates, is a good way to gauge how the audience understood and responded to your work. After you have collected their ideas, you need to collate their responses and evaluate them. Add this knowledge to the mix when developing your alternate approach.

Another useful exercise is to look carefully at your teacher's feedback on your IA1 and IA2. Write the feedback into your visual diary and analyse it. Evaluate how you can improve your art-making practice. Throughout this unit you should take responsibility for your art-making and use reflection as a key tool in your making process.

INQUIRY LEARNING 11.6

Reflect on your own and others' body of work. In an informal discussion in a small group, give thoughtful feedback and suggestions to each other about how to implement alternate approaches.

Part 1

Answer the questions and use the prompts below to help you prepare and then explain your work to your group.

- 1 What knowledge did you engage with in Unit 3?
- 2 What focus did you explore?
- 3 What was your inquiry question?
- 4 What context did you work in?
- 5 What media, processes, technologies and materials did you work with?
- 6 Which key artists helped shape your ideas, and why?
- 7 Evaluate the success of your intended communication of meaning. What worked? What didn't work?
- 8 What would you do differently?
- 9 Did audiences understand/empathise/question/challenge/learn/react? How? Why?
- 10 What divergent approaches are you considering?



Figure 11.9 'I like, I wish, I wonder' is a strategy for providing constructive feedback to others.

Part 2

After hearing about your work, each of the other group members writes down on a sticky note an idea they like about your work – something they wish could have been done in the work – and a question: I wonder... in response. These are given to you to stick in your book, and evaluate and reflect on.

Source: Adapted from A. Kotahri, 'I like, I wish, I wonder', LinkedIn, 17 October 2013.

REFLECTING AS YOU GO IN UNIT 4

When to reflect

Reflection needs to occur regularly during the art-making cycle. The best way to reflect is to make a regular time and develop a habit to do so. It could be at the end of a series of experiments, after a session of reading about an artist, at the end of each lesson or once a week.

You need to show you have reflected meaningfully on your art-making at each stage – in developing, in researching and in resolving.

How to reflect and what to reflect on

In Unit 4 you need to use reflection to evaluate your progress and justify your aesthetic decision-making and your viewpoint. Specifically, you need to ensure you reflect on:

- contemporary artists' uses of alternate approaches to enhance and communicate alternate meaning through innovative art practice and exploitation of audience expectations
- your own initial artworks in your body of work and the intention and success of meaning communicated

- ideas for alternate methods and/or approaches to expand communication of focus and meaning
- your own experiments with media, technology, processes and materials to create alternate approaches
- the impact of key contemporary artists from diverse practices, traditions, cultures and theories to develop and inspire alternate representations and meaning in your own body of work
- your individual art practice, justifying your choices and application of alternate approaches to explain how new viewpoints or interpretations are communicated (adapted from Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority).

A strategy for reflecting

To make your reflection meaningful try the *Stop, Evaluate, Document* strategy.

- *Stop*: Give yourself space and time to sit and look at your work, your experimentation, your research, your plans, your trials or whatever you have been working on at any stage.
- *Evaluate*: Assess how a small section of the project or the project as a whole is progressing and fits into your intentions. Ask yourself all or some of these questions and record your answers.
 - What was I trying to achieve by doing this (research new ideas, experiment with new materials)?
 - How was it successful (what has worked, are there unexpected results that I can capitalise on)?
 - How could it be done differently (acknowledge failure and learn from it, propose new experiments, solutions, options)?
 - How can I use it (how will it add meaning to my alternate approach)?
 - What did I learn from it (how did it affirm my pathway or challenge my thinking)?
 - How does it support my intentions and the communication of meaning (how will I use this knowledge to create meaning in my artwork)?

- How do/might audiences react to this (what unanticipated associations or readings does an audience bring to the work, how could I use this insight as an opportunity to develop new meaning, how could the audience be joint constructors of meaning or collaborators)?
- How will I move forward from this point (what's next, based on this new knowledge, what changes do I need to make to my intentions or goals, if any; why)?
- *Document:* Keep a record of all reflection. This might be in a visual diary, a series of digital files, written or spoken, a website or a blog. Documentation shows your ability to make meaningful connections and informs the evolution and refining of your focus and making. It will inform the evolution of your thinking and the refinement of the resolved work. It will help you explain how new viewpoints or interpretations are communicated. It will be needed to help you to form your artist's statement and annotated illustration for your IA3.

INQUIRY LEARNING 11.7

Reflect on a range of contemporary art approaches to explore and consider alternate ideas as you construct new personalised meaning. (Refer to Table 11.1 on pages 268 and 269.)

- 1 Consider the list of alternate contemporary approaches in the left-hand column and choose five that appeal to you.
- 2 For each, brainstorm a series of experiments that would propel your divergent art-making. For example, if you have worked in two-dimensional media in Unit 3, you might plan a series of experiments using three-dimensional processes such as plaster casting, modelling with plasticine, building with clay or carving in wood.
- 3 Use the Stop, Evaluate, Document strategy or create your own series of questions to help you reflect on these ideas and then answer them. For instance:
 - What knowledge do I have of these materials?
 - What do I need to learn about them?
 - How could I construct new meaning with these divergent approaches?
 - What aspects of my focus (knowledge, subject matter, meaning, use of visual language and expression) could I apply to this approach?
- 4 Document and save your reflection. Your reflection can be written, spoken and may even be developed into thumbnail drawings.

11.4 Area of study: Resolving

How do artists communicate individual ideas as visual, written or spoken responses?

By the end of Unit 4, you need to resolve your body of work and are expected to realise and communicate your intentions in both your visual and written responses. This is when everything comes together.

Refer to the syllabus for the complete explanation of the subject matter but, essentially, in your written work you need to apply literacy knowledge and skills, visual art terminology, language conventions, referencing conventions and critical literacies.

At this point in your art-making your personal aesthetic will have evolved through your research and understanding of contemporary artists, art theories and knowledge of art media and processes. You need to use this knowledge to guide the application of your divergent approaches to achieve refinement of your art-making.

In resolving your work, you need to communicate your intended meaning through its display or virtual display and you need to consider and show understanding of how audiences will experience the work.

THE ROLE OF THE AUDIENCE

All in all, the creative act is not performed by the artist alone; the spectator brings the work in contact with the external world by deciphering and interpreting its inner qualifications and thus adds his contribution to the creative act.

– MARCEL DUCHAMP

The **Dadaists**, a modernist movement with which Marcel Duchamp is associated, as early as 1916 enticed the audiences of their bizarre cabarets to interact by pelting the performers with food, thus reinforcing the anti-art nature of their ideas.

Dada a modernist art movement originating in Zurich in 1916. It was a reaction against the horror of World War I and its devastating impact. The Dadaists created bizarre and satirical performances and happenings at the Cabaret Voltaire in Zurich and in other European cities.

Figure 11.10 Hugo Ball (1886–1927), Dadaist writer and poet, wearing a Cubist suit made by himself and Marcel Janco for reciting his poems at Cabaret Voltaire, Zurich, 23 June 1916



Yet it wasn't until the latter part of the 20th century that artists and theorists began to acknowledge the important role the audience plays in the creation of meaning within artworks. **Fluxus** artists, such as Yoko Ono, began including the audience as participants in the 1960s. Ono's *Cut Piece* is a good example of an early Fluxus work that required audience participation to be fully resolved. In this work, she sat fully clothed and vulnerable, on a stage with a pair of scissors, and invited the audience to cut pieces of her clothing from her. She provided instructions for the participants to follow. This work made a statement about feminine passivity and vulnerability. There is video footage of this work available online. If you watch it, you will see that it becomes increasingly difficult to view as the audience becomes increasingly aggressive. While Ono gives up artistic control, she nonetheless achieves a genuine response from the audience. In 2003 she reprised this work as a reaction against the pervasive, global, climate of fear caused by the terrorist attacks in the United States on 11 September 2001. In this work, she asked participants to send a piece of her clothing to a loved one as a gesture of world peace.

Fluxus somewhat founded on the ideas of Dada, but was a network of artists with an attitude of taking chances and trying new things, rather than a movement. They were against the commercialism of art and its elitist status. They used everyday materials and alternate venues to galleries. It was based in New York.

In contemporary art practice, it is acknowledged that audiences bring their own experiences and knowledge to their perception and understanding of artwork. The implication for artists is that they need to consider or anticipate the possible readings inherent in their work. Your intended meaning may not be read by the audience the way you expect. In the research, development and reflection of your project, you need to be analysing and evaluating how to manipulate visual language and expression effectively to elicit your desired response from your audience.

ALTERNATE DISPLAY OPPORTUNITIES

Contemporary artists are not restricted to traditional display conventions. You should seek to display your resolved work in a way that contributes to the communication of meaning and engages the audience. In your choice of display strategy, you need to demonstrate that you have used knowledge of audience engagement in the synthesis of concept and the contemporary context.

Figure 11.11 Sean Lennon snips off a piece of his mother's clothes with a pair of scissors, 15 September 2003, at the Ranelagh theatre in Paris during *Cut Piece* – an avant-garde performance staged by Yoko Ono 40 years after her work was first put on in a Japanese theatre.



Figure 11.12 Elizabeth Willing, *Dark*, 2017, installation documentation of *Tastes Like Sunshine* at Museum of Brisbane. Dark chocolate was used as a drawing medium and applied directly to wall panels.



If your idea for display of your body of work is not actually physically achievable, you are required to provide documentation of the intended display through digital or virtual forums.

Alternate contemporary innovative display could include, but is not limited, to:

- audience participation – Yoko Ono, *Cut Piece*, 1964 (Figure 11.11); Ken + Julia Yonetani, *Fumie Tiles*, 2003; Super Critical Mass, *Bell Field*, 2014
- collaborative performance – Nick Cave, *Heard*, 2016
- immersive experience – Yayoi Kusama, *Soul under the Moon*, 2002; Olafur Eliasson, *Riverbed*, 2014; Anthony McCall, *Crossing*, 2016
- working directly onto gallery walls – Dale Harding, *Wall Composition in Reckitt's Blue*, 2017; Elizabeth Willing, *Dark*, 2017 (Figure 11.12)
- digital projection – onto walls, floors, other objects, exterior environments, multichannel – Pipilotti Rist, *Your Room Opposite the Opera*, 2017; Bill Viola, *Fire Woman*, 2005; Tony Oursler, *Incubator*, 2003; Shaun Gladwell, *Double Balancing Act*, 2009–10; Craig Walsh, *Murujuga in the Pilbara*, 2012–13 (Figure 11.13)
- display in exterior environment – Fiona Hall, *The Barbarians at the Gate*, 2010.

The case studies in this chapter provide examples of contemporary art practices. They explain how artists approach particular contemporary art processes, which you could adopt as a divergent approach in your own work. The case studies relate specifically to some of the processes that are specified in the syllabus. By analysing and evaluating the way artists apply contemporary approaches, you will develop your knowledge and understanding of contemporary art and artists. This will give you the confidence to experiment and explore more widely within your own art-making. Attempt to exploit your chosen materials; be rigorous in your intellectual inquiry into your techniques and processes and look for new ways of working. Reflect on what you know and what you need to know and seek answers. This will provide a rich platform for you to communicate your intentions in an original way.



Figure 11.13 Craig Walsh, *Murujuga in the Pilbara*, 2012–13, installation documentation of large digital video projection onto landscape

References

React Feminism, a performing archive, Yoko Ono, *Cut Piece*.

Young, A., 1983, *Dada and After: Extremist Modernism and English Literature*, Manchester University Press, p. 29.

Case studies: Julie Fragar – Greg Semu – Elizabeth Willing – Ken + Julia Yonetani – Michael Zavros

11.5 Case study: Julie Fragar



Figure 11.14 Julie Fragar. Photo: Penelope Kent.

Artist quote

This painting brings all of us together, collapsing time and space ...

– Julie Fragar

Throughout her art practice, Julie Fragar explores the philosophy of phenomenology. She attempts to consciously explore human experiences and emotions and make her paintings and sculptures parallel them. In her work, she reflects on the emotional experience of her own life and the lives of others. She deliberately intends to engage viewers through a shared reflection of common feelings and emotional reactions to experiences. She does this by very deliberately constructing the imagery to direct the viewing experience. In the development of her artworks, Fragar employs photography and Photoshop to arrange and rearrange imagery.

Fragar is primarily a painter. However, a residency overseas in 2011 gave her the opportunity to make a calculated change in materials and evolve her practice in an alternate way. Her sculptures are three-dimensional expressions of emotions and thoughts. *Piercing the Membrane* (Figure 11.15) is a reference to the experience of not quite being able to break through to something, whether that be to an elusive great idea, a psychological mindset or achieving a goal. This is a situation experienced by everyone at some point. The heavy shroud of

bronze symbolises the weighty expectation of what we desire and the difficulty of getting there.

This sculpture was assembled from several components. The base is made from modelling clay and is a separate component to the head and shroud. The individual forms and their ability to be freely assembled and rearranged made it possible to **renegotiate** the idea. Fragar found the experience of working in this way quite liberating when compared with painting, and the process of arranging and rearranging objects inspired her use of Photoshop to organise individual components of the subject matter of her paintings.

.....
renegotiate to revise the arrangement

Fragar's sculptural process began with investigating the material and how it might express an idea such as desire, frustration or reality. The artist's fingerprints are evident in the white polymer form, while the evidence of rolling and stretching is evident in the bronze shroud that was cast from the polymer modelling clay. These palpable signs of the artist are similar to the brushstrokes visible in her paintings.

Photography has always been an important starting point for Fragar's paintings. Recently, she has relied on Photoshop quite extensively in the process of composing and arranging her subject matter. This results in a rich visual experience for the viewer, who becomes very conscious of the push and pull of different saturations of colour and tone in the composition. The layering achieved through the digital process is not painted onto the canvas in layers, but rather as if the imagery is knitted together



Figure 11.15 Julie Fragar, *Piercing the Membrane*, 2011, bronze, polymer modelling clay (24.5 x 30 x 19 cm), private collection, Sydney

Figure 11.16 Julie Fragar, *Piercing the Membrane* (detail)



Figure 11.17 Julie Fragar, reverse view of *Piercing the Membrane*

in one plane. Fragar's work exhibits a painterly style in which brushstrokes are visible and paint has been applied with a technique known as **alla prima**.

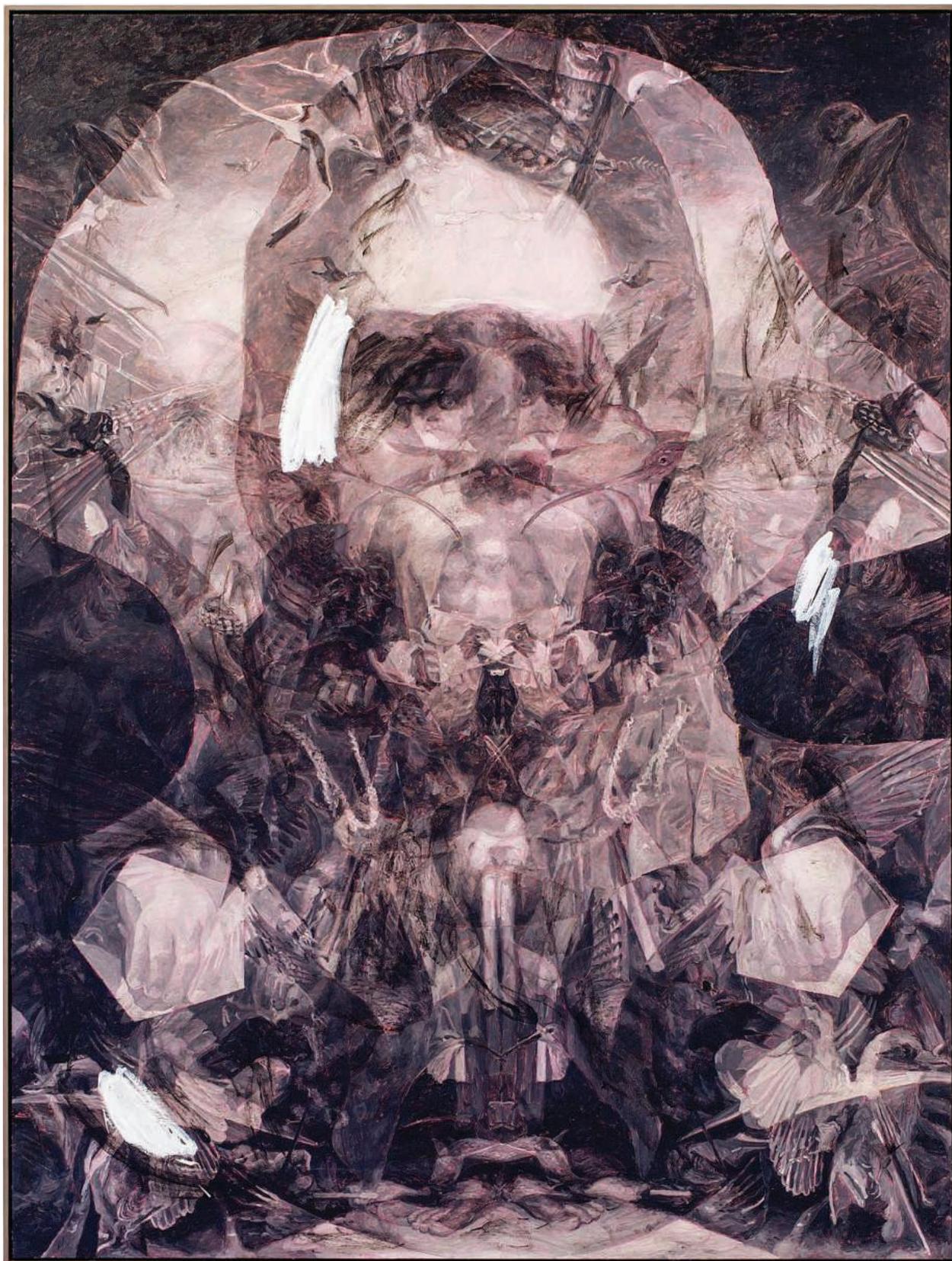
alla prima wet paint is applied to a wet surface

Second Consideration After the Fact and *Goose Chase: All of Us Together Here and Nowhere* are two paintings that explore the same narrative about the life of Fragar's ancestor, Antonio, who was born on a remote island off the coast of Portugal – Figures 11.18 (below) and 11.19 (on the following page). At the age

Figure 11.18 Julie Fragar, *Second Consideration After the Fact*, 2014, oil on board (150.5 x 122.5 cm)



Figure 11.19 Julie Fragar, *Goose Chase: All of Us Together Here and Nowhere*, 2016, oil on board (160 x 120 cm), Collection Art Gallery of South Australia, Adelaide



of 12, Antonio was sent off on a whaling ship by his father, and never saw his family again. Antonio's story has passed down through Fragar's family as folklore, and while there is little official evidence for any of it, the tale is filled with rich and horrific imagery of shipwrecks, cannibals and surviving against the odds.

Fragar has used Antonio's story to explore her family's history and relationships, both past and present. Her own children, including her 12-year-old son, accompanied Fragar on a research visit to the remote Azores Islands, and this connection between the past, the present and the future made a profound impact on her. Antonio's story has become a metaphor for her own son's growth from childhood to manhood. The paintings have brought her family together across generations and time.

Fragar wants viewers to be aware of their own looking and the way they read or engage with painting. She uses formal devices deliberately to control the reading of her paintings. Despite their similarity in narrative, viewers engage with these two paintings differently due to the artist's calculated singular change in the application of colour. *Second Consideration After the Fact* has been rendered in predominantly orange hues, evoking a sense of warmth and glowing light. There is chaos in the movement and overlapping of the birds but it is not terrifying – in fact this painting has a joyful and fantastic quality. The opposite can be said for *Goose Chase: All of Us Together Here and Nowhere*, which evokes a different reaction due to its desaturation of colour. This painting's complex tonal layering of ghostlike figures and faces conjures fear and mystery and alludes to Antonio's encounter with cannibals.

ARTIST'S STATEMENT

The central portrait in this work is of my daughter Penny, aged 15. She is accompanied by a seated Antonio reflected on both sides, and by her brother Hugo (aged 12). Hugo stands in for a younger Antonio wedded to the image of the Samoan cannibal. This painting brings all of us together, collapsing time and space to make tangible our connection with Antonio and his story.

– JULIE FRAGAR

Despite their different dispositions, both paintings exemplify Fragar's desire to make the viewer aware of their own looking, and this intention is achieved by the illusions of transparent objects and figures, which seem to hover in and out of vision. Another strategy causing deep looking is the unexpected disruption of the picture plane seen in three intentional, irritating, white scribbled marks on the surface of the painterly dreamlike imagery in *Goose Chase: All of Us Together Here and Nowhere*. These interrupt the symmetry of the composition, divert interest from the central vertical axis and force a focal path around the whole painting. Similarly, in *Second Consideration After the Fact*, the repetition of Antonio's aged head as the complementary blue silhouette is a resting space for the eye within the flapping confusion and visual noise of the birds. Its position draws the eye towards the dark bird tail in the foreground and encourages further deep looking and discovery.

DISCUSS

Can you identify any of the birds in *Second Consideration After the Fact*? Considering the narrative, analyse and interpret the possible meanings of the birds in this painting. Justify your views.

INQUIRY LEARNING 11.8

Look closely and respond

Spend time looking closely at Julie Fragar's painting, *Goose Chase: All of Us Together Here and Nowhere*.

- 1 Count the number of people you can see in this painting. Which aspects of Fragar's narrative about Antonio are evident? Use your understanding of the narrative and your imagination to name the figures.
- 2 What is meant by the phrase, *here and nowhere*?

Other artworks by Julie Fragar

- *The Single Bed*, 2017, oil on board (160 x 120 cm)
- *Antonio Departs Flores on the Whaling Tide*, 2016, oil on board (120 x 160 cm)
- *Trial Paintings: Life Narratives from the Supreme Court of Queensland series*, 2017

References

Fragar, J., 2016, Artist's statement for *Goose Chase: All of us Together Here and Nowhere*. QAGOMA 2015, *GOMA Q in Conversation*, Julie Fragar at QAGOMA, 2:58 minutes.

REVERSE CHRONOLOGY

This reverse chronology illustrates four of Julie Fragar's key artistic influences.



Figure 11.21 Marlene Dumas, *For Whom the Bell Tolls*, 2008, oil on canvas (100 x 90 cm)



Figure 11.20 Julie Fragar, *Second Consideration After the Fact*, 2014, oil on board (150.5 x 122.5 cm)



Figure 11.22 Gustave Courbet, *The Desperate Man (Self-portrait)*, c. 1843–45, oil on canvas (45 x 54 cm)



Figure 11.23 Gerhard Richter, *S. with Child [827–1]*, 1995, oil on canvas (36 x 41 cm), featured at the *Blur after Gerhard Richter* exhibition at the Kunsthalle in Hamburg, Germany, 10 February 2011. Photo: Angelika Warmuth. Richter's use of photography and images from popular culture in the development of his paintings has influenced Fragar's practice.



Figure 11.24 Ramon Casas (1866–1932), *Portrait of King Alfonso XIII of Spain (Study)*, 1904, oil on canvas (73 x 60.5 cm), found in the collection of Museu Nacional d'Art de Catalunya, Barcelona. Photo: Fine Art Images/Heritage Images/Getty Images.

11.6 Case study: Greg Semu



Figure 11.25 Greg Semu

Quote

... employing parody or irony to communicate meaning

– Visual Art 2019 v1.1 General Senior Syllabus, p. 49
© Queensland Curriculum & Assessment Authority

Greg Semu is interested in people and considers himself a portrait photographer who likes to build relationships with his subjects, whom he directs in highly orchestrated narrative performances. While he identifies as Samoan and was initiated with a full-body traditional tattoo as a signifier of his culture, he doesn't want to be pigeonholed as a Samoan or a Polynesian. Indeed, his own experience shows he is a global citizen; born in New Zealand, Semu has lived in France, New York, Samoa and Sydney. He considers his work to be less about his own cultural identity than about drawing attention to the commonalities between peoples and cultures that have been colonised. *Auto Portrait with 12 Disciples* and *Native Police Tracker Hut #2* were both made while the artist was undertaking residencies within

Indigenous communities, the first in New Caledonia and the second in Coen in Queensland. In both these works, Semu implements the contemporary device of appropriation to challenge and protest against colonial history. The history of colonisation and its repercussions are the threads that bind his works together; this is Semu's overarching concern, but within both of the works discussed here he has reacted to an even more specific stimulus.

Semu's stimulus in making *The Last Cannibal Supper... cause tomorrow we become Christians* series was the role of Christian missionaries in the destruction of Polynesian and Melanesian cultures. *Auto Portrait with 12 Disciples* (Figure 11.26) is a parody of Leonardo da Vinci's iconic fresco, *The Last Supper*, which was painted over 500 years ago in

Figure 11.26 Greg Semu, *Auto Portrait with 12 Disciples*, 2010–revisited 2016, digital C type print (100 x 282.5 cm). From *The Last Cannibal Supper... cause tomorrow we become Christians* series. Commissioned 2010 Jean-Marie Tjibaou Centre Culturel – ADCK, Nouméa, New Caledonia.



1498. *The Last Supper* is arguably the world's most famous religious painting and illustrates the biblical story of the last meal the disciples ate together with Jesus before he was crucified. In the story, which is central to Christian beliefs, Jesus lets the disciples know he is aware that one of them will betray him and the next day he will be killed. The Christian ritual of the Eucharist (or communion), in which the congregation consumes bread and wine to symbolise eating the 'body' and 'blood' of Christ to remember him, began at this meal. Semu's image points out the **ironic** similarity between the traditional cannibalistic rituals of the Pacific and the ritual of eating Christ's body and drinking his blood during communion, which Christian missionaries replaced it with.

By placing himself in the image as the figure of the tattooed Jesus, Semu alludes to the rich culture and religious heritage that predated Christianity in the Pacific, but which has been lost because of colonisation. He provokes audiences to make a connection between the intricate patterns of the tattoo and other sacred ancient religious texts such as the Bible.

The mural-width photograph is presented in a deep light box protruding from the wall, giving it presence as an object. The contrasting lighting conditions of the darkened gallery space and the large, brightly lit photograph deliberately create a sensory experience, not unlike visiting the original *Last Supper* in Milan, Italy, which is also viewed within a darkened room. Semu's interest in Renaissance painters like da Vinci and Caravaggio and their dramatic use of chiaroscuro to create drama is evident in this photograph (see Figure 11.27). Eugène Delacroix and Théodore Géricault, both painters from the **Romantic movement**, have also influenced Semu's aesthetic.

.....
ironic an unexpected similarity between two unlike concepts

Romantic movement an artistic and intellectual movement in the 18th and 19th centuries in Europe, Latin America and the United States in which emotions were valued more highly than logic and rules



Figure 11.27 Chiaroscuro is evident in the juxtaposition of the well-lit body parts emerging from a very dark background in *Judith and Holofernes* by Michelangelo Merisi da Caravaggio (1571–1610), c. 1599.

INQUIRY LEARNING 11.9

Use the table below to write your responses to the following activities.

- 1 Find out about the story of Judith and Holofernes. Analyse and compare *Auto Portrait with 12 Disciples* with Caravaggio's *Judith and Holofernes* through the contemporary context.
- 2 Choose one of the other contexts through which to read these two works. Evaluate how these different readings of the works create multiple viewpoints and challenge artists' intentions.

	JUDITH AND HOLOFERNES	AUTO PORTRAIT WITH 12 DISCIPLES
Contemporary context		
Cultural/formal/personal context		



Figure 11.28 Greg Semu, *Native Police Tracker Hut #2*, 2017, digital pigment print (120 x 195 cm)

Semu was inspired to create *Native Police Tracker Hut #2* (Figure 11.28) within his *Blood Red* series as a response to a series of statements made in 2014 by the Australian Prime Minister, Tony Abbott, supporting the view of *terra nullius*. This Latin expression literally means 'land belonging to no one' and suggests that Australia was uninhabited prior to European colonisation. This view is factually untrue and it is offensive to Aboriginal and Torres Strait Islander peoples who have inhabited Australia for 60 000 years. The proof that *terra nullius* is false exists in the very images that Semu appropriates in the *Blood Red* series.

The photographs were made in collaboration with members of the small community of Coen, on Cape York Peninsula in Far North Queensland, including local artist Naomi Hobson and traditional owners. The locality is the traditional country of the Kaanju people. Historical records tell how they vigorously protected their land from European gold miners in the early 1870s, until the *Aboriginals Protection*

and Restriction of the Sale of Opium Act 1897 (Qld) validated the forced removal of the Kaanju from their land and dispersed them to missions and reserves, such as Palm Island and Lockhart River.

In *Blood Red*, Semu investigates and reinterprets shameful historic imagery associated with this violent debasement of Indigenous peoples. The powerful photographs, such as *Native Police Tracker Hut #2*, reference historic images that depict Indigenous people in neck chains during Australia's colonial past. It is easy to find authentic archival photographs of such historic practices in an online search. This imagery also resonates with contemporary audiences as a powerful reminder of injustices and cruelties that continue to occur in Australia. The images hijack viewers' expectations and perceptions of power, race and culture through the inversion of the roles in the narrative. Placing the white men in chains has the effect of empowering Indigenous people and disempowering the colonisers.

Greg Semu is influenced by filmmakers, particularly Quentin Tarantino, David Lynch, Federico Fellini, George Lucas and Alejandro González Iñárritu. To realise this series, Semu worked like a film director with a small crew including actors, a makeup artist and a wardrobe designer to create elaborately staged tableaux that he photographed in settings that actually exist within the township of Coen, such as a trackers' hut and decommissioned prison cell.

DISCUSS

Conduct an online search to find authentic archival images of atrocities that have been carried out in the name of 'civilising' Indigenous cultures. Compare the authentic imagery with *Native Police Tracker Hut #2*. Explain why the medium of photography is essential to the success of Semu's work.

INQUIRY LEARNING 11.10

Analyse and interpret the use of visual language and expression within *Native Police Tracker Hut #2* and *Auto Portrait with 12 Disciples* in order to compare and contrast the use and impact of humour in each. Consider using a Venn diagram (search for an online one) to organise your ideas and then transform them into a paragraph.

INQUIRY LEARNING 11.11

Choose one of the artworks in the reverse chronology on the next page and find out:

- 1 Which historical artwork it appropriates.
 - 2 How using the device of appropriation challenges traditional values and constructs new meaning.
 - 3 How technology adds to the impact or audience experience of the artwork.
-

Other artworks by Greg Semu

- *The Raft of the Tagata Pasifika (People of the Pacific)*, 2014–16, photographic works
- *The Battle of the Noble Savage* series, 2007
- *Self-Portrait with Side of Pe'a, Sentinel Road, Herne Bay*, 2012, type C photograph (100 x 72.8 cm)

References

- Dingle, S., 2014, 'Tony Abbott names white settlement as Australia's "defining moment," remark draws Indigenous ire', *ABC News*, 30 August.
- Henderson, A., 2014, 'Prime Minister Tony Abbott describes Sydney as "nothing but bush" before First Fleet arrived in 1788', *ABC News*, 14 November.
- Queensland Government, updated 19 July 2017, Aboriginal and Torres Strait Islander community histories, available online via the link at <http://cambridge.edu.au/redirect/8185>.
- Ryan, J., 2016, *Greg Semu: The Raft of the Tagata Pasifika (People of the Pacific)*, 2014–16, National Gallery of Victoria, available online via the link at <http://cambridge.edu.au/redirect/8186>.
- Ryan, J., 2017, *Greg Semu: Blood Red*, Cairns Art Gallery, available online via the link at <http://cambridge.edu.au/redirect/8187>.
- Sherman Contemporary Art Foundation, 2016, *Collection + Greg Semu*.

REVERSE CHRONOLOGY

Reverse chronology of artists and artworks influencing Greg Semu's practice.



Figure 11.29 Greg Semu, *Auto Portrait with 12 Disciples*, 2010–revisited 2016, digital C type print (100 x 282.5 cm). From *The Last Cannibal Supper ... cause tomorrow we become Christians* series. Commissioned 2010 Jean-Marie Tjibaou Centre Culturel – ADCK, Nouméa, New Caledonia.



Figure 11.30 Anne Zahalka, Australia, b. 1957, *The Bathers*, from the series *Bondi: Playground of the Pacific*, 1989, printed 1990, type C photograph (72.4 x 83.5 cm), Art Gallery of New South Wales, Hallmark Cards Australian Photography Collection Agency. Photo: AGNSW, Ray Woodbury. 96.1990.



Figure 11.31 Eugène Delacroix (1798–1863), *Liberty Leading the People (July 28, 1830)*, 1830, oil on canvas (260 x 325 cm), Musée du Louvre, Paris. Photo: DeAgostini/Getty Images.



Figure 11.32 Leonardo da Vinci, *The Last Supper*, 1494–1498, tempera (460 x 880 cm). From *World Famous Paintings*, edited by J. Grieg Pirie. Photo: The Print Collector/Getty Images.



Figure 11.33 Actor John Hurt in a scene from the film *The Elephant Man*, 1980, directed by David Lynch. Photo: Stanley Bielecki Movie Collection/Getty Images.



Figure 11.34 Théodore Géricault (1791–1824), *The Raft of the Medusa*, 1818–1819, oil on canvas (491.5 x 716.5 cm), Musée du Louvre, Paris. Photo: Fine Art Images/Heritage Images/Getty Images.



Figure 11.35 A still from *La Dolce Vita* (1960), a feature film directed by Federico Fellini. Photo: John Kobal Foundation/Getty Images.



Figure 11.36 Michelangelo Merisi da Caravaggio (1571–1610), *Judith and Holofernes*, c. 1599, oil on canvas (145 x 195 cm)

11.7 Case study: Elizabeth Willing



Figure 11.37 Elizabeth Willing

Artist quote

I liked that part of the work best – the mapping of eating, which created a pattern I couldn't control – and that viewers were consuming the work with their eyes, mouth and nose.

– Elizabeth Willing

Elizabeth Willing's fascination with baking drew her to food as the primary stimulus for her artwork. Food as a subject matter and a material creates multisensory encounters for audiences in which smell, taste, touch, sight and even sound contribute to their experience and understanding of the works. She is interested in how we consume food and why; the history of recipes and the relationship between food, history and culture; fashion trends in food and eating rituals; and even anxieties caused by food and eating. Her work is as much about her own body and her relationship to food as it is about consumerism.

The artist incorporates a sense of play into her works, and this is evident in the way Willing researches for solutions to visual problems by extensively experimenting with innovative and alternate ways of manipulating foodstuffs such as lollies, icing, chocolate, milk, cheese and biscuits. She smashes, smears, licks, melts, cooks, mixes, kneads, sticks, drinks, mixes it to a paste or a paint, and keeps interrogating her medium until she discovers a way of communicating her idea through it. She makes thousands of mistakes and learns from them.

INQUIRY LEARNING 11.12

- 1 Conduct a fearless interrogation into a material that you are considering working with in Unit 4. Design and conduct a series of experiments with your material. Record each of the experiments and your reflections on them.
 - What can it do?
 - What processes can be used to manipulate it?
 - How useful is this material? Why?
- 2 Conduct further research by finding out what at least three other artists have done with this material.

In her practice, Willing easily moves between the two-dimensional plane, three-dimensional form and time-based media. She also makes work that invites audiences to be joint constructors of meaning. Sometimes she displays work by drawing or sticking directly onto gallery walls, or interacting with gallery architecture by removing or substituting ceiling or



Figure 11.38 Elizabeth Willing, still image from *Lick*, 2009, digital video, length 29 minutes



Figure 11.39 Elizabeth Willing, *Goosebump*, 2010, installation documentation, Pfeffernüsse and royal icing on wall (900 x 300 cm)

wall panels with food. She also carries out durational performances, individually and with audiences.

Lick is a video of a durational performance in which the artist licks and eventually eats a pane of glass-like toffee (Figure 11.38). It is playful in intent, yet excruciating to view. The audience empathises with the artist who perseveres, eventually wearing away at the sheet of toffee until it is so thin that it audibly cracks. Everyone can relate to this moment of simultaneous anxiety and relief. It evokes childhood memories of sticky toffee with its intoxicating scent, tongue fatigue and tiny cuts to the edges of the mouth. A further nostalgic cue is the amber colour and texture, which replicates the ripple-glass of 1970s closed-in verandahs.

Goosebump is a playful relief sculpture on a grand scale (Figure 11.39). Royal icing was used to adhere soft spicy German Christmas biscuits, called Pfeffernüsse, to the gallery wall. The royal icing dries very hard and was applied so that the biscuits or goose bumps appeared to be camouflaged by or growing out of the wall, as if the wall had become the tingling skin of a giant human. At the opening of the exhibition, the artist encouraged a small group of children to begin nibbling the biscuits and the audience interaction continued throughout the four weeks of the exhibition period. Their eating left a record of their interaction as a grid of colour. The artist explains:

Within an hour about half the biscuits had been chewed on. People were starting to crouch to reach the low ones and a few boys were on each

others' shoulders for the very high ones. It left a graph-like pattern of people's head heights – very brown in the middle and gradually lighter at the top and bottom. I liked that part of the work best – the mapping of eating, which created a pattern I couldn't control – and that viewers were consuming the work with their eyes, mouth and nose.

– ELIZABETH WILLING

Once the icing is cracked and the soft biscuit exposed, the spicy aroma of gingerbread is released and the full extent of the work is revealed.

ARTIST'S STATEMENT

I named the work Goosebump as a reference to the gingerbread house in Hansel and Gretel – an incredible sugar house that many children, including myself, would have loved to have stumbled across. But then there is the witch inside who wants to eat them; the cannibalism of the witch is expressed in the title of the work – eating goose bumps off the wall.

– ELIZABETH WILLING

Willing collects cookbooks and has a practice of physically cutting them up and making large collages of food. *Strawberry Thief* (after William Morris) is an extension of that practice (Figure 11.41). It is a repeated design that was printed as wallpaper and completely lined the walls of the gallery space when it was shown at Museum of Brisbane in 2017. The arrangement of the images mimics a wallpaper pattern by William Morris, a 19th-century designer famous for his wallpaper and soft furnishing designs. Morris' designs used plants and birds in elaborate rhythmic patterns and were regarded as the best of taste in Victorian England. In the original *Strawberry Thief* design (Figure 11.40), a small bird steals strawberries, which are an example of a food introduced to Australia from Europe.

The concept of taste is explored in this work; good taste, bad taste, food fashions and trends. The pattern itself is bold and overwhelming; not at all the type of wallpaper we would see in a contemporary home in suburban Australia. While this type of design was good taste in late 1800s England, it would be mostly considered bad taste in a contemporary Australian context.

Queensland is known for producing tropical fruits such as bananas, pineapples and mangoes, but these are all introduced species. Every food featured on Willing's wallpaper is an indigenous, Queensland bush food such as bunya and macadamia nuts, Moreton Bay bugs and lilly-pilly leaves and berries. These native foods are becoming sought after in fashionable restaurants in Australia and are contributing to the establishment of a Queensland cuisine, but in the early days of colonial life they were not familiar ingredients and were not the right 'taste' for English or European recipes.

Figure 11.40 William Morris, *Strawberry Thief*, 1883, wallpaper design referenced by Elizabeth Willing

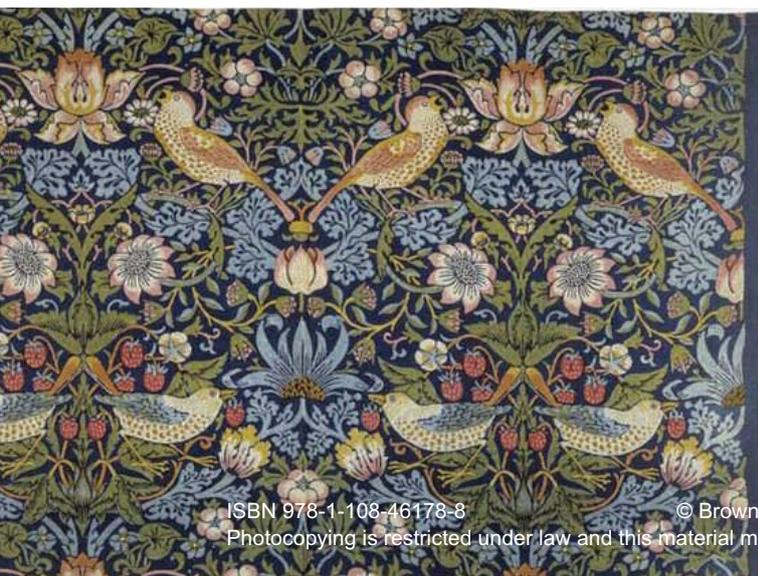


Figure 11.41 Elizabeth Willing, *Strawberry Thief* (after William Morris), 2017, digital wallpaper, installed in *Tastes Like Sunshine* exhibition, Museum of Brisbane

The use of native Australian foods both complements and contrasts the English heritage of the original wallpaper. Much of what we understand as introduced Australian culture comes from English roots, but this wallpaper adopts content from a much older local culture.

— MUSEUM OF BRISBANE, TASTES LIKE SUNSHINE EXHIBITION

Collaboration is a strategy that Willing embraces. In *We Who Eat Together* she collaborated with a designer, a chef, artisans and the audience to create a dining performance held at Brisbane's Gallery of Modern Art during the *Sugar Spin* exhibition over the summer of 2016–17. Influenced heavily by high-end dining experiences in Europe, which are quite theatrical, this performance was repeated with different audiences three times.

For each of seven courses, Willing's team designed a way to eat or drink that challenged traditional rituals of table etiquette and also emphasised different sensory responses. The audience was dressed in an outfit made of table napkins, suggesting from the outset that this meal would not be traditional.



Figure 11.42 Elizabeth Willing, documentation showing mirrored plate from *We Who Eat Together*, held at Queensland Art Gallery & Gallery of Modern Art (QAGOMA) in collaboration with Josue Lopez, 2017. Image courtesy of Elizabeth Willing and QAGOMA. Photo by Mark Sherwood.



Figure 11.43 Elizabeth Willing, documentation showing *mouthcup* from *We Who Eat Together*, held at QAGOMA in collaboration with Josue Lopez, 2017. Image courtesy of Elizabeth Willing and QAGOMA. Photo by Mark Sherwood.

Cheese was served on a wooden plate with polished stainless-steel wings acting as mirrors. These gave the illusion that diners were eating more than they actually were. Influenced by a design for a plate for people with eating disorders, diners could hide behind their plate and alleviate any anxiety of being watched while eating, or study their reflection in their plate.

At the end of the meal, for dessert, a drink tasting of sweet strawberry was presented to the diners in unique mouth cups. Each of these cups was handmade by the artist, whose mother is a ceramicist. Having no base on which to balance, the diners had to hold on to the cups or rest them in their laps. To drink they had to kiss the cup on the lips. The chef, Josue Lopez, created the strawberry-flavoured drink to trigger memories of girls wearing strawberry-flavoured lip gloss.

Performing this work out of the gallery and in the dining context has made it possible to attain an experience that was not possible in a gallery setting.

Elizabeth Willing has been influenced by artists including Janine Antoni, Félix González-Torres, Tom Friedman, Wim Delvoye, Eva Hesse, Anya Gallaccio and Marije Vogelzang.

INQUIRY LEARNING 11.13

- 1 Research and create a reverse chronology that traces the use of food as an art material. Ensure you evaluate and explain what the significance of the use of food is to the artist.
- 2 Present your work to the class.

DISCUSS

Discuss the potential problems and issues that would be encountered when making artwork out of food. How are these obstacles overcome by Willing and other artists who work in this medium?

Other artworks by Elizabeth Willing

- *Afternoon Pick-me-up (Kinder)*, 2016, Kinder chocolates in wrappers, glue (300 x 80 x 5 cm)
- *Untitled (toasted marshmallows)*, 2017, toasted marshmallow skins
- *Dark*, 2017, dark chocolate on wall
- *Milk Teeth*, 2017, Nesquik and milk on window (110 x 30 cm)
- *Guava Season*, 2017, potato printed curtains
- *Warm Light*, 2018, glass and local liqueur (varying sizes)

References

- Bentley, S., 2012, *Gut Feeling*, exhibition catalogue for Elizabeth Willing artist in residence, 8–25 August 2012, Metro Arts, Brisbane.
- Bryan-Brown, L., 2015, *Taste With Your Eyes, See With Your Mouth*, Elizabeth Willing's *Between Courses* exhibition catalogue, 14 November–5 December 2015, SGAR, Brisbane.
- Culver, C., 2013, *A Matter of Taste*, Elizabeth Willing – *Leaving the Table* exhibition catalogue, 13 April–4 May 2013, Boxcopy, Brisbane.

Elizabeth Willing website, available online via the link at <http://cambridge.edu.au/redirect/8188>.

Werner, A., 2015, *Elizabeth Willing in Art Fridge*, Artfridge publication 1, available on the Artfridge website.

REVERSE CHRONOLOGY

This reverse chronology explores artistic influences on Elizabeth Willing's practice.



Figure 11.44 Elizabeth Willing, *Goosebump*, 2010, installation documentation, Peppernüsse and royal icing on wall (900 x 300 cm)



Figure 11.45 Janine Antoni, *Lick and Lather*, 1993, one licked chocolate self-portrait bust and one washed soap self-portrait bust on pedestals, edition of 7 + 2 APs + TP, bust: 24 x 16 x 13 inches (60.96 x 40.64 x 33.02 cm) (each, approximately), pedestal: 45 7/8 x 16 inches (116.01 x 40.64 cm) (each). Collection of Carla Emil and Rich Silverstein and the San Francisco Museum of Modern Art (John Caldwell, Curator of Painting and Sculpture, 1989–93, Fund for Contemporary Art purchase). Photo: Ben Blackwell. © Janine Antoni. Courtesy of the artist and Luhring Augustine, New York.



Figure 11.46 Anya Gallaccio, *because I could not stop*, 2000, bronze and real apples which rotted over the course of the exhibition at Tate Modern gallery in 2003



Figure 11.49 Félix González-Torres, *Untitled*, 1992, candies individually wrapped in variously coloured cellophane, endless supply, and Damien Hirst, *Visual Candy* series, 1993–95, in the *Candy* exhibition at Blain Southern, London, England



Figure 11.47 German-born American artist Eva Hesse (1936–1970) working on a sculpture of rubber-dipped strings and rope, New York, 1969



Figure 11.48 Dieter Roth, *Island*, 1968, bread, kitchen scraps, wire, nails, screws, plaster, acrylic and oil on board (9 x 35 x 30 cm)



Figure 11.50 Willem De Kooning, *Untitled XV*, 1977, oil on canvas (149.9 x 139.7 cm)



Figure 11.51 Louise Bourgeois (1911–2010), *The Couple*, 2003, aluminium (365.1 x 200 x 109.9 cm)



Figure 11.52 Giuseppe Arcimboldo, *Vertumnus*, 1590, oil on canvas (70 x 58 cm)

11.8 Case study: Ken + Julia Yonetani



Figure 11.53 Ken + Julia Yonetani

Quote

... moving from high degrees of artist control and authorship of works to collaborative approaches that may require the relinquishing of some artist control

– Visual Art 2019 v1.1 General Senior Syllabus,
p. 49 © Queensland Curriculum & Assessment Authority

Ken + Julia Yonetani live and work in Japan and collaborate to respond to global issues, particularly environmental ones. These include coral bleaching, increasing salinity levels in the landscape and nuclear contamination, which can all be linked to human consumption of natural resources and a lack of concern for the future of the planet. Their practice is varied. It centres around extensive research into the properties and suitability of materials that will best communicate their intentions for each project. Their ideas are expressed via the symbolic meaning associated with the materials within the artworks. In many cases, the idea is not fully understood, or the work is not fully resolved until the audience interacts with the artwork. In the most profound examples, the result of this is destruction of the actual work itself. *Fumie Tiles* (Figure 11.54) demonstrates this strategy clearly.

Conceptually this work can be read through a cultural context in two distinct ways, historically and environmentally. Historically, *fumie* have significance in Japanese culture. Between the 17th and 19th centuries Christianity was banned in Japan. Christians were forced to denounce their beliefs and prove this by publicly trampling on *fumie*, tiles of wood or metal embellished with images of Christian

figures such as Jesus and Mary. To comply caused terrible guilt and suffering to believers but ensured their survival. Second, a contemporary global issue is the destruction of natural habitats, and this work specifically responds to the stimulus of the contemporary notion of an ecological footprint.

Over an eight-month period, Ken Yonetani made 2000 thin, fragile, unglazed ceramic tiles by hand and fired them at a low temperature. Intentionally ephemeral, they were designed to be broken easily. Each tile carried an image of a butterfly. These

Figure 11.54 Ken + Julia Yonetani, *Fumie Tiles*, 2003, ceramic tiles (25 x 25 cm tiles x 2200 pieces)



referenced 10 endangered butterfly species in Australia. The tiles were displayed in rows filling the gallery floor space at the CSIRO Discovery Centre in Canberra. This location was significant as it symbolised collaboration and united concern for the environment between the artists and CSIRO entomologists, who had provided advice in the research stage.

It only took one hour at the opening night of the exhibition for most of the tiles to be crushed into tiny fragments. The breaking of the tiles was a sensory and personal experience for participants. The tiles initially snapped with loud cracks and throughout the exhibition's duration the crunching noise was an audible reminder of human impact on the environment. Once the tiles were laid and the doors opened, Ken Yonetani had to encourage reluctant participants to walk on the delicate floor, which began outside the space as a pathway. This was where the artistic control ended. The artists had provided a highly composed set of parameters in which the work was constructed, but to fully resolve it and convey meaning with sophisticated synthesis of concept and materials, it required **unfettered** audience interactivity.

.....
unfettered unrestrained



Figure 11.56 Ken + Julia Yonetani, *Fumie Tiles*, installation opening night in 2003 with audience interaction evident

Figure 11.55 Ken + Julia Yonetani, *Fumie Tiles*, installation opening night in 2003 with audience interaction evident



Figure 11.57 Ken + Julia Yonetani, *Fumie Tiles*. Towards the end of the opening night of the installation, most of the tiles had been shattered.

The artists had to relinquish control so that the audience members could experience the work in their own unique ways (Figures 11.55–11.57). Their interactions allowed them to construct their own personal meaning of the work. Some tiptoed cautiously while others stamped with excruciating pleasure. Some audience participants tried to salvage unbroken tiles and prop them up against the wall. Perhaps these actions reflect the different ways we interact with the environment.

DISCUSS

Evaluate the impact of *Fumie Tiles* if the audience had not been allowed to walk on them. Justify your response.

INQUIRY LEARNING 11.14

In *Fumie Tiles* the expression 'eco-footprint' is a starting point for an interactive inquiry into human impact on the environment.

In a small group, choose an expression, a proverb or an idiom and brainstorm ideas for an interactive artwork. Consider a range of ways to engage the audience. For example, 'break the ice' (an idiom meaning to make a gesture of friendship) could be a starting point for a work about global warming and its impact on coastal towns. The work could consist of large frozen blocks of ice that slowly melt and flood the floor of an exhibition space forcing participants to scoop out the water or divert it with plumbing or form a human levy bank or anything else you may think of.

Suitable idioms could be:

- in the same boat
- turn over a new leaf
- a wet blanket.

Proverbs to experiment with:

- it's no use crying over spilt milk
 - first come, first served.
-

Other artworks by Ken + Julia Yonetani

- *Sweet Barrier Reef*, 2009
- *Still Life: The Food Bowl*, 2011
- *Crystal Palace: The Great Exhibition of the Works of Industry of all Nuclear Nations*, 2013
- *The Last Supermarket*, 2014

References

- Australia Council for the Arts, 2008, *Ken Yonetani – About the Exhibition*, Australia 53rd International Art Exhibition, La Biennale di Venezia.
- Humphry, J., 2009, 'Ken Yonetani's 'Art of Destruction'', *Ceramic Art & Perception*, available online via the link at <http://cambridge.edu.au/redirect/8189>.
- Ken Yonetani, 2010, *Ken Yonetani – Fumie Tiles*, YouTube video available online via the link at <http://cambridge.edu.au/redirect/8190>.
- Schraffenberger H. & van der Heide, E., 2012, 'Interaction models for audience-artwork interaction: current state and future directions', in Brooks, AL (ed), *Arts and Technology*, ArtsIT 2011, Lecture Notes of the Institute for Computer Sciences, Social Informatics and Telecommunications Engineering, vol. 101, Springer, Berlin, Heidelberg.
- Wildy, J., 2013, 'Ceramics, the environment & ecology: "craft arts" in an age of environmentalism', *Australian Ceramics*, 14 November.

REVERSE CHRONOLOGY

This reverse chronology explores influences on audience interactivity in the practice of Ken + Julia Yonetani.



Figure 11.58 Marina Abramović, *The Artist Is Present*, 2010, exhibition opening night party at the Museum of Modern Art, 9 March 2010 in New York City. Photo by Bennett Raglin/WireImage.



Figure 11.59 Ken + Julia Yonetani, *Fumie Tiles*, installation opening night in 2003 with audience interaction evident



Figure 11.60 Ai Weiwei, *Sunflower Seeds*, 2010, installation of 100 million porcelain, handmade sunflower seeds at Tate Modern, London

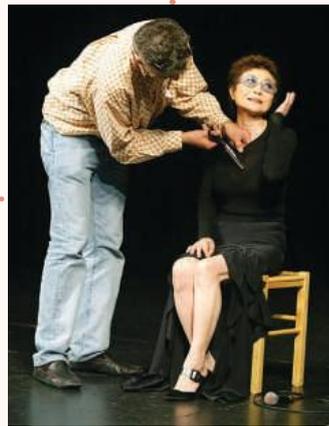


Figure 11.61 An audience member snips off a piece of American artist Yoko Ono's clothes with a pair of scissors in 2003 in Paris during the reprisal of *Cut Piece*.



Figure 11.62 Hugo Ball (1886–1927), Dadaist writer and poet, wearing a Cubist suit made by himself and Marcel Janco for reciting his poems at Cabaret Voltaire, Zurich, 23 June 1916

11.9 Case study: Michael Zavros



Figure 11.63 Michael Zavros

Artist quote

I was thinking about how contemporary society's attitude of conspicuous consumption encourages the consumer to see material things as the evocation of one's personality.

– Michael Zavros

Michael Zavros' work consistently inquires into ideas about beauty, vanity and mortality. He communicates his ideas as visual responses to this investigation by using commonly understood symbols of life and death that have long been associated with the genre of still life painting. These include personal objects and material evidence of wealth, and reminders of the brevity of life such as skulls and flowers. One thing common to all of Zavros' works is his discriminating craftsmanship, through which his delicate rendering of beautiful objects intensifies his themes.

His practice evolves as he explores his themes by adopting different representations of them using different contexts. Each of the three paintings discussed here can be understood through several contexts. The personal context is evident in *Phoebe is Dead/McQueen*, an intensely personal painting that encapsulates the artist's personal fears and anxieties to do with mortality. *The Octopus* is created with formal considerations such as placement, colour and pattern taking precedent over personal symbolism and cultural expression, although they are evident. Finally, *Ars Longa, Vita Brevis* can be viewed through the personal lens as a self-portrait, the formal lens as a study in visual

language, and more significantly, through a cultural context because, as a skull, it directly references *vanitas* and **memento mori** paintings from history.

.....
memento mori a Latin phrase meaning 'remember you must die'. A basic *memento mori* painting would be a portrait with a skull but other symbols commonly found are hourglasses or clocks, extinguished or guttering candles, fruit and flowers.
.....

Zavros' artistic practice relies heavily on photography. He generates solutions to visual problems by constructing his imagery as photographs, then copying the photographic imagery in exquisite detail with his oil paints. His paintings are almost devoid of brush strokes, but they do include traces of photography, such as reflections.

The artist's self-portrait, *Ars Longa, Vita Brevis* (Figure 11.64 on the following page), questions the vanity of consumer culture through the arrangement of high-end fragrance bottles, designer shoes and sunglasses arranged as the artist's skull. Zavros represents himself made out of his shiny, carefully selected personal objects, and in doing so he asks the viewer to consider how shallow he would be if objects did indeed constitute the identity of

DISCUSS



Figure 11.64 Michael Zavros, *Ars Longa, Vita Brevis*, 2010, oil on canvas (210 x 167 cm)

their owner. This work points to the psychological connections humans make with objects and the status that objects can acquire. The painting is a contemporary *memento mori*, a reminder from the artist to himself that he will die eventually. He is considering how he might be remembered as an artist and what legacy he will leave.

ARTIST'S STATEMENT

In painting a self-portrait, I wanted to move away from a literal representation of myself, and I was thinking about how contemporary society's attitude of conspicuous consumption encourages the consumer to see material things as the evocation of one's personality. This idea, that somehow the labels you wear should reflect your true essence, is a triumph of marketing. It's like the biblical invocation of a false God.

– MICHAEL ZAVROS

By implementing a cultural context, Zavros adapts meaning from the social and religious values of 17th-century, Dutch Christians, who believed that worldly pastimes such as writing, studying or enjoying oneself are ultimately in vain because we are all going to die anyway. In their view, it was wiser to devote one's life to prayer as preparation for a place in Heaven. Consider this painting from a contemporary context and reflect on which contemporary pastimes Zavros could be questioning in this work.

INQUIRY LEARNING 11.15

Analyse and interpret visual language, expression and meaning in *Ars Longa, Vita Brevis* (Figure 11.64) through a formal lens.

INQUIRY LEARNING 11.16

Ars Longa, Vita Brevis is a Latin term. Research the meaning and origins of this term and evaluate the significance of the title in contributing meaning to the painting.

Phoebe is Zavros' eldest child and, as a fascinated and doting parent, he has documented her evolution through childhood doing the things that girls do, like dressing up in her mother's clothes or dancing and lip syncing like a pop star. Phoebe is not dead in *Phoebe is Dead/McQueen* (Figure 11.65). In the painting, she is pretending to be dead, as children do. She is very much alive as her rosy cheeks and lips indicate, but the idea that she could be dead lingers with the viewer. Phoebe's image here is the embodiment of Zavros' fears that his much-loved child could die. Juxtaposing Phoebe's beauty and vitality is the pattern of white skulls on the sheer, black, silk scarf shrouding her naked body. These cultural references to death are enhanced by the

hyper-real scale and **trompe-l'œil** painting style. Additionally, the scarf was designed by **avant-garde** English fashion icon Alexander McQueen, who committed suicide in the same year as the painting's execution. The scarf, like the fashion accessories in *Ars Longa, Vita Brevis*, is a reminder of Zavros' love of beautiful and expensive worldly goods.

.....
trompe-l'œil a French phrase meaning 'deceives the eye', used to describe paintings that create the illusion of a real object or scene

avant-garde a French term meaning innovatory, introducing or exploring new forms or subject matter
.....

ARTIST'S STATEMENT

Until I became a parent I didn't fear death. Now as I wait for sleep in the dark of night I am visited by visions of my children befalling some tragedy and being taken from me. And so now I fear death. This painting confronts the unthinkable as though the very act of painting it could somehow prevent it. Painted to exact life size in tiny precious detail, this is a personal memento mori.

– MICHAEL ZAVROS

DISCUSS

How should viewers interpret Zavros' claim that 'My Phoebe works are all self-portraits'?

The playful arrangement of vase and flora in *The Octopus* (Figure 11.66 on the following page)

challenges audience expectations of a still life. Delicately rendered, hyper-realistic gladioli in their crystal vase hang suspended upside-down on the otherwise blank canvas. Once the viewer gets the joke, they begin to imagine what a real octopus looks like and search for similarities – comparing suckered legs to blooming stems, cut glass vase to the mollusc's soft body.

The painting can be decoded, understood and responded to using several contexts. It showcases Zavros' personal aesthetic and his personal values, and clearly it is an exploration of beauty, which he regards highly. When the painting is considered through a cultural context, we read it as a *memento mori* because, just as the flowers are suspended in the air, they are also suspended in life. They will never wilt or age and die because they are captured alive on the canvas. As with *Ars Longa, Vita Brevis* and *Phoebe is Dead/McQueen*, *The Octopus* is a sign of the brevity of life.

Responding to this painting using the formal context invites the interrogation of the unusual composition through analysis and evaluation. We wonder why the artist has made the choice to arrange the work in this way. We look at it less as a vase of flowers and more as a formal arrangement of colours, forms, lines, patterns and spaces. Contrast between the cool greens and the warm fleshy pinks, yellows and reds of the blooms generates interest and this is enhanced by the contrasting geometric patterns on the vase, which lend weight to it and draw the eye back up those long tentacles away from the luscious textures of the repeated floral forms. The pointy end of each flower spear is an arrow leading the eye out and around the work through the white negative space and back into the image. The long organic lines of the tentacles rhythmically radiate from the vase as if tentatively searching for a foothold. These cause interest by breaking the perfect symmetry of the

Figure 11.65 Michael Zavros, *Phoebe is Dead/McQueen*, 2010, oil on canvas (110 x 150 cm)



central placement of the vase and add to the illusion of the octopus. The flesh-coloured and somewhat ambiguous floral forms can be read as references to human body parts as much as suckers on octopus tentacles.

Michael Zavros is influenced by the artworks of Richard Prince, Jeff Koons, George Lambert and 17th-century Dutch still life painters.

Other artworks by Michael Zavros

- *V12 Narcissus*, 2009, oil on board (20 x 29.5 cm) – self-portrait as Narcissus with Mercedes-Benz car
- *The Lioness*, 2010, oil on canvas (210 x 180 cm) – still life interior with lion skin
- *Bad Dad*, 2013, oil on canvas (110 x 150 cm) – self-portrait as Narcissus in swimming pool

References

- Australian Art Collector artist interview: Michael Zavros, YouTube video available via the link at <http://cambridge.edu.au/redirect/8191>.
- Award-winning QCA artist on how passion shaped his success*, YouTube video available via the link at <http://cambridge.edu.au/redirect/8192>.
- Leonard, R., 2014, 'What now?: Michael Zavros', in *Art Collector*, no. 68.
- Leonard, R., 2016, *Michael Zavros: Daddy's Girl*, Starkwhite website.
- Ted Talk, *Michael Zavros – Creative Art Works*, YouTube video available via the link at <http://cambridge.edu.au/redirect/8193>.

Figure 11.66 Michael Zavros, *The Octopus*, 2014, oil on canvas (180 x 180 cm)



REVERSE CHRONOLOGY

This reverse chronology explores influences on Michael Zavros' practice.



Figure 11.67 Michael Zavros, *Ars Longa, Vita Brevis*, 2010, oil on canvas (210 x 167 cm)

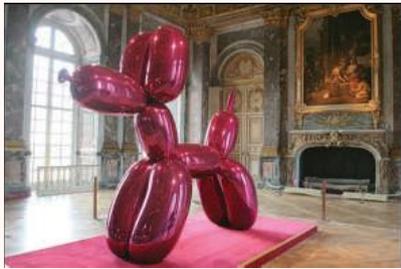


Figure 11.68 Jeff Koons' *Balloon Dog* at Opening Exhibition of Jeff Koons at Chateau de Versailles, 2008–09



Figure 11.69 A visitor views Andy Warhol's *Campbell's Soup Cans* (1962) at an exhibition in Moscow in 2005



Figure 11.70 Richard Prince, *Nurse of Greenmeadow*, 2002, inkjet print and acrylic on canvas (198.2 x 147.5 cm)



Figure 11.71 Marcel Duchamp, *Fountain*, 1917 (replica 1964), porcelain (360 x 480 x 610 mm), Tate Modern, London



Figure 11.72 Willem Kalf (1619–93), *Nautilus Cup*, 1662, oil on canvas (79.4 x 67.3 cm)



Figure 11.73 Maria Van Oosterwijck, *Vanitas – Still Life*, 1668, oil on canvas (73 x 88.5 cm)



Chapter summary

- Creativity is not a mysterious attribute. Everyone can consciously develop creative traits, so apply yourself to developing yours.
- Divergent solutions can be arrived at by practising creative thinking and developing possibilities through the combination, changing or reapplication of existing ideas.
- Invite others to share your problem-solving. Sometimes others see the things you miss.
- Begin the creative process early enough to allow for unconscious idea development to occur, to capitalise on serendipitous opportunities and to provide time for reflection and feedback.
- Artists respond to stimuli in countless ways, so research broadly.
- Your new approach to your body of work should aim to create alternate meaning through the knowledge, understanding and application of contemporary art processes.
- Reflect meaningfully on your art-making and responding at each stage of the project – in developing, researching and resolving.
- Use your personal aesthetic to guide the way you apply your divergent approach to the body of work.
- Audiences bring their own meaning when they respond to visual art, so ensure you consider the audience engagement and their experience in the resolution of your body of work.
- Consider ways to enhance meaning and engage audiences through knowledge of contemporary context and alternate display opportunities.

Review questions

- 1 Identify the meaning of divergent pathways in artistic practice.
- 2 Identify ways that audiences can be engaged in contemporary artworks.
- 3 Evaluate some contemporary approaches to art-making.
- 4 Analyse the value of reflection in an inquiry-driven artistic practice.
- 5 Create and justify your own viewpoint on the importance of creativity in artistic practice.

Chapter 12

ASSESSMENT



Figure 12.1 Elizabeth Willing, *Strawberry Thief (after William Morris)*, 2017, digital wallpaper, installed in *Tastes Like Sunshine*, Museum of Brisbane

The authors referred to the Visual Art 2019 v1.1 General Senior Syllabus to inform the material in this chapter.

This syllabus forms part of a new senior assessment and tertiary entrance system in Queensland. Along with other senior

syllabuses, it was still being refined in preparation for implementation in schools from 2019. For the most current syllabus versions and curriculum information please refer to the QCAA website <https://www.qcaa.qld.edu.au/>

In Unit 4 you will be assessed twice. The first assessment item is the summative internal assessment 3, also known as the IA3. This is the third phase of the self-directed inquiry that began with the investigation in the IA1 and was developed in the IA2 project. The IA3 is a project and has specific documentation requirements, which are outlined in this chapter.

The second assessment item in Unit 4 is the summative external assessment (EA), which is an examination. The examination is discussed in Chapter 4. Although the examination occurs during Unit 4, learning in both Units 3 and 4 is relevant in the external assessment.

12.1 Summative internal assessment 3 (IA3): Project – inquiry phase 3

Description

At the time of publication, Project – inquiry phase 3 requires students to evolve their body of work using an alternate approach to the student focus. This should be determined through your research into contemporary approaches to making, display and

audience engagement. The outcome of the project will be resolved work that is arrived at by extended application of inquiry learning.

For an official description of Project – inquiry phase 3 and its assessment objectives, refer to the QCAA Visual Art 2019 v1.1 General Senior Syllabus.

12.2 Specifications

Description

The inquiry phase 3 (IA3) involves solving problems in relation to a concept that is different to the one you used in your IA2. In IA2 you solved a self-directed inquiry question related to the concept of art as knowledge. In IA3 you must retain your individual focus (developed in IA1 and explored in IA2), but now you must apply the concept of art as alternate. In doing so, you will research, explore and apply an alternate approach to your art-making. Additionally, in this task you are required to demonstrate your knowledge of the contemporary context, which may be combined with other contexts as determined by your focus and approach to the concept. It is at this point that you are required to apply divergent thinking and come up with alternate solutions to extend the focus of your body of work. Refer to your specific assessment instrument and discuss

your approaches with your teacher to ensure you are meeting all the requirements of the task.

The Visual Art syllabus outlines the specifications and conditions of the task, including an explanation of the characteristics of resolved work. It is important to refer to the syllabus to ensure you are meeting these specifications and requirements.

Conditions

You should spend most of your class time on this project, but you should also be prepared to allow some time for homework and study, just as you will for every other subject that you study in Year 12. Check your school's homework policy to be sure you are meeting expectations and are working at a level that will help you achieve your potential.

Visual Art 2019 v1.1 General Senior Syllabus
© Queensland Curriculum & Assessment Authority

A note on time

Working through the inquiry learning process takes time and this project carries more weight than any other item in the Visual Art course. To reach your potential in Visual Art, start the project early, work through it steadily and use class time effectively. Make sure you allocate study time and

organise a study timetable with Visual Art included on it. Procrastination can result in insufficient time to reflect and develop a suitably meaningful resolution. Remember, the 'aha' moments that will help you solve the problem often happen when you've given your subconscious a chance to work through ideas in a restful state.

12.3 What to include in your submission

The resolved work/s

Refer to specific details in the Visual Art syllabus about what constitutes resolved work. It is important to note that if there is more than one resolved work in the project, they are equal in importance. Consult

with your teacher before you make decisions about which works will be displayed and how you will display them. Display and audience engagement are important considerations in this project.

A note on displaying your work

Displaying your work is an essential means of communicating meaning and features heavily in the resolving criterion. If your school lacks suitable space in the art room, you could look further afield. Consider displaying your work in other classrooms, corridors, administration areas and offices at school. Display opportunities could also exist at your local library, community hall, civic offices or shopping centre. Discuss these ideas with your teacher and plan in advance as these spaces would need to be booked and perhaps hired. Remember, you must document the display of the work to include it in the IA3 submission. This means taking good-quality, well-lit and focused photographs of the work as it is displayed.

If your work is ephemeral in its display – for example, you have digital imagery projected at night onto a building – you will need to document that using video and photographs and ensure they are good enough quality to indicate the way the work looked as it was being displayed.

Virtual display can be used if necessary. For instance, if your idea for ultimate resolution relies on a very large public sculpture that you can't possibly cast, you could take photos of your smaller version of it and digitally manipulate imagery to create the intended display. This would need to be explained in the submission. Digital display, such as a digital exhibition, could also be considered. This means using a digital platform that can be accessed by invited audience members. The main thing to consider is that you engage the audience through a contemporary context. This can be through active engagement (when they do something to interact with the work that enhances the intended meaning) or it can be through creating an experience for the audience when viewing it that deliberately draws their attention in a sensory, emotional or meaningful way. Consideration needs to be given to this in the developing stages of the project so that it doesn't become an afterthought.

Documentation of the resolved work/s

The Visual Art syllabus outlines the required documentation of resolved work. It is important to note that photographic documentation should be well-focused and well-lit. Try to minimise distracting backgrounds. The point is to show its aesthetic qualities to an assessor. Make sure you take several photos of your work on display from different angles. Also take close-ups to document small technical details that would not be apparent in a mid-shot.

Artist's statement

The artist's statement is a brief written text that accompanies the display of artwork. It assists the viewer to understand the body of work's focus and the meaning of the work, which has resulted from creative thinking. It is interpretive rather than descriptive. Refer to the specifications of IA3 in the Visual Art syllabus to ensure your artist's statement(s) meet the requirements of the task.



Figure 12.2 Rhianna Rundle-Thiele, Cannon Hill Anglican College, *Food for Thought*, 2017, mixed media, size as indicated by pencil. A size indicator such as a thoughtfully placed, full-sized pencil or a ruler can be used to give the viewer a sense of the scale of the artwork.



Figure 12.3 Rhianna Rundle-Thiele, Cannon Hill Anglican College, *Food for Thought*, 2017, mixed media. This photograph is an example of a well-lit and carefully focused close-up that shows aesthetic qualities and details of the degree of finish and knowledge of art media and processes. This is what you are aiming to demonstrate in your detail photographs.

Figure 12.4 Example of an artist's statement for a resolved artwork, *Growth and Reaction*. This statement was developed by the student after carefully considering the synthesis of her inquiry question, the focus, the context, the materials and how they work together to communicate meaning in her resolution.

Lillian Jessop

Growth and Reaction. 2017

Installation in light box, 60cm x 40cm x 15cm.

I intended to communicate the relationship between art and science in order to express how the two fields are combined. In referencing alchemy and historical notions of the philosopher's stone, the installation was created by introducing reactants to various metals. The use of the scientific petri dishes and metals express the scientific realm, whereas the unpredictable growth and patterns caused by the chemical reactions are little portals into the imagination. The formal qualities of visual art are highlighted in the interesting arrangements of elements of design, including line, form, colour and pattern and enhanced by the light box presentation. Each day the plates change in colour and continue to grow new and interesting patterns. Through the examination of formal qualities of visual art this work invites a critique of the separation of knowledge into silos and explores the magic of the combination of imagination and science.

INQUIRY LEARNING 12.1

Refer to and analyse Lillian Jessop's artist's statement and images of her artwork in Figures 12.5, 12.6 and 12.7. Justify your answers to the following questions:

- 1 What was her focus?
- 2 What could her inquiry question have been?
- 3 What materials did she work with?
- 4 How large is the resolved work?
- 5 Through which context is the resolved work created?
- 6 How does her display enhance the communication of meaning?



Figure 12.5 Lillian Jessop, Cannon Hill Anglican College, *Growth and Reaction*, installation in light box (60 x 40 x 15 cm)

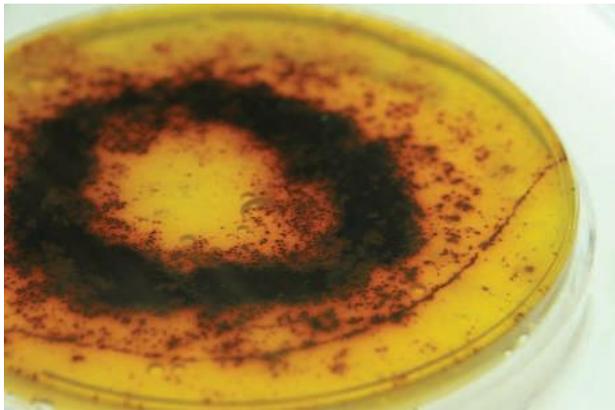


Figure 12.6 Lillian Jessop, Cannon Hill Anglican College, *Growth and Reaction* (detail)

Figure 12.7 Lillian Jessop, Cannon Hill Anglican College, *Growth and Reaction* (detail 2)



Annotated illustration of the resolved work

The annotated illustration supports the performance descriptors in developing, researching and reflecting criteria as required (see Figure 12.8 on the following page). Figure 12.8 is an example of an annotated illustration of a resolved work. It allowed the student to briefly explain how she met the performance level descriptors in the criteria of researching, developing and reflecting. It includes a photograph of the resolved work and a written summary of significant contributing factors in the different stages of the inquiry learning process. Make sure you leave enough time to resolve the writing of this annotated illustration. It is quite difficult to summarise your project within the word limit.

When determining what to include, you should consider how you have addressed each area of study. For example:

- Developing: Include significant influences on how you generated solutions to the problem. For example, you could include, but are not limited to: the alternate approach you took and how your resolved work communicates your intended meaning by the effective combining of concept, context and focus; how you created meaning through knowledge and understanding of materials, techniques, technologies and art processes; how you applied your knowledge of contemporary art and its display and audience engagement.

Annotated illustration of resolved work

Develop:

- Alternate approach was use of materials
- I maintained focus on challenges associated with transitioning from the comfortable environment of school to a vast world of opportunity- represented by clothing and choices in arrangement of it.
- A series of uniforms is printed onto magnetic sheets, and I encourage the viewer to dress the mannequin - either in a proper matching outfit, or by proposing a new ensemble.
- The contemporary context is prominent in the work because it examines the future of work in 21 C and requires audience participation to fully achieve meaning.

Research:

- Statistics associated with future careers and changing nature of work were influential. The personal context is used because the images are a self-portrait and reflect concerns about my future.
- Cindy Sherman's photographic practice and the way she dresses up inspired my outcomes.

Reflect:

- Mismatched outfits enhance the work because the new combinations are symbolic of the idea that I could have more than one career during my lifetime; new arrangements communicate that I could join a profession that does not exist today – maybe someday there will be a dancing construction worker. This suitably resolves the inquiry question because it shows how my future is likely to be undefined.



It's time to grow up. 2017

Photography, metal strips, metal sheeting, magnetic sheeting, sticker paper, Size: Figure – 1m x 430mm, whole display – 1.6m x 1.2m

Figure 12.8 Example of an annotated artwork by Rhianna Rundle-Thiele, Cannon Hill Anglican College

- Researching: Include significant influences on the way you reacted to stimulus. For example, you could include, but are not limited to: the contemporary artists that influenced you to push your art practice further and evolve your thinking; the stimulus you responded to; how you responded using the contemporary context; how you included other contexts; how you have experimented with familiar or alternate media and ideas in response to contemporary practice.
- Reflecting: Include significant influences on the way you considered ideas and information. For example, you could include, but are not limited to: evaluation of how the resolved work incorporates and is informed by alternate approaches/traditions/cultures/theories. Justify how the resolved work provides an effective solution to the inquiry question and adds to the self-directed inquiry.

Focus from inquiry phase 1 and annotated illustration of the resolved work from inquiry phase 2

Refer to the Visual Art syllabus for details regarding inclusion of the focus from IA1 and the annotated illustration from IA2. These two pieces of evidence help to communicate your meaning and put your Unit 4 work in context for an assessor. Refer to Chapter 10 for information about the focus.

SUPPORTING EVIDENCE

Refer to the Visual Art syllabus to ensure you include adequate and appropriate supporting evidence that signposts, evaluates and justifies your inquiry learning within each of the criteria. Refer to the performance level descriptors in the instrument-specific marking guides (IMSGs) to ensure you meet all characteristics.

12.4 Example of a complete submission

The example submission in Figures 12.9–12.25 (starting below and continuing to page 313) shows one way that your whole IA3 could look. This artwork was made by Mitchell Kehn of Cannon Hill Anglican College. The submission was put together using

PowerPoint. This allowed for digitally embedding sound files into some of the slides. Mitchell made two resolved works. The first is a suite of digital images and the second is a set of two sculptures. He has included an artist's statement for each work.

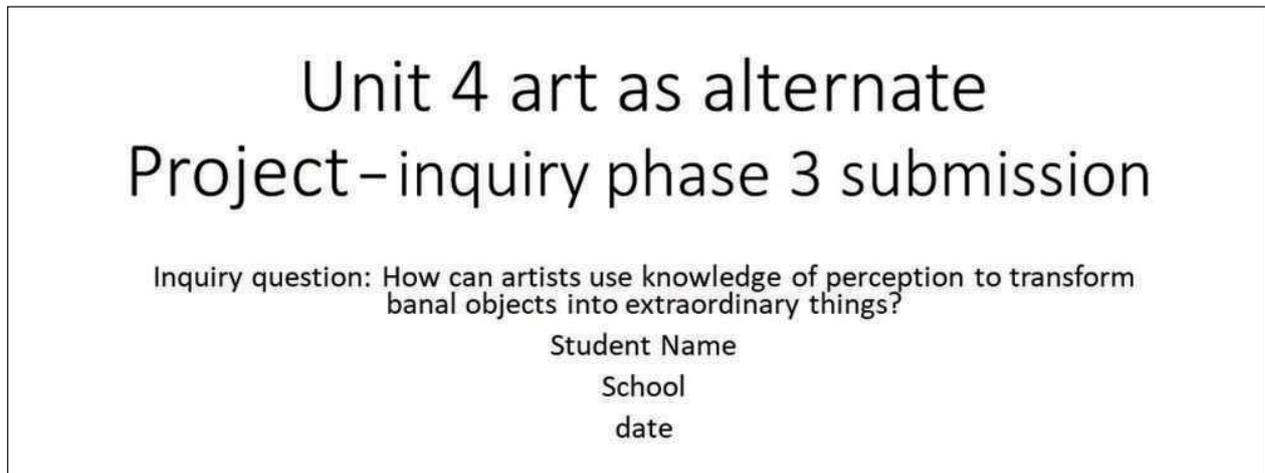


Figure 12.9 On the title page make sure you identify the unit, the assessment task, your name and school, and the date. In this case the original inquiry question is also included to provide context for an assessor, but this is not essential.

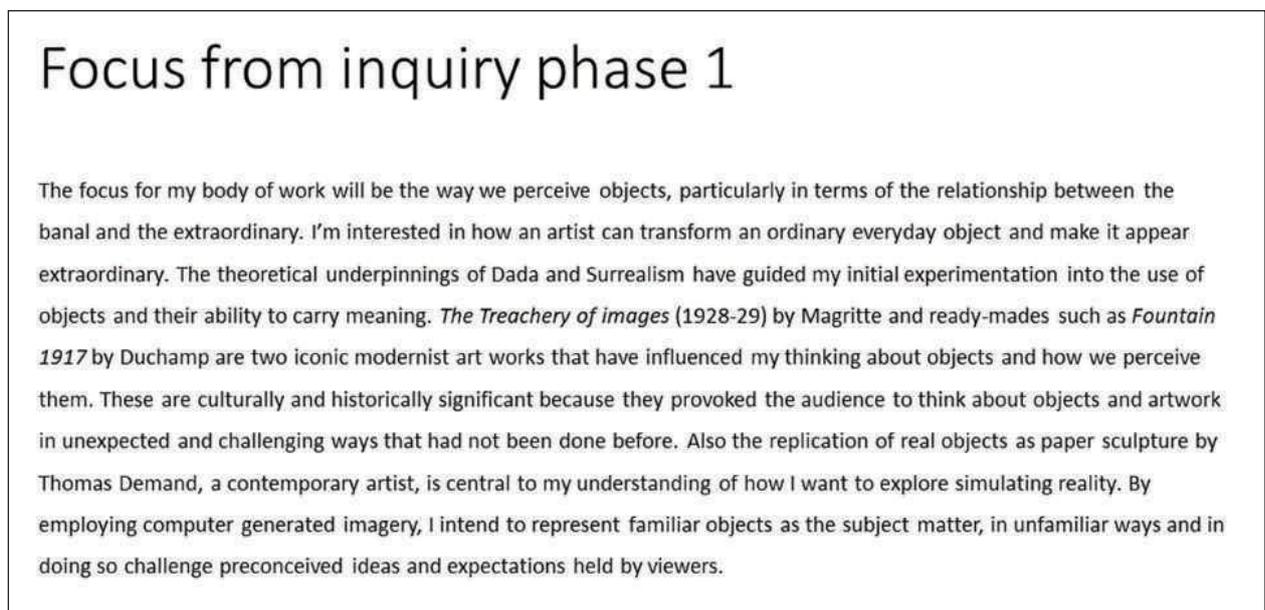


Figure 12.10 Focus from inquiry phase 1 is included to provide context for an assessor. This will not be assessed.

Annotated resolved work – inquiry phase 2

Above: Installation view of three resolved artworks

Taking it for Granite, diptych, photographic manipulation, each A3 in size.

Knotted Wood, Photographic manipulation, CGI. 90cm x 200cm.

Family of Pet Rocks, googly eyes, rocks, sizes variable. Detail.

Developing:

- Through the cultural context, I challenged meanings inherent in ordinary objects and transformed them by making banal objects extraordinary.
- Computer generated imagery (in 2 of 3 works) is used to create meaning as realistically as possible to enhance the illusions and enrich audience participation, as viewers attempt to work out what is real or fake. The pet rock sculptures challenge the perceived value of art as cultural currency. All the works evoke a sense of play and challenge the seriousness of art and art galleries.

Researching:

- Responding to stimulus through the cultural context, I investigated the way we perceive objects and ascribe common meaning to them. The most banal object can be transformed by a narrative, a repositioning or an association. This led me to the Dadaists and Surrealists who transformed objects through unusual juxtapositioning.

Reflecting:

- Scale, texture, colour and form enhance the illusion of truth through the replication of reality in the floating rocks, floating girl and the knotted tree. In contrast, the pet rocks invert these attempts to create illusions of reality because they are so obviously fake. This adds humour. Even if not perceived as real, the everyday objects have been transformed into extraordinary ones.

Figure 12.11 Annotated illustration of resolved work from inquiry phase 2 is included to provide context for an assessor. This will not be assessed.

Artist's statement

Silicon Valley

Digital imagery, digital sound files, QR codes, each image 600mm x 600 mm.

To evolve my body of work I approached it through an alternate context. While continuing the investigation into perception, I interrogated my own personal sensory responses. The work translates between the senses; transitioning the sounds of technology and social media into visual representations through my own imagination and digital 3D techniques. The sounds chosen were from a variety of different sources, ranging from the very literal and chaotic computer-to-computer sound of dial-up internet to the more metaphoric computer-to-human sounds of various operating systems. Thus the work transforms an ordinary object (sound) to make it appear extraordinary. Doing so challenges preconceived expectations held by viewers, (that sound is not an image). The audience is invited to perceive both the sound and image together by interacting with the work using their QR code scanner on their mobile device. The images are ordered chronologically, based on the technology that made the sound.

Figure 12.12 Artist's statement for first resolved work in the submission. It includes the title of the work, media, size and a statement to assist audience understanding of how this work addresses the focus and highlights creative thinking.



Figure 12.13 Provide an image of the work on display. Ensure documentation is focused and well-lit. Note that in each image of the work there is a caption stating its title, media and size. In this case, both works are displayed so both are included in the caption.

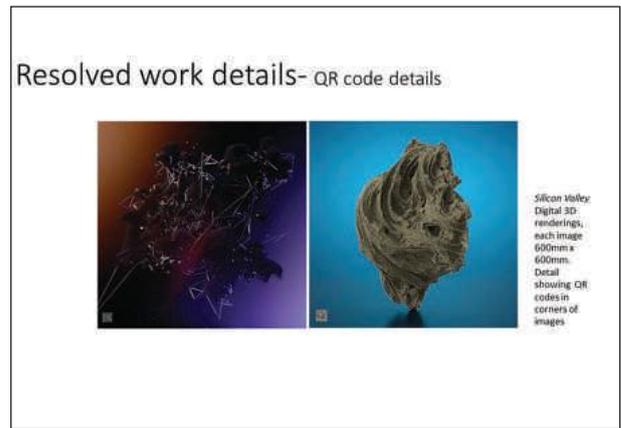


Figure 12.16 This slide shows the detail of the small QR code that was attached to the bottom left corner of each image. This was the factor that generated audience interaction, so it is important to document how it was seen by the audience. The audience scanned the QR code with a QR code reader on their phones and were able to hear the sound that inspired each image.

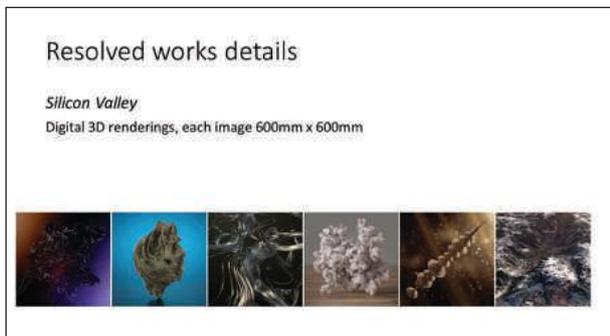


Figure 12.14 Resolved work needs to be documented clearly and effectively. There is no limit on documentation photographs, so use this opportunity to show off all aspects of the work. This slide shows the relationship of the digital images to each other as they were arranged chronologically.



Figure 12.17 This is the second of three slides that show the detail of the small QR code that was attached to the bottom left corner of each image. This was the factor that generated audience interaction, so it is important to document it.

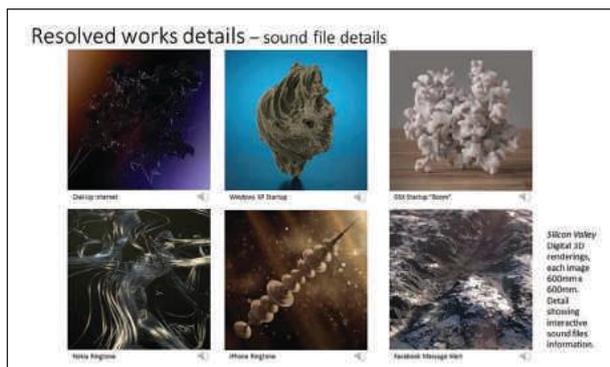


Figure 12.15 This page in the submission included embedded sound files that inspired each of the images. This allows assessors to listen to the files and look at the images at the same time. In doing so, the student is reproducing the viewing experience for the assessor.



Figure 12.18 The third of three slides highlighting the detail of the QR code, which was essential to include to show the way it was seen and used by the audience as they interacted with the work.

Artist's statement

Silicon Valley #2

Plastic, wood, spray paint.

Each 400mm X 100mm x 100mm

These two small sculptures are three-dimensional representations of my perception of sounds. In this work I translated the virtual or digital imagery of *Silicon Valley* through a 3D printing process to arrive at real objects. These are tangible and extraordinary objects that visually express the way that I hear and perceive certain sounds. This manifestation of sound makes it something you can see and touch, so it has become a cross and multi-sensory experience. The work challenges the way we understand the world and alludes to the possibilities of future technological input into sensory perception.

Figure 12.19 The artist's statement for the second resolved work in the submission. Each resolved work in this submission has its own artist's statement. It includes the title of the work, media, size and a statement to assist audience understanding of how this work addresses the focus and highlights creative thinking.

Resolved works details



Silicon Valley #2
Plastic, wood, spray paint. Each 400mm X 100mm x 100mm

Figure 12.20 Detailed documentation of the second resolved work, a set of two sculptures. Note the good lighting, clearly focused imagery and caption that includes title, media and size details.

Annotated resolved work



Silicon Valley
Digital imagery, digital sound files, QR codes, each image 600mm x 600 mm



Silicon Valley #2
Plastic, wood, spray paint.
Each sculpture 400mm X 100mm x 100mm

Developing:

- Divergence is created by substituting cultural context with personal.
- Meaning was created by inter-relating the many complex components including digital rendering of sound waves made by the sounds of technology, sound files, use of audience interaction through QR codes and 3D printing as innovative means of making familiar sounds into extraordinary imagery and objects. The images are ordered chronologically, based on the technology that made the sound.

Researching:

- Through a contemporary context I researched ways to challenge audience perceptions of sound using synaesthesia. Contemporary context is evident in subject matter and display.
- I wanted the audience to be highly engaged in making meaning so I researched QR codes. This enables viewers to listen to the sound that inspired the imagery- they consider the choices I made and evaluate them in relation to their own experience.
- Complex digital processes were researched and exploited to achieve intended resolution.

Reflecting

- The sounds are represented as forms, patterns, or textured surfaces. Each image/ sculpture visually reflects my personal interpretation of the timbre, connotations, and texture of the operating system sound-effects it represents. Because audiences interact with the work they can reflect and judge for themselves if my interpretation is universal.

Figure 12.21 Annotated illustration of resolved work. Each resolved work is included. Include significant influences on decision-making within the developing, researching and reflecting areas of study.

Supporting evidence

For the first item in the body of work, the mechanism for producing the final product went something like this:



There's a point where the thing I'm working on passes through a black box in the computer, where some semi-random element affects the data, resulting in visually interesting results. I wanted to keep experimenting with that sort of technique in Unit 4.

A moment I had in English class in which I had difficulty describing a sound from a poem with just words had me start thinking of a work involving the translation of sounds from one medium into another that appeals to a completely different sense. In particular, I was thinking mostly in terms of creating forms and images to represent them, which eventually led me to deciding on the method I used.



Figure 12.22 The first of four pages of supporting evidence. Choose these carefully. They need to communicate relevant development of solutions, research and experimentation in the creative process, and evaluation and judgement during problem-solving.

Gail Priest *SonoLexic*, 2017, link to video *SonoLexic*, by Gail Priest, <https://vimeo.com/236397733>

Drawing of a still from *SonoLexic*



Materials: mixed media installation - video and three channel sound (stereo + ultrasonic speaker), mild steel, wood, Perspex tube, liquid
Dimensions: 150 x 200 x 450 cm
Duration: 26:00 minutes

- This installation is inspirational for me because it is another approach to sound and the perception of it as image. As the narrator talks about words and language, the coloured sound waves respond in automatic ways, the audience simultaneously sees and hears the sound.
- The video is like synaesthesia - you can't control the way you see things if you have it.
- I also learnt in my research today that if you have synaesthesia (as 1/23 of the population do) your experience of it will not be the same as anyone else's. So, this means you might see a letter of the alphabet or a sound as a particular colour (say red) but other synaesthetes will not see the same colour as you. This really personalises the idea!
- Other good digital artists on experimenta website.

The *SonoLexic* installation is inspirational for me because it uses light and sound waves to create the imagery. The patterns made with the lights respond directly to the words that are spoken (volume, pitch, length, timbre)

Wassily Kandinsky
Study for *Improvisation V*, 1910
<http://www.gettyimages.com.au/license/599990945>

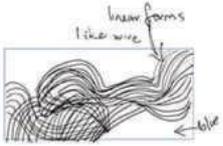


Wassily Kandinsky, *Impression III (concert)*, 1911
https://upload.wikimedia.org/wikipedia/commons/9/97/Wassily_Kandinsky_-_Impression_III_-_H28ConcertH29_-_Google_Art_Project.jpg

Kandinsky was a Russian painter who was influenced by music. He researched the emotional and psychological properties of colour, line and shape - subject matter was eliminated. This was very courageous at the time.

- This could be a way for me to progress with my own work!
- Some contemporary sources suggest he had synaesthesia. Makes sense!
- He made *Compositions* (he consciously organised the arrangements of the elements and principles of design) and he also made *Improvisations* (in these paintings he tried to let his subconscious control the colours, lines, shapes used as he responded to music and unconscious feelings). Both names are related to music!
- Improvisations* idea is forerunner of Surrealism, and supports Freud's ideas about subconscious.
- I want to have some control but also want the magic of the digital rendering to take some control as well.

Quayola



Drawing of a still image from a Quayola digital video used in a live audio visual concert in 2013. The imagery looks like it's made out of wire or very thin plastic tubing. It is folded over on itself with the bunches of lines visible through the layers of tubular forms. This form and texture matches a particular piece of music that inspires it and resembles it in texture, form and colour.

Figure 12.23 The second of four pages of supporting evidence. Artist research is documented with reflective commentary that indicates how the research inspires the student's thinking.

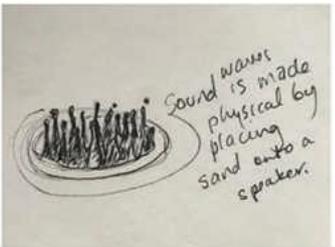


Sound perception = psychoacoustics
Pitch - high/low
Loudness - amplitude, decibels, gradually refer

In order to have interesting final forms, I had to experiment and develop interesting forms. This involved the simulated growth of 3D shapes, under influence from kinematic and turbulent forces coming from the selected sounds.

I wanted to be able to have creative control over the texture of the forms, manipulating them so that their visual appearance is reflective of the timbre, connotations, and texture of the operating system sound effects.

To have the audio samples drive the creation of these interesting shapes, I used a program called Houdini to procedurally convert WAV files into physical forces, such as 3D turbulence that acts as a wind in a process called advection, or mapping attributes across 3D points that affect growth patterns of the surfaces. The net result is a computer simulation that is somewhat similar to the real-world phenomena where sound frequencies create interesting patterns in sand or non-Newtonian fluids.



Sound waves physical by placing sand onto a speaker.

The primary difference is the great amount of control over materials and shapes that I have to try and create a physical manifestation of each sound.

Figure 12.24 The third of four pages of supporting evidence. Decision-making and process are indicated and reflected on.

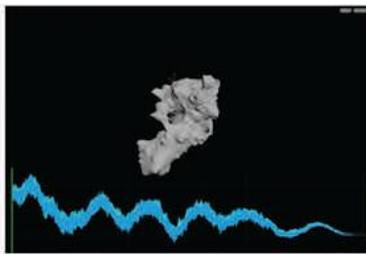
Making the Images

It's a pretty convoluted process to make these images, with each having their own myriad of creative and technical challenges, detailed extensively in my full art diary for this project. But here are some animations that each show a stage from the making of a few of them.

In general, the process goes: modelling, texturing, lighting, rendering, compositing. Each adds onto the last, resulting in a realistic, visually plausible, and pleasing image of the sound.

For this project, the modelling phase was where the sounds had the greatest literal impact on the image, with the latter three steps being entirely me, visually styling the "photo" to match sound effects by eye so that the connection between the audio and visual components is reinforced. This process ended up very effective, and people do seem to be able to see the connection between the two.

Click on images for video



OSX Startup growth simulation, with the filtered waveform shown below to combine pitch and amplitude.



Nokia ringtone particle simulation, with motion trails visible. Average amplitude of audio drives particle advection rate.



Moving cross-section of mandelbulb fractal for Windows XP startup.



Turntable of shader for macOS startup sound. Clean, crisp and white, but with an organic surface detail and light transport model.

Figure 12.25 The final page in the presentation. In this slide, the student reflects on and evaluates his outcomes. This slide has embedded sound and video files.

DISCUSS

Evaluate and justify Mitchell Kehn's use of the term 'Silicon Valley' as the title for his work.

12.5 Example of a divergent approach

Redlands College student, Will Langridge, resolved two ambitious installations in his body of work, *Sunday Roast* (Figure 12.26 on the following page) and *15/10/1999* (Figure 12.29 on page 315). Will's inquiry question was: How has family and memory influenced how I have developed? In his IA1, he researched religious and philosophical beliefs about family and studied his own family history. He examined the ways that artists have explored representations of family throughout history. His resulting focus was a personal exploration of the impact of family as he evolved from a child to a young man. Both installations exploit the medium of wood and in both cases the traditional process of carving has been used in combination with found objects. The use of this medium is significant because Will's grandfather, father and uncle were all woodworkers and the sensory experience of

working with the medium – the smell and texture of the wood – enhances his connection to his family.

Will's resolved work from Unit 3, *Sunday Roast*, responds to the focus through a personal context by celebrating the joy of life and his own family ritual of shared meal times. In this work, he suggests that the nourishment of his spirit by the family and the ritual of the shared dining experience is as important as the physical nourishment from the food. Will's work draws on the significance of his own shared family meals as being something constant and dependable, as if they might continue forever. The abundant family dinner is a symbol for the warmth and nurturing that occurred within the folds of the family. The family, though absent, is represented by the place settings and their presence is palpable. This work is almost a portrait of the family in which Will is enfolded, loved and protected. The use of

timber reflects on a family history of woodworking, carpentry and cabinet making, and fond memories of time spent celebrating with these mentors.

In Unit 4, Will created alternate meaning by adopting the opposing view to communicate the same focus. This work, *15/10/1999*, explores the impact of family as *Sunday Roast* did, but it is a self-portrait. In *15/10/1999*, the audience gets a sense that the artist is reflecting sentimentally on the past and the memories of childhood. The work suggests a response to the move away from the folds of family as the artist grows up and contemplates his future and place in the world outside of the family. The mood of happiness is replaced by a sense of caution and melancholy.

In this work the symbols, while still personal to the artist, are much more nostalgic. There is a toy made by his father and a book reminding Will of his happy childhood, a vase that was designed to hold scented flora from the family's garden and a mandarin also from that garden, with its peel dangling off the table. The dangling peel is a direct reference to the Northern European *vanitas* paintings of the 17th century, such as *Still Life with a Nautilus Cup* by Willem Kalf (Figure 12.34 on page 317), in which the subject matter of still life paintings was imbued with significant cultural and religious meaning. The inclusion of a beautifully rendered piece of fruit such as a lemon, with its peel spiralling off the side of the table, was a device used by artists to demonstrate their skills, and Will has used it here in that way, too. It is also a traditional symbol of time passing. The artist shows off his mature skill as a woodworker in the joinery of the table and carving of the objects, but this very maturity is undermined by the inclusion of the skull under the table. The skull, like the mandarin that has been peeled and will now wither, is a universal symbol for the brevity of life or a *memento mori*. Including it here implies that while growing up has improved his woodworking skills, it also brings him closer to old age. The traditional meaning of the book and the toy in a *vanitas* painting would be to remind the viewer that they should not be bothering with worldly pursuits such as reading, studying or playing because these activities are not devout and do not lead to Heaven. Spending time in prayer was considered more useful as it served a person better in the long run.

Due to the use of these loaded symbols, this work is a contemporary *memento mori*. It can be read through a contemporary context because it appropriates the historic genre of *memento mori* painting but is not religious in intent. It demonstrates Will's knowledge of the symbols and their meaning, but he has reinterpreted them in a personal way to reflect on his own life and how his growth to manhood has been influenced by his family and the memories of it. Ricky Swallow's work *Killing Time* (see Figure 12.35 on page 317), which is a study of memories and family tradition, is a contemporary work that explores similar themes and was influential in inspiring this work.

In summary, Will Langridge's body of work contains two installations that both explore the focus of family and memory, using a material and process that has great personal significance to him. One work emphasises the memories of life-affirming rituals during childhood; the other reflects on memories that connote the brevity of life. Each resolved work takes on a polar point of view, communicating the same ideas about the influence of family and memories on a person's life.



Figure 12.26 Will Langridge, Redlands College, *Sunday Roast*, balsa, pine and avocado wood, found table, life-sized

Figure 12.27 Will Langridge, Redlands College, *Sunday Roast* (detail)





Figure 12.28 Will Langridge, Redlands College, *Sunday Roast* (detail 2)



Figure 12.29 Will Langridge, Redlands College, *15/10/1999*, reclaimed timber, blue gum, avocado, pine, cedar and copper (150 x 150 x 40 cm)

Figure 12.30 Will Langridge, Redlands College, *15/10/1999* (detail)

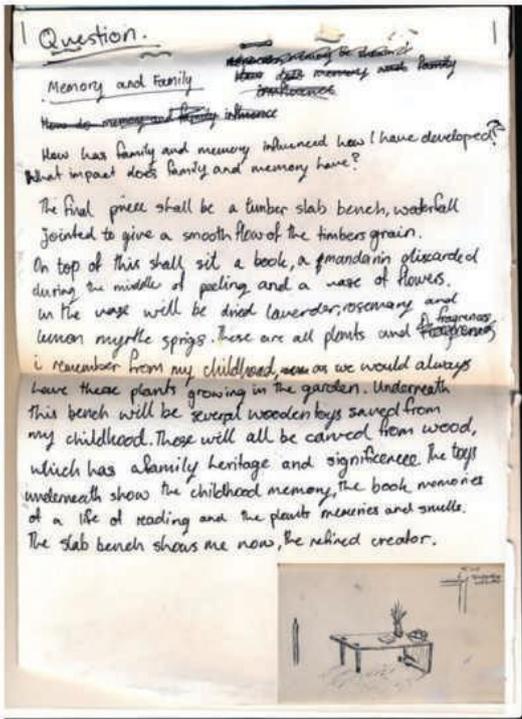


Figure 12.31 Will Langridge, Redlands College, *15/10/1999* (detail 2)

INQUIRY LEARNING 12.2

To develop your understanding of how to resolve your own work, analyse Will Langridge's installations and evaluate his resolution in both works. Justify your views by writing a paragraph. In your response you should consider:

- the depth of research, development and critical reflection
- the communication of personal aesthetic
- the degree of 'finish'
- knowledge and understanding of media and technical skills
- end-points reached
- concept, focus, contexts and media areas used to solve complex problems of visual language and expression.



Family rituals, personal significance of woodworking and symbols foreground my use of the personal context in my Unit 4 work.

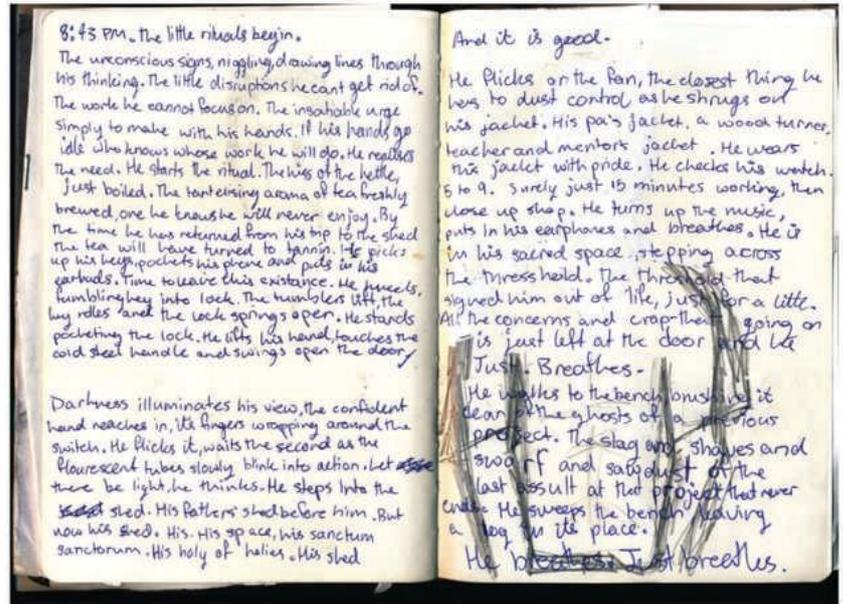
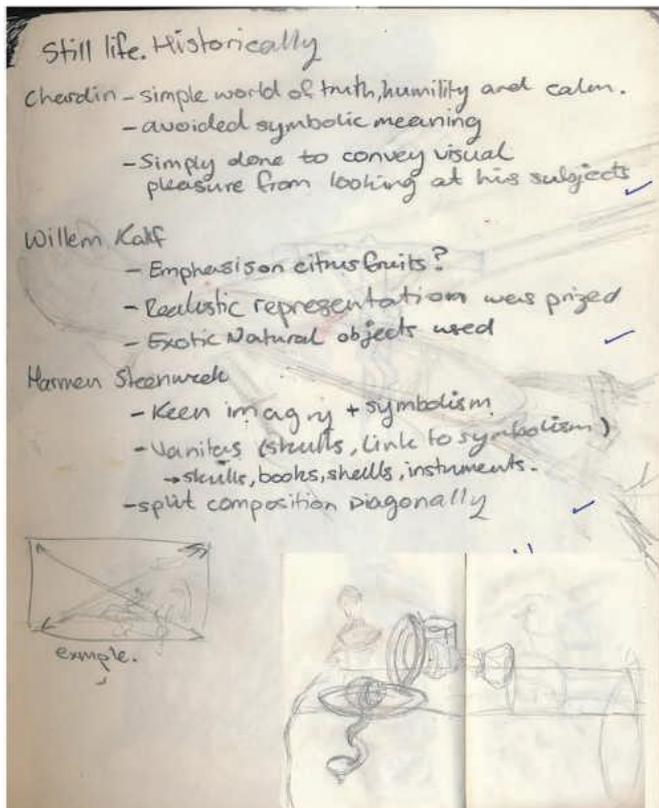


Figure 12.32 Will Langridge's IA3 submission support page showing reflection on his decision to work in a personal context



Key artists influential to my Unit 4 resolved work:

- Still life artist, Jean-Baptiste-Siméon Chardin (1699–1779)
- Vanitas artists Willem Kalf (1619-1693) and Harmen Steenwijck (1612-1656).
- Contemporary artist, Ricky Swallow's work *Killing Time* – a study of memories and family tradition. It is a contemporary work that explores similar themes of family, tradition and memory and inspired my contemporary approach to the topic of Vanitas. Using the concept but changing the meaning- not about religion

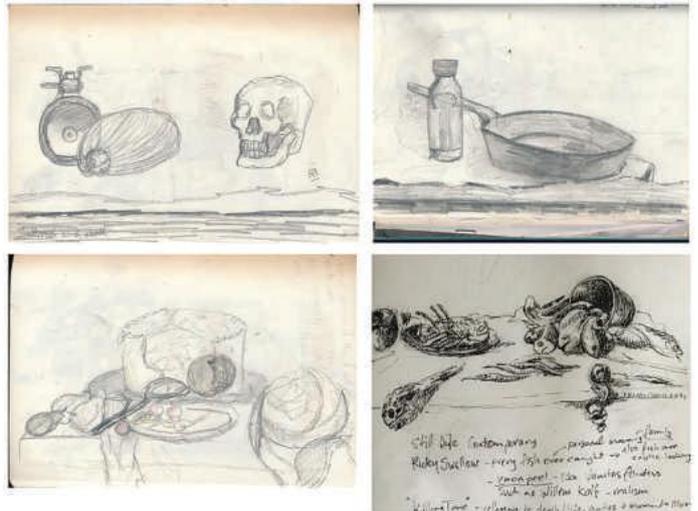


Figure 12.33 Will Langridge's IA3 submission support page showing research and influence of artists. Note the inclusion of a contemporary artist, which is essential in Unit 4.

INQUIRY LEARNING 12.3

- 1 Consider the two pages of Will Langridge's support work in Figures 12.32 and 12.33 and how they document his creative thinking in the development of his work in Figures 12.29, 12.30 and 12.31 (on page 315). Evaluate what he has included.
- 2 Suggest other information that this student could have submitted in his support pages. Justify your response.
- 3 Share your ideas with your group.



Figure 12.34 Inspiration for Will Langridge's work was derived from *vanitas* paintings such as *Still Life with a Nautilus Cup* by Willem Kalf (1619–93).

Figure 12.35 Ricky Swallow's, *Killing Time*, 2003–04, carved from laminated jelutong and maple, was inspirational in Will Langridge's body of work.



Refer to the Visual Art syllabus to ensure the IA3 submission meets all requirements, and make sure it:

- identifies the unit being assessed; for example, Unit 4: Art as alternate
- indicates the assessment task; for example, Project – inquiry phase 3
- states and refers to the focus from Investigation – inquiry phase 1 (focus will not be reassessed)
- contains annotated illustration of resolved work from Project – inquiry phase 2 (this will not be reassessed)
- contains a single resolved artwork or a collection of artworks with specific details
- documents resolved artwork/s photographically and includes artwork details
- documents resolved artwork/s photographically, displayed or intended display, video or audio documentation required for time-based or site-specific work
- contains an artist's statement that meets specified length requirements
- presents an annotated illustration of the resolved artwork/s using prescribed performance descriptors; for example, developing, researching and reflecting criteria
- has written information in the annotated illustration that meets the word length
- has supporting evidence that meets the specified conditions.

Consult the QCAA Visual Art 2019 v1.1 General Senior Syllabus for specific details of instrument-specific marking guides (ISMGS) for Project – inquiry phase 3.

Chapter summary

- Project – inquiry phase 3 (IA3) is weighted more heavily than all other summative assessment items and requires consistency to develop, research, reflect and resolve effectively.
- IA3 assesses all the unit objectives.
- In IA3 you must retain your individual focus (developed in IA1 and explored in IA2), but now you must apply the concept of art as alternate. In doing so, you will research, explore and apply an alternate approach to your art-making.
- Keep a record of all your decision-making, planning, problem-solving, reflection and research to ensure you have sufficient resources for your submission: up to four pages. It is very important to only include supporting evidence that is relevant to your resolved work – choose carefully.
- Document your resolved artwork using focused and well-lit photographs.
- Display your work and document the display or intended display.
- Draft and redraft your artist's statement and annotated illustration so that you meet the word limits and succinctly communicate meaning.
- Much of the documentation is digital, so ensure you back up your work. A good way to do that is to email it to yourself or use a drop box.
- Your personal aesthetic should be evident in your resolved work.
- Use the checklist provided to make sure you include all assessment requirements in your submission.

Glossary

3D printing printing a solid object from a digital model by printing many separate layers of the object

abstract (non-figurative) art that does not attempt to represent external reality, but rather seeks to achieve its effect using shapes, colours and textures

abstract expressionism art that originated in New York in the 1940s and 1950s and aimed at subjective, emotional expression with particular emphasis on the spontaneous creative act

aesthetic considerations within the visual arts usually associated with the sense of vision; an art image or object is perceived spatially by recognised associations with form and context; the form of the work can be subject to an aesthetic as much as the content (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

aesthetic qualities the components and characteristics that all combine to influence the mood, feeling or meaning for the viewer

affective connected with the emotions (Cambridge English Dictionary)

alla prima wet paint is applied to a wet surface

allusion an indirect or passing reference

analogous colours groups of three colours on the colour wheel that share a common colour; for example, red, orange and yellow

analyse examine or consider something in order to explain and interpret it, for the purpose of finding meaning or relationships and identifying patterns, similarities and differences (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

apply use knowledge and understanding in response to a given situation or circumstance; carry out or use a procedure in a given or particular situation (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

appropriates use another's work without permission

appropriation the incorporation of a borrowed idea or image that is reconceptualised to give new meaning (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

archive a collection of historical records relating to a place, organisation or family; can include film, footage and other materials

art appreciation the process of judging the success of an artist's use of visual language to communicate an intended meaning

art criticism the activity of writing and talking about art to express a viewpoint

artist's statement brief written text that accompanies the display of artwork; assists the viewer to understand the purpose or motivations behind the artwork; interpretative rather than descriptive (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

assemblage a work of art made by grouping together found or unrelated objects

assessment objectives drawn from the unit objectives and contextualised for the requirements of the assessment instrument (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

authentic experience engagement with actual and original art forms through participation in a live experience; for example, a site visit to a museum or gallery; working with an artist as mentor, collaborator or artist in residence (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

avant-garde a French term meaning innovatory, introducing or exploring new forms or subject matter

balikbayan box literally a 'repatriate box'; a corrugated cardboard box containing items sent by overseas Filipinos. Though often shipped by sea by specialist freight forwarders, the boxes can be brought by Filipinos returning to the Philippines by air.

bio art art created by working, for example, with live tissues, bacteria and living organisms in laboratories, art galleries or studios

body of work consists of individual student responses to making and responding to tasks that integrate concept, focus, context and media area/s; may lead to a single work or a collection of works, related to each other in some way, with each one being as important as the other (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

chiaroscuro a technique developed by Renaissance painters in which there is extreme contrast between light and dark

citation an abbreviated note to identify a reference as the source of a quote or other information used within a text, usually the author's name and year of publication

codes systems of words, letters, figures or symbols used to represent others

cognitive connected with thinking or conscious mental processes (Cambridge English Dictionary)

commodification treating something as a mere commodity

concept unit organisers that direct student learning and integrate making and responding; unit concepts engage students in learning experiences that allow them to develop their own focuses for artworks with an understanding of related artworks from a range of contexts (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

conducive making a certain situation or outcome likely or possible

connoisseur a person who knows a lot about and enjoys one of the arts (Cambridge English Dictionary)

consider to think deliberately or carefully about something, typically before making a decision; take something into account when making a judgement; view attentively or scrutinise; reflect on (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

construct create or put together (e.g. an argument) by arranging ideas or items; display information in a diagrammatic or logical form; make; build (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

contexts frames of reference that inform the concepts and focuses, allowing intended and suggested meaning to evolve; these contexts include contemporary, personal, cultural and formal perspectives (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

create bring something into being or existence; produce or evolve from one's own thought or imagination; reorganise or put elements together into a new pattern or structure or to form a coherent or functional whole (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

creative resulting from originality of thought or expression; relating to or involving the use of the imagination or original ideas to create something; having good imagination or original ideas (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

culture diverse knowledge, beliefs, values and perspectives that members of a group share and embody in their rituals, roles, relationships and customs (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

Dada a modernist art movement originating in Zurich in 1916. It was a reaction against the horror of World War I and its devastating impact. The Dadaists created bizarre and satirical performances and happenings at the Cabaret Voltaire in Zurich and in other European cities.

decode extract meaning from spoken, written or visual form (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

design produce a plan, simulation, model or similar; plan, form or conceive in the mind (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

develop elaborate, expand or enlarge in detail; add detail and fullness to; cause to become more complex or intricate (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

diptych (pronounced dip-tick) usually two closely related panels or images of the same size

display involves presenting art images and objects through public exhibition or personal display; display is an important part of providing and responding to inherent meaning in an artwork and is an intrinsic process in art-making; display can be physically installed in a space or place, or it can be virtual or digital, particularly when used to demonstrate intended ideas that cannot be realised in a practical sense (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

divergent to move in a different or opposite direction; to be different

Doric column classical Greek architecture characterised by a sturdy fluted column

dremel type of engraving tool

element a component or constituent part of a complex whole; a fundamental, essential or irreducible part of a composite entity (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority). Elements of design are the building blocks used by artists to create a work of art.

embodiment a tangible or visible form of an idea, quality or feeling

empirical data verified by observation or experience

emplacement a structure on or in which something is firmly placed

encrypt convert into a code

endemic particular to a specific area

ephemeral lasting for only a short period of time (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

evaluate make an appraisal by weighing up or assessing strengths, implications and limitations; make judgements about ideas, works, solutions or methods in relation to selected criteria; examine and determine the merit, value or significance of something, based on criteria (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

experiment try out or test new ideas or methods, especially in order to discover or prove something; undertake or perform a scientific procedure to test a hypothesis, make a discovery or demonstrate a known fact (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

expressive aesthetic qualities the emotional appeal, feeling or mood of the work that generates a reaction in the viewer

extended response an open-ended assessment technique that focuses on the interpretation, analysis, examination and/or evaluation of ideas and information in response to a particular situation or stimulus (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

external assessment summative assessment that occurs towards the end of a course of study and is common to all schools; developed and marked by the QCAA according to a commonly applied marking scheme (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

fecundity the ability to produce an abundance of offspring or new growth; fertility

fellowship a grant funded by a government, university, etc. to undertake further work, research, etc.

figurative representing something as it really looks, rather than in an abstract way (Cambridge English Dictionary); also, images or objects clearly derived from real object sources, representational and recognisable in origin (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

Fluxus somewhat founded on the ideas of Dada, but was a network of artists with an attitude of taking chances and trying new things, rather than a movement. They were against the commercialism of art and its elitist status. They used everyday materials and alternate venues to galleries. It was based in New York.

focal point in art, the area to which the eye is drawn

focus individual student pathways that define interpretations and responses to the concepts; over the two-year course, the teacher will structure units of work emphasising a progression from teacher-directed focus, through teacher–student negotiated focus, to the students selecting and interpreting their own focus to resolve work (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

formal aesthetic qualities the use of media, materials and processes, and the arrangement or composition of elements and principles of art and design

formative assessment assessment whose major purpose is to improve teaching and student achievement (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

geomancy the art of placing or arranging objects for their favour

gyre whirl, spiral or vortex

hierarchical arranged in order of rank

homage deep respect displayed publicly

hybrid a thing made by combining two different elements

hyper-real refers to highly realistic depictions of people and objects

hypothesise formulate a supposition to account for known facts or observed occurrences; conjecture, theorise, speculate; especially on uncertain or tentative grounds (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

imagination the artist's ability to form images, objects and ideas in their mind; the mental construct is realised in the planning and execution of an artwork (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

imbue inspire or permeate with a feeling or quality

implement put something into effect; e.g. a plan or proposal (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

impressionistic in the style of impressionism, a 19th-century art movement that focused on depiction of light

index sign a direct link to the object

inextricably impossible to disentangle or separate

innovative new and original; introducing new ideas; original and creative in thinking (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

inquiry learning emphasises the process of investigation as well as the production of an image or object; it moves away from the acquisition of facts to the development, research, reflection and resolution of ideas and new knowledge; also *art processes* (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

installation artwork installed not permanently

instrument-specific marking guide (ISMG) a tool for marking that describes the characteristics evident in student responses and aligns with the identified objectives for the assessment (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

intaglio a design incised or engraved into a material

intentionally to do something with purpose

interactivity art that relies on the participation of the viewer to fully realise the artist's intention

interpret bring out the meaning of an artwork by artistic representation or performance; give one's own interpretation of (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

intuitive ability to know or understand without proof or evidence

investigation an assessment technique that requires students to research a specific problem, question, issue, design challenge or hypothesis through the collection, analysis and synthesis of primary and/or secondary data (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

ironic an unexpected similarity between two unlike concepts

justify give reasons or evidence to support an answer, response or conclusion; show or prove how an argument, statement or conclusion is right or reasonable (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

kinaesthetic position and movement

letters scholarly knowledge, academia

liminal between or belonging to two different places, states; for example, the state between waking and sleeping

literal aesthetic qualities the realistic presentation of objects, form and subject matter from the real world

making working in the art form as artist. In making artworks, students use their imagination and creativity to innovatively solve problems and experiment with visual language and expression (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

Mambo surf, snow, street and skate influenced graphic design

mandala a religious symbolic circular figure

media overviews of knowledge, skills, techniques and processes; each area should not be viewed as distinct or limited to preconceived understandings of the Visual Art discipline; media areas are not separate and multi/cross-media presentations should be encouraged (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

memento mori a Latin phrase meaning 'remember you must die'. A basic *memento mori* painting would be a portrait with a skull but other symbols commonly found are hourglasses or clocks, extinguished or guttering candles, fruit and flowers.

metaphor expresses the unfamiliar in terms of the familiar

minaral a traditional Western Island word in the language of Kala Lagaw Ya that translates as 'patterns' or 'marks'

monochromatic containing or using only one colour

motif design element, symbol or sign repeated in an artwork; can summarise or represent a complex idea

multidisciplinary combining or involving several disciplines or specialisations

myriad extremely great number

negative space the space that surrounds an object in an image

nostalgic longing for a happy time that is past. Nostalgic means evoking thoughts of nostalgia.

observational in art, to draw or otherwise depict something as accurately as possible

oeuvre the complete works of a writer, painter or other artist

onomatopoeia the formation of words from a sound associated with what is named

Orphism mystical religion or ritual of Greek origin; the term was also applied to a brief art movement within Cubism

outrigger beam or framework projecting over a boat's side

parody a humorous imitation designed to ridicule

pastiche artwork that imitates

pelagic relating to the sea

personal aesthetic where the artist develops a particular style or expression that is individual and inventive; students take ownership of their own approaches and style even if these approaches or styles have been appropriated from or have seeds in other artists' work (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

perspective refers to the representation of objects in three-dimensional space (i.e. for representing the visible world) on the two-dimensional surface of a picture

pertinent relevant and applicable

phenomena a fact or situation that is observed to exist or happen

phenomenology an approach that concentrates on the study of consciousness and the objects of direct experience (Stanford Encyclopedia of Philosophy)

pivotal of crucial importance

portrait a painting, photograph, drawing, etc. of a person or, less commonly, of a group of people (Cambridge English Dictionary)

postmodernism overturned the idea that there was one inherent meaning to a work of art or that this meaning was determined by the artist at the time of creation. Instead, the viewer became an important determiner of meaning, even allowed by some artists to participate in the work as in the case of some performance pieces. Other artists went further by creating works that required viewer intervention to create and/or complete the work.

primary sources direct, original evidence, such as artworks and objects, artefacts, experiments, collected materials or observations of experience through moving image and visual forms (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

principle principles of design describe the ways that artists use the elements of design

provenance the origin or history of an object; may provide previous ownership or donor information

realise create or make (e.g. a musical, artistic or dramatic work); actualise; make real or concrete;

give reality or substance to (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

reconfigure change differently

recontextualise to change from original format for creative purposes

reflect (on) think about deeply and carefully; considering ideas and information (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

Renaissance a period in European history between the 14th and 17th centuries when there was a renewed interest in art, knowledge and culture from ancient Rome and Greece

renegotiate to revise the arrangement

research research or investigative practices include locating and using information beyond students' own knowledge and the data they have been given (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

resolve in the arts, consolidate and communicate intent through a synthesis of ideas and application of media to express meaning (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

responding working about the art form as audience. In responding to artworks, students investigate artistic expression and critically analyse artworks in diverse contexts (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

reverse chronology follows a cause-and-effect pathway to understanding influences on artists, styles and approaches (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

Romantic movement an artistic and intellectual movement in the 18th and 19th centuries in Europe, Latin America and the United States, in which emotions were valued more highly than logic and rules

secondary sources another author or creator's response to primary sources; discussion, description, analysis, interpretation, evaluation found in sources such as books, articles, journals, reviews; representations of someone else's ideas (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

semiotics the study of signs and symbols and their role in communication

sensibility a refined response to aesthetic and emotional stimuli

sentient able to perceive or feel things
sepia tone as part of the chemical developing process of photographs, photographers could add dyes. Sepia was originally based on the inks extracted from sea animals known as *Sepia officinalis*, such as cuttlefish. Over time, dyes were developed artificially that could be added to the chemical printing process.

serigraphy method of print design using a silk screen

shell middens archaeological deposits of crushed shells forming mounds as remains

silhouetted cast or show as a dark shape or outline

still life one of the principal genres (subject types) of Western art – essentially, the subject matter of a still life painting or sculpture is anything that does not move or is dead

stimulus resource materials used in assessment activities to elicit a response from the student

summative assessment assessment whose major purpose is to indicate student achievement; summative assessments contribute towards a student's subject result (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

sustainable causing little or no damage to the environment and therefore able to continue for a long time

syllabus objectives outline what the school is required to teach and what students have the opportunity to learn; described in terms of actions that operate on the subject matter; the overarching objectives for a course of study (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

symbol systems personal, cultural or global language that communicates when read and interpreted by the viewer; artists communicate through combinations of art form conventions and symbol systems (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

synthesis the combination of different parts or elements (e.g. information, ideas, components) into a whole, in order to create new understanding (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

tableau (plural tableaux) used to describe a painting or photograph in which characters are arranged for picturesque or dramatic effect and

appear absorbed and completely unaware of the existence of the viewer

tessellation (of shapes) to fit together in a pattern with no spaces in between

three-dimensional art forms, such as sculpture, that have depth (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

time-based artworks that use time as a dimension; measured in duration, e.g. film, video, animation, sound, computer-based technologies and some performance works (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

topographically arrangement or accurate representation of the physical features of an area

traverse travel across or through

trompe-l'œil a French phrase meaning 'deceives the eye', used to describe paintings that create the illusion of a real object or scene

two-dimensional artworks such as paintings and drawings that exist on a flat surface (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

typeface particular style of text

unfettered unrestrained

unit objectives drawn from the syllabus objectives and contextualised for the subject matter and requirements of a particular unit; they are assessed at least once in the unit (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

vagaries unexpected change in a situation

vanitas a still life artwork that includes various symbolic objects designed to remind the viewer of their mortality and of the worthlessness of worldly goods and pleasures

Victorian era denoting the time of the 19th century when Queen Victoria was the reigning monarch of England and the Commonwealth

viewpoint perspectives, contexts or positions through which artworks and ideas can be explored and interpreted (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

virtual reality a computer-generated scenario that simulates a realistic experience. The immersive environment can be similar to the real world in order to create a lifelike experience grounded in reality or science fiction.

visual language constructed using art elements that are organised through design principles; together these create meaning that can be decoded and interpreted by an audience (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

visual literacy the ability to look closely at visual texts, observing and describing visual elements

to analyse and interpret form, symbols, ideas and meaning. It is also the ability to use materials, elements and symbols to create visual texts. (Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority)

wabi-sabi Japanese aesthetic that values simplicity, incompleteness, imperfection, impermanence, irregularity and nature

Index

Page numbers in bold refer to illustrations

3D printing 18

21st century art 18–20

Abdullah, Abdul 134, **150**

Abdul-Hamid 150, **150, 154**

Bride I (Victoria) 152–3, **152**

case studies 150–4

Coming to Terms 151

Groom I (Zofloya) **151**, 152

Them and Us 134, **134**

Wanted to Paint Him as Mountain **34**

The Wedding (Conspiracy to Commit) 153, **153**

You See Monsters 153, **153**

Aboriginal and Torres Strait Islander artworks 15

reverse chronology 147, 163

Abramović, Marina **294**

abstract expression 62

abstraction 61

academic rigour 48

aesthetic considerations 14

aesthetic qualities 46, 47

affective processes 45

Ai Weiwei

hand-painted sunflower seeds **262**

Remembering **41**

Sunflower Seeds **264, 294**

alla prima 277

allegory 142

allusions 220

alphabet 138

alternative approaches 268–70

analysis

in art criticism 45

definition 8

Analytical Cubism 96

animals 112, 113, 140, 204

Anipur, Eli 65

annotated illustrations 259, **259**, 305–6, **306, 308**

Antoni, Janine, *Lick and Lather* **290**

approaches, alternative 268–70

appropriation 14, 205

Aquilizan, Alfredo and Isabel **173**

case studies 173–9

In-Flight (Project: Another Country) 176, **176**

In-Habit (Project: Another Country) 177, **177**

Project Be-longing: In-Transit 174, **174**, 175, **179**

Archibald Prize 34–5

archives 171

Arcimboldo, Giuseppe, *Vertumnus* **290**

area of study

developing 187–90, 265–7, 305

reflecting 194–9, 270–2, 306

research 190–3, 267–70, 306

resolving 199–200, 272–5

Arp, Jean **179**

art appreciation 42

art as lens 57–60, 61

art criticism 42, 43

question framework 45

steps 45–6

art galleries

questions to ask 45

role of 43–5

work directly on walls 274, 286–7

see also exhibitions

art materials, safe art practices 28

art writing, genres 49–50

artist, responding as 46–7

artist practice 68

see also case studies

artists

and audience 22

investigate key 192–3

artist's statements

content 199–200

definition 10, 199

examples 37–8, **304, 308, 310**

features of 32–3

requirements 37, 304

artworks

displays of 32–3

relationships to 44–5

three-dimensional 26–7, 197–8

time-based 26–7, 198

two-dimensional 26–7, 196–7

viewing original 44

see also art criticism

assemblage sculpture 74

assessment

art writing genres 49–50

checklist 317

conditions 256–7, 258–60

definition 254

- Investigation – inquiry phase 1 254, 256–7
 modes 256–7
 objectives 8, 256, 258
 preparation 51
 Project – inquiry phase 2 254, 258–61
 Project – inquiry phase 3 302
 specifications 256, 258
 in Visual Art 9
see also documentation
- Astro Boy **250**
- audience participation 177–8, 274, 292–3
 reverse chronology 294
- audiences
 and artists 22
 responding as 46–7
 role of 273
- Aufderheide, Arthur C 184
- Australian flag **133**
- Australian Institute of Aboriginal and Torres Strait
 Islander Studies (AIATSIS), map of Indigenous
 Australia **156**
- authentic experiences 43, 187–8
 sites 189
- avant-garde 297
- Avery, Milton, *The Mandolin Player* **163**
- backdrops 113, 114–15
- Badjao, stilt houses **178**
- Badjao people 177–8, **178**
- balikbayan boxes 173, **174**
- Ball, Hugo **273, 294**
- Balmer, Ashley, *Timbre* 62, **62**
- Banks, Joseph 72
- barcodes 210–11
- Barlow, Geraldine Kirrihi 17
- Bauer, Ferdinand, *Red Silky Oak*
(Grevillia banksia) **75**
- Beuys, Joseph, *Konzertfluegeljom mit*
Sauerkrautpartitur **172**
- bibliographies 255
- bio art 18, **18**
- biocultural diversity 72
- biodiversity in art, reverse chronology 75
- birds 112–15, 140–1
- Birmingham Old Square* (postcard) **166**
- Black, Amelia, *Greening* 92, **92**
- body of work
 definition 9
 described 196–9
 examples **32, 33**
- botanical collections 74
- botanical illustration 72
- Bourgeois, Louise, *Sainte Sébastienne* **163**
The Couple **290**
- boxes 173–4
- Boyd, Daniel, *Untitled (BNH)* **193**
- Breitz, Candice, *King (A Portrait of Michael*
Jackson) **87**
- Brisbane Botanical Gardens 70
- built environment 189
- Cai Guo-Qiang
Inopportune: Stage One **19**
The Ninth Wave **19**
- cameras 60
- Cape York, map **237**
- Caravaggio, Michelangelo Merisi da
Judith and Holofernes **282, 285**
Narcissus **21**
- Carmichael, Elisa Jane **130, 134, 135, 143**
Adder Rock, Under the Paperbark, Banksia and
Pandanus **124, 136, 146, 146, 147**
Carrying Home (Saltwater) 134, **134, 144, 145, 145**
- case studies 143–7
Home (Desert) 146, **146**
- Casas, Ramon, *Portrait of King Alfonso XIII of Spain*
(Study) **280**
- case studies
 Abdullah, Abdul 150–4
 Aquilizan, Alfredo and Isabel 173–9
 Carmichael, Elisa Jane 143–7
 Chism, Jill 201–16
 described 68
 Drew, Marian 111–20
 Froese, Joachim 103–10
 Munns, Sophie 69–75
 Robinson, Brian 237–50
 Schoenheimer, Leigh 94–102
 Scotcher, Jacqueline 217–36
 Semu, Greg 281–5
 Skien, Glen 164–72
 Tupou, Samuel 76–80
 Yonetani, Ken + Julia 291–4
 Zavros, Michael 295–9
- Chandler, Daniel 127, 130, 139
- Charwei Tsai, *Mushroom Mantra* **192**
- chiaroscuro 282
- Chism, Jill **201, 203, 207, 216**
Barcodes **209, 211**
 case studies 201–16
Chi for Gaia #II 211–13, **211, 253**
Glass Steps 213–15, **213**

- Preserve Conserve – an Invocation* 202, **202**, 203, **203, 206**
 student examples base on 207–8
- Christo, *Surrounded Islands* **216**
- chronology *see* reverse chronology
- citations 48, 255
- codes 127, 139
- cognitive processes 45
- collaboration 61–3, 159, 274
 global 72
- colonisation 283
- commodification 211
- communicate meaning 34–5, 46
- communication 6, 199–200
- concepts 7
- conditions, assessment 258–60, 302–3
- connoisseurs 43
- Connolly-Northey, Lorraine, *Narrbong (string bag)* **147**
- consider 15
- construction 183
- contemporary contexts 14, 65
 investigating 91–4
 questions 16, 191
- context questions 15–17, 191
- context tables 206, 223, 242
- contexts 7
 types 14–15, 65
- Cook, James 168–9
- Cook-Foster, *kapa* **80**
- Cope, Megan, *Fluid Terrain* 137, **137, 147**
- copyright laws 30
- Cordeiro, Sean *see* Healy, Claire
- Cornell, Joseph 74
A Medici Princess **172**
Habitat Group for a Shooting Gallery **75**
- Cotán, Juan Sánchez, *Quince, Cabbage, Melon and Cucumber* **110**
- Courbet, Gustave, *The Desperate Man (Self-portrait)* **280**
- create 8
- create meaning 35–7
- Creative Commons 30
- creative engagement 201
- creative inquiry, process 65
- creative thinking, strategies to improve 265–7
- creative thinking approaches 29–30
- creative traits 265
- creativity 265
- critical thinking, skills 5
- crosses **131**, 132–3, **132**
- Crow, David 126, 127, 131, 133, 138, 139, 140, 141–2
- Cubism 96, 249
- Cubists 96
- cultural context 15
 questions 16, 192
- culture 144
- cummings, e.e., *timeless* **161**
- da Vinci, Leonardo, *The Last Supper* **285**
- Dacre, Charlotte, *Zofloya; or, The Moor* 152
- Dada 273
- D’Azeglio, Massimo, *Emanuele Filiberto Receives Torquato Tasso in the Gardens of the Park* **120**
- de Goya, Francisco, *Los Disparates No. 20: Punctual Folly* **172**
- De Kooning, William, *Untitled XV* **290**
- Debenham, Pam, *No Nukes in the Pacific* **80**
- decode 15, 48
- Deeb, Natalie, *Byblos* 226, **226**
- Delacroix, Eugène, *Self-portrait* **154**
Liberty Leading the People (July 28, 1830) **285**
- Delftware 105
- design 63
 principles 139
- developing 13
 area of study 187–90, 265–7, 305
- Diebenkorn, Richard, *Ocean Park #79* **236**
- digital documentation 199
- digital projections 166, 274
- Dimitriades, Alex, **131**
- diptychs 70
- direct stimulus 187
- displays 200
 alternatives 274–5
 of artworks 32–3
 evaluating 44
 examples **31**
 requirements 303
- divergent approaches 268–70, 313–17
- documentation
 acknowledging sources 48
 annotated illustrations **259**, 260, 305–6, **306, 308**
 for assessment 199, 259–61
 described 199
 digital 199
 of inquiry process 31–2
 of reflecting **195, 316**
 of research **195, 316**
 of resolved work 304–6

- submissions 303–13, **316**, 317
- supporting evidence 306, **311–12**
- dogs 128, **128**
- Doric columns 241
- dremels 215
- Drew, Marian 91–2, **111**
 - Australiana* 111–12
 - Bush Projection Madonna* **115, 121**
 - Bush Projection: Picket Fence* 116, **116**
 - case studies 111–20
 - Lorikeet with Green Cloth* **112**, 113
 - Magpie with Butcher and Bowl* 113, **113, 120**
 - Magpie with Limes* 112, **112**
 - Ornamental* **118**
 - Ornamental: Royal National Park*, 117
 - Pelican with Turnips* 113, **113**
 - porcelain figurines **117**
 - Rose Crowned Fruit Dove on Fancy Work* 114–15, **114**
 - Tasmanian Swamp Hen with Candle* **115, 120**
 - Wallaby with Tarp* **114**, 115
- Druett, Joan 169
- Duchamp, Marcel 273
 - Fountain* **172, 179, 299**
- Dumas, Marlene, *For Whom the Bell Tolls* **280**

- Eco, Umberto 127
- Edwards, Savannah, *Nightlight: Treasured Memories* **90**
- Einstein, Albert 187
 - postcard to Ilse **167**
- Eisner, Elliot W 43
- elements 139
- elevators 129
- embodiment 220
- emotions, reverse chronology 280
- Emoto, Masaru 214, **214**
 - water crystals **216**
- empirical data 233
- emplacement 220
- encryption 205
- endemic animals 204
- environments 189, 192
- ephemeral art 19
- Escher, MC, *Print Gallery* **250**
- ethnobotanical knowledge 135
- ethnobotany 72
- evaluate
 - in art criticism 46
 - definition 8
- evidence, supporting 306, **311–12**

- exhibitions 200
 - of artworks 32–3
 - evaluating 44
 - organising 33
 - written responses to **229, 230, 234, 235, 243**
- experiences
 - authentic 43, 187–8, 189
 - first-hand 187
- experimentation 8, 29, 61, 65
- expressive aesthetic qualities 47
- exterior environment 274
- external assessment, preparation 51

- faces 266, **266**
- Fellini, Federico, *La Dolce Vita* **285**
- fellowships 206
- Ferris, Maxwell **217**
- figurative imagery 61
- first-hand experience 187
- flags **131, 132**, 133, **133**
- flowers 247–8
- Fluxus 273
- focal points 157, 158
- focus 7, 188–9
- fonts **200**, 205
- food 286–9
 - reverse chronology 290
- formal aesthetic qualities 47
- formal context 15
 - questions 16, 191
- formative assessment 9
- found objects 26
- Fragar, Julie **275**
 - case studies 275–80
 - Goose Chase: All of Us Together Here and Nowhere* 277, **278**, 279
 - Piercing the Membrane* 276, **276**
 - Second Consideration After the Fact* 277, **277**, 279, **280**
- Freud, Lucian, *A Young Painter* **154**
- Froese, Joachim 67, 91, **103**
 - Archive #9* 105, **105**
 - case studies 103–10
 - Portrait of My Mother* 104, 106–7, **106**
 - Rhopography #15* **106, 110**
 - Site Eight* **60**
 - Tell Him It Is All a Transition #3 (Rudolf)* 107, **107**
 - Umwelten* 108, **109**
 - Written in the Past #3* **104, 110**
- funding proposals 83
- Futurism 96

- Gabori, Mirdidingkingathi Juwarnda Sally, *Dulka Warnjiid* **236**
- Gabori, Sally **236**
- Gallacio, Anya, *because I could not stop* **290**
- galleries
- questions to ask 45
 - role of 43–5
 - work directly on walls 274, 286–7
 - see also* exhibitions
- Garber, Megan 168
- Gascoigne, Rosalie, *Metropolis* **139**
- Geeves, Harrison, body of work **32**
- geomancy 212
- Géricault, Théodore, *The Raft of the Medusa* **285**
- Gever, Eyal, ‘laugh-star’ **19**
- glossary 319–25
- Goldsworthy, Andy **216**
- González-Torres, Félix, *Untitled (Public Opinion)* **290**
- Gordon, Douglas, *24 Hours Psycho* **87**
- Gutzemberg, *Vanitas* **120**
- Hall, Fiona
- All The King’s Men* **268**
 - Cinnamomun camphora (When My Boat Comes In)* **268**
 - Quercus robur (Paradisus Terrestris)* **268**
 - Wrong Way Time* 267, **267**
- Hartley, Cody 14
- Hawaiian *kapa* **80**
- health aspects 28
- health centres 189
- Healy, Claire; Cordeiro, Sean, *Installation* **44**
- Heda, Willem Claeszoon, *Breakfast Table with Goblets and Blackberry Pie* **120**
- Heidegger, Martin, book cover of *Being and Time* **172**
- Hendriks, Aunty Joan 143
- Hesse, Eva **290**
- hierarchical arrangements 45
- Hinchinbrook Island 221
- historical events 192
- Höller, Carsten 18
- Double Slide* **12**
 - Test Site* **18**
- Holzer, Jenny, *Protect Me From What I Want* **216**
- homage 70
- ‘Homage to the Seed’ project 70
- homework 302–3
- Honeywill, John 140
- Rocky Road I* **140**
 - Tied Cloth* **175**
- Hooper, Greg *see* Watson, Judy
- hot cross buns **132**
- Hurt, John, *The Elephant Man* **285**
- hyper-real scale 297
- hypotheses 256
- iconic 282
- iconic signs 130
- ideas generation 29–30, 189, 194–5
- imagination 183
- immersive experience 274
- implementation 8
- impressionistic approach 135
- index signs 136–7, 168
- Indiana, Robert, *Love* 98, **98**
- AMOR **102**
- Indigenous art 15
- reverse chronology 147, 163
- information, acknowledging sources 48
- innovation 188
- inquiry learning **13**, 190
- inquiry learning process 13, 92, 190
- inquiry process, documentation of 31–2
- installations 81–7, 177–8, 215
- instrument-specific marking guides (ISMG) 13, 46
- intaglio 84
- intellectual property 30
- interactivity 44
- internet 22, 72
- interpret
- in art criticism 46
 - definition 8
- intersection sign **132**
- intuitive engagement 201
- Investigation – inquiry phase 1
- definition 254
 - described 256–7
 - written reports 257
- Iwasaki, Takahiro
- Reflection Model* **42**
 - Reflection Model (Ship of Theseus)* **49**
- Jessop, Lillian, *Growth and Reaction* **305**
- Judy Watson: Blood Language* 161
- Jungnitsch, Marnie, *Momento* 225, **225**
- justify 8
- Kalf, Willem, *Still Life with a Nautilus Cup* 314, **299, 317**
- Kalkowski-Pope, Sophie, black and white photography **197**
- Kandinsky, Wassily, *Non-Objective* **179**

- Kapoor, Anish 6
Untitled **6**
- Karle, Amy, *Regenerative Reliquary* **18**
- Kasama, Yayoi, *Obliteration Room* **2, 3, 19, 20**
- Kehn, Mitchell, submissions **307–13**
- Kelly, Madeline, *Spectra of Birds* 192, **193**
- Kew Millennium Seedbank, UK 70
- Kiefer, Anselm, *The Language of the Birds* **172**
- kinaesthetic movement 220
- Klee, Paul 73
Garden of Passion **75**
- Klimt, Gustav, *Portrait of Adele Bloch-Bauer* **154**
- Kngwarreye, Emily Kame, *Big Yam Dreaming* **163**
- knots **145**
- knowledge 184
 exploring concept of 184–6
- knowledge worksheet 185–6
- Koestler, Arthur 265
- Koons, Jeff *Balloon Dog* **299**
- Kusama, Yayoi, *Obliteration Room* 2, 3
- labels, features of exhibition 32–3
- landscape 115–16
- Langridge, Will, *Sunday Roast* 313–17, **314, 315, 316**
- Lee, Jarrard *see* Watson, Judy
- leisure centres 189
- Lennon, Sean **274**
- lenses
 art as 57–60
 definition 58–9
 Perceive | Conceive 94–102
 screen as 81
 using 65
- letters 34, 107
- liminal 165
- linocut print 241
- literal aesthetic qualities 47
- literature 192
- ‘loaded objects’ 107–8
- Long, Richard, *Sahara Circle*, **236**
- Maccoll, Ellie, article **215**
- making 7
- Malevich, Kazimir
Suprematism – Abstract Composition **102**
White on White 100, **100**
- Mambo vernacular 76
- mandala 205
- maps **136**, 136–7
- Marman, Doug 59, 60
- masks (Mawa) **250**
- Matare, Ewald, *Woman and the Deceased* **172**
- material safety data sheets (MSDS) 28
- materials, safe art practices 28
- Matthews, Alexandra, *Searching for the Ratio Decidendi* **25, 35–7, 35, 36, 37**
- McKay, Peter 150, 153
- McKewen, Daniel 68, **81**
Animal Spirits 83–4, **83, 84, 85, 87**
 case studies 81–7
Running Men 82, **82, 83, 87**
Zarathustra’s Cave **86**, 86
- meaning
 communicating 34–5, 46
 creating 35–7
- media 7, 26–7, 196–9
- memento mori* 295
- Mercer, Dominic 260
 Project – inquiry phase 2 assessment **261**
- metaphors 140–1, 165
- metonymy 141–2
- military cemeteries **132**
- Mills, Jennifer, *What’s in a Name?* **4, 10, 10**
- mineral patternation 238
- minimalist abstraction 100
- Minjerribah (North Stradbroke Island) 143
- Mirembe, Evelyn, continuous line drawing **197**
- Miró, Joan, *The Harlequin’s Carnival* **102**
- modernism, reverse chronology 102
- monochromatic 158
- montage collision 165
- Moorgumpin (Moreton Island) 143
- Morris, William, *Strawberry Thief* 288, **288**
- motifs 72, 228, 238
- moving images *see* video
- multidisciplinary 237
- Munns, Sophie 68, **69**, 135
Antipodean Inheritance I, **70**
Antipodean Inheritance II **70, 70, 75**
Banksia – species not yet identified
 135, **135**
 case studies 69–75
Counting the Inheritance **69**, 70
 creating process **72**
Homage to Our Common Inheritance
 70–1, **71**
 motif development **74**
Seed Collector’s Notations II **73**
 studio **71, 75**
- Museum of Brisbane 288
- museum presentation 74

- music, responses to 61–2
- myths 241
- Naiman, Linda 264
- natural environment 189, 201–16, 217
reverse chronology 216, 236
- negative space 158
- Nguyen Manh Hung, *Living Together in Paradise* **51**
- Nicholls, Evan, *The Hatter* 57, **57**
- non-figuration 61
- Norris, Ray 168
- nostalgic 314
- objects
representations of 63–4
reverse chronology 172, 179, 250
- observation in art criticism 45
- observational techniques 135
- oeuvre 16
- Ogborne, Shannen, *Blind Spot* 138–9, **139**
- Ono, Yoko, *Cut Piece* 273, 274, **294**
- onomatopoeic words 130, **131**, 229
- Oodgeroo Noonuccal, book cover for *Stradbroke Dreamtime* **147**
- open signifiers 129, **129**
- open-ended questions 190
- optics 58
- Orphism 70
- paper, use of 107–8
- paradigms 138–9
- parody 281–2
- Passmore, Tess, *The Resistance* 58, **58**
- pastiche 211
- Payne, Madeleine, collage **196**
- Peachey, Andrew, *Dissolve II* 141, **141**
- PEEL paragraphs 49–50
- pelagic plastic 210
- people
representations of 63–4
see also portraits
- Perc Tucker Regional Gallery, Townsville **188**
- Perceive | Conceive lens 94–102
- personal aesthetic 265
- personal contexts 14–15, 65
investigating 91–4
questions 16, 191
- personal fulfilment 22
- personal items 173–4
- personal skills 6
- perspective 95
- Pfeiffer, Paul, *Vitruvian Figure* **87**
- phenomenology 220, 276
- Philp, Claudia
sculptural work using concrete casting **198**
wearable art **198**
- Phipps, Victoria, suspended installation work **198**
- photography 29, 103–10
reverse chronology 110, 285
- photo-media 112–19
- Picasso, Pablo **121**, 249
The Reservoir **102**
- pixelation 59
- place, representations of 63–4
Planet of the Apes (film) 153
- plastic 210
- Polynesian culture 76–80
- portraits 34–5, 150–4
reverse chronology 154
- postcards 166, **166**, 167–8, **167**, 169–71
- postmodernism 20, 98
- practice-driven research 65, 66–7, 92
- Preston, Margaret, *Adina* **75**
- primary sources 194
- Prince, Richard, *Nurse of Greenmeadow* **299**
- principles of design 139
- problem-solving 256, 267
- processes 26–7
affective 45
cognitive 45
documentation 31–2
- Procter, Tina **257**
Life in Bloom 245, **245**
- Project – inquiry phase 2
definition 254, 258–61
examples 260–1
- projections 116, 274
- protective clothing 28
- provenance 33
- puns, visual 99
- Quandamooka Country 143–4, **144**
- Quandamooka people 143
- Queen Street Mall, Brisbane **189**
- Queensland Art Gallery & Gallery of Modern Art (QAGOMA), Brisbane **187**
- blog 19
- Queensland Curriculum and Assessment Authority (QCAA) 9, 51

- questions
 - art criticism framework 45
 - at art galleries 45
 - context 15–17, 191
 - open-ended 190
 - practice-driven research 66–7
 - self-directed inquiry 190
- Raphael, *The Madonna and Child with the Infant Baptist ('The Garvagh Madonna')* **121**
- Rauschenberg, Robert, *Nabisco (Shredded Wheat)* **179**
- realise 8
- recontextualise 212
- recyclable materials 20
- Red Cross flag **131**
- reference lists 255
- referencing styles 48, 255
- reflect (on) 13
- reflecting
 - area of study 194–9, 270–2, 306
 - documentation **195, 316**
 - examples **195**
 - strategies 271–2
- reimagining 217
- relationships to artworks 44–5
- relief sculpture 247–9
- Rembrandt Harmensz van Rijn
 - The Man with the Golden Helmet* 152, **152**
 - Self Portrait with Beret and Two Gold Chains* **154**
- Renaissance painters 282
- research 13
 - area of study 190–3, 267–70, 306
 - conventions 254
 - documentation **195, 316**
 - practice-driven 65, 66–7, 92
- resolved work
 - documentation 304–6
 - see also* annotated illustrations
- resolving 13
 - area of study 199–200, 272–5
- responding to art 7, 46–7
- responses to music 61–2
- reverse chronology
 - audience participation 294
 - biodiversity in art 75
 - definition 21
 - described 67, 192–3
 - emotions 280
 - food 290
 - Indigenous art 147, 163
 - memento mori* 299
 - modernism 102
 - natural environment 216, 236
 - objects 172, 179, 250
 - photography 110, 285
 - Polynesian culture 80
 - portraits 154
 - still life 110, 120
 - video 86
- rhopography 106
- Richter, Gerhard 16–17
 - S. with Child* **280**
 - September, 2005* **17**
- Richter, Hans, *Filmstudie* **87**
- road kill 113
- Robinson, Brian **237, 250**
 - ... and meanwhile back on earth the blooms continue to flourish* 246–8, **246**
 - case studies 237–50
 - Picasso's Lagau Minaral* 248–9, **248**
 - student examples base on 244–5
 - Up in the Heavens the Gods Contemplate Their Next Move (Secret Charms Are Given to Man)* 239–43, **239, 240**
- Romantic movement 282
- Roth, Dieter, *Island* **290**
- Rothko, Mark, *Black in Deep Red* **163**
- Royal National Park (RNP) 116
- Ruddle, Priscilla **133**
- Rundle-Thiele, Rhianna
 - annotated illustrations **306**
 - Food for Thought* **304**
- Ruysch, Rachel, *Fruit and Insects* **110**
- safe art practices 28
- salt tapping 205
- sand drawings **216**
- Saville, Jenny 151
 - Rosetta II* 150, **151, 154**
- SCAMPER technique 266–7
- Schiele, Egon, *Self-Portrait with Chinese Lantern Plant* **154**
- Schoenheimer, Leigh 58–9, 67, 91, **94, 98**
 - case studies 94–102
 - 'Ways of Seeing/Ways of Knowing' 94
 - 'Ways of Seeing/Ways of Knowing': *Construction #5* 101, **101, 102**
 - Ways of Seeing/Ways of Knowing': *Construction #6* 97–8, **97, 102**

- 'Ways of Seeing/Ways of Knowing':
Construction #7 99, **99**
- 'Ways of Seeing/Ways of Knowing':
Construction #8 **99**
- 'Ways of Seeing/Ways of Knowing': *Gumnuts with African Head* 96–7, **96, 97**, 138, **138**
- 'Ways of Seeing/Ways of Knowing': *Little Cups* **59**
- 'Ways of Seeing/Ways of Knowing': *The Meaning of (Still) Life: The Elephant* 95, **95**
- What – Not Box* 95, **95**
- Schwitters, Kurt, *Merzbau* **179**
- Scotcher, Jacqueline **217, 236**
- case studies 217–36
- Go Slow* 228
- Headspace* 228
- Hinchinbrook Island #1* **222, 253**
- Hinchinbrook Island #3* **222**
- Hinchinbrook Island #1, 2, 3 and 4* 218, 221, **222, 223**
- Interior|Exterior: Landscapes from the Far North* 233
- Land Line* 224, **224**
- Rock Hop* **227, 228–30, 229**
- Solescape* (10 panels) 220, **220**
- Solescape* (panel number four) **221**
- Solescape* (panel number nine) **184, 221**
- Solescape* (panel number two) **221**
- student examples base on 225–6
- Three Winters* **230, 231, 232, 233, 234, 235**
- Trilogy* exhibition 228
- Unfolding* 218, 222, **222**
- Wayfaring 1* **226, 228**
- Wayfaring 2* **227, 228**
- Wayfaring 3* **227, 228**
- Wayfaring* exhibition 218, 219, **219**
- screen as lens 81
- sculpture 276
- Sebald, WG, book cover of *The Emigrants* **172**
- secondary sources 194
- seeds 70–3, 135
- Seinfeld* (TV series) 86
- self-directed inquiry 256
- questions 190
- self-reflection 22
- semiotics 127
- Semu, Greg **281**
- Auto Portrait with 12 Disciples* 281, **281, 285**
- Blood Red* series 283
- case studies 281–5
- The Last Cannibal Supper ... cause tomorrow we become Christians* series 281–2
- Native Police Tracker Hut #2* 281, 283, **283**
- sensibility 76
- sepia tones 170
- serigraphy method 76
- shell middens 204
- shells 146, 157, **157, 158**
- Sherington, Daniel, visual diary pages **31**
- Siapo mamanu (tapa cloth)*, **75**
- Siddle, Peter 134, **134**
- signified 127–9
- signifiers 127–9
- signs
- as signifiers 127–9
- types of 130–7
- silhouette 217
- Simpson, Olivia 140–1
- Gilded Rat* **140**
- Pigeon with Flowers* **141**
- Sines, Evie
- Dirty Laundry 1* 93, **93**
- Dirty Laundry 2* 93, **93**
- Singleton, Wayne 37
- artist's statements 37–8
- Oh, Red Leaves, Warrumbungle N.P.* **39**
- Wandering with a Pawpaw* **39**
- Sistine Chapel ceiling **250**
- sketchbooks 199, **199**
- Skien, Glen **164**
- Archive of the Unfamiliar* **126, 137, 137, 165–6, 166, 167, 167, 168, 169–71, 171, 172**
- case studies 164–72
- montage collision **149**
- Umbrella* 164, **164, 165**
- skills 5–6, 51
- social concerns 192
- social media 22, 72
- social skills 6
- sound 86
- Soundscape* performance 61–2, **61, 62**
- sources, acknowledging 48
- Southern Constellation 137, 168
- Southern Cross **132, 133, 134**
- specifications 302–3
- spines 161
- sporting centres 189
- Spuler, Katie
- annotated illustrations **259**
- oil painting **197**

- St Andrew's Cross **132**
- St George's Cross **133**
- St Patrick's Cross **132**
- stars 168–9, **169**
- Steffans, Marykke 168
- still life 105, 112–19, 297
reverse chronology 110, 120
- stimulus 9
direct 187
reacting to 190–3, 267–8
- Stolen Generation 161–2
- Stop, Evaluate, Document* strategy 271–2
- Storer, Russell 112, 116
- Stradbroke Island **189**
- Streeton, Arthur, *Land of the Golden Fleece* **236**
- submissions
checklist 317
examples **307–13, 316**
what to include 303–6
- summative assessment 9
- sustainable practices 20
- Sutton, Elizabeth
A New Journey 208, **208**
Waves of Time **182, 244, 244**
- Swallow, Ricky, *Killing Time* 314, **317**
- Swiss flag **131**
- Syed, Risham, *Untitled 2* (from *Lahore* series) 20, **21**
- syllabus objectives 8
- symbol systems 48
- symbolic signs 131
- symbols 135–6
see also signs
- syntagms 138–9
- synthesis 274–5
- tableaux 284
- Tayou, Pascale Marthine, *Plastic Bags* 20, **20**
- technical tips 200
- techniques 26–7
- Telepsis, Conor, *Standing on the Shoulders of Giants* **33**
- tessellation 59
- text, use of 96–8, 215
- Thomas, Britney, knitted fibre art **197**
- Thomas, Rover, *Two Men Dreaming* **163**
- three-dimensional artworks 26–7, 197–8
- 3D printing 18
- time 303
- time-based artworks 26–7, 198
- Timmins, Jameela **207**
Killing Time 207–8, **207**
- tools, safe art practices 28
- topographically 228
- Towers, Riley, *I Really Like It When People Say My Name When They Address Me* 47, **47**
- traffic light signs **136**
- transportation 189
- Trezise, Jasmine, ceramic coral sculpture **197**
- trompe-l'œil 297
- tropes 140–2
- Tupaia 168–9
navigation chart **169**
- Tupou, Samuel 59, 76, 78
Blow Holes **59**
case studies 76–80
Polynesian Daughter #2, **77**
Red Sunnies **80**
Repro Man 78, **78**
Shake It Bro, Shake It Sis 77, **77, 80**
Tom & Jamie 79, **79**
Tongan Holiday 79, **79**
Valu's Concern: How to Maintain a Fashionable Hairdo 77, **77, 78, 78**
- 21st century art 18–20
- two-dimensional artworks 26–7, 196–7
- typefaces 205
- Union Jack 133, **133**
- units 7, 8, 254–5
- utility venues 189
- vagaries of light 204
- Van Osterwijck, Maria, *Vanitas – Still Life* **299**
vanitas 119, 295
- Vear, Natalie, wrapped running shoes **131**
- ventilation 28
- Victorian era 170
- video 29, 86
- video installations 81–7
- viewpoints 12, 57–60, 65
- virtual displays 303
- virtual reality 18
- Visual Art Syllabus
objectives 8
overview 254–5
skills 5–6
units 7, 8, 254–5
- visual diaries **31, 199**
- visual language 188
- visual literacy skills 43

- wall labels, features of 32–3
- Walsh, Craig, *Murujuga in the Pilbara* **275**
- Warhol, Andy
Brillo Boxes 174, **175, 179**
Campbells Soup Cans **299**
Screen Test works **87**
- waste materials 26
- water 201
- Watson, Charlotte J x
Chuck **54, 56**
Navin 58, **58**
Salzburg, from the series
Transatlanticism **ix**, ix
- Watson, Judy 131, **155**
case studies 155–63
Grandmother's song **147**
a history of violence **142**, 157–9, **158, 163**
listening springs 161, **162**
low tide walk 161–2, **162**
Print of bailer shell **130**
spine 161, **161**
waterspout 157, **157**
- Watson, Judy; Hooper, Greg; Lee, Jarrard, *the names of places* 159, 159, 160
- weaving 144–5
- Weston, Edward, *Nautilus* **110**
- Williams, Fred, *Tree on Hillside II* **236**
- Willing, Elizabeth **286**
case studies 286–90
Dark **274**
Goosebump 287, **287, 290**
Lick 287, **287**
Strawberry Thief (after William Morris) 288, **288, 301**
We Who Eat Together 288–9, **289**
- Wolseley, John, *A Daly River Creek, NT* **236**
- Wood, Thaine, silkscreen printing **197**
- wooden assemblages 99
- Wright, Judith 161
book cover for *The Cry for the Dead* **163**
written reports 257, **257**
- Yonetani, Ken + Julia **291**
case studies 291–4
Fumie Tiles 291–3, **291, 292, 294**
- Zahalka, Anne, *The Bathers* **285**
- Zavros, Michael **295**
Alex Dimitriades portrait **131**
Ars Longa, Vita Brevis 295–6, **296**
Bad Dad **22**
case studies 295–9
The Octopus 297–8, **298**
Phoebe is Dead/McQueen 295, 296–7, **297**

Acknowledgements

The author and publisher wish to thank the following sources for permission to reproduce material:

Cover: © Charlotte Watson.

Images: © Getty Images / Hannah Peters, 1.1 / Anadolu Agency, 2.3 / Peter Macdiarmid, 2.5 / Greg Wood, 2.7 / VCG, 2.58 / Hannah Peters, 2.9 / Ben Ning Xu, 2.10 / Leemage, 2.12 / Torsten Blackwood, 3.2 / CasarsaGuru, p.28 / Mieke Dalle, p.29 / Tara Moore, 3.4 (row 1, image 1) / Nick Dolding, 3.4 (row 1, image 2), 3.4 (row 1, image 3) / WIN-Initiative, 3.4 (row 2, image 1), 3.4 (row 2, image 3), 3.4 (row 3, image 2), 3.4 (row 3, image 3) / harpazo_hope, 3.4 (row 2, image 2) / Emma Innocenti, 3.4 (row 3, image 1) / Owl Stories, 3.4 (row 4, image 1) / Emma Innocent, 3.4 (row 4, image 2) / Alma Haser, 3.4 (row 4, image 3) / Miguel Villagran, 3.14 / Awakening, 4.4 / SuperStock, 6.34 / Francis G. Mayer, Corbis Historical, 6.35 / DEA / A. DAGLI ORTI, 6.36 / Gutzemberg, 6.54 / DEA / E. LESSING, 6.56 / Gjon Mili / Time LIFE Pictures Collection, 6.56 / Mondadori Portfolio, 6.53 / Jack Taylor, p.128 / Fairfax Media, p.128 (b–r) / Mint, 7.3 / Cyrus McCrimmon, 7.5 / Thomas Trutschel, 7.5 / Bloomberg, 7.6 / Sunshine_Art, 7.9 / Patrick Riviere, 7.10 / VasjaKoman, 7.12 / Ullstein bild, 7.13 / bkindler, 7.14 / istetiana, 7.16 / amanalang, 7.1 / Leontura, 7.22 / chokkicx, 7.23 / Billy Stickland, 7.24 / Fairfax Media, 7.26 / Hamish Blair, 7.27 / burntime555, 7.29 / Encyclopaedia Britannica, 7.32 / KevinAlexanderGeorge, 7.33 / Universal History Archive, 7.34 / Pacific Press, 8.2 / DEA PICTURE LIBRARY, 8.6, 8.14 / Raphael GAILLARDE, 8.12 / Fine Art, 8.13 / Christophel Fine Art, 8.15 / Heritage Images, 8.16 / Pacific Press, 8.17 / Auscape, 8.19 / Helen H. Richardson, 8.35 / Print Collector, 8.39 / Horacio Villalobos, 8.40 / ullstein bild, 8.58 / ullstein bild Dtl, 8.60, 8.69 / Barney Burstein, 8.57 / Jay Directo, 8.70 / Bob Carey, 8.73 / Keystone, 8.76 / DEA / E. LESSING, 8.77 / Heritage Images, 11.24 / John Kobal Foundation, 11.35 / DEA / G. DAGLI ORTI, 11.31 / Stanley Bielecki Movie Collection, 11.33 / Heritage Images, 11.34 / Print Collector, 11.32 / Nicolas Asfour, 11.46 / Henry Groskinsky, 11.47 / Emmanuel Dunnond, 11.50 / Jack Guez, 11.51 / FRANCOIS GUILLOT, 11.61 / Alexander Nemenov, 11.69 / Bertrand Rindoff Petroff, 11.39 / studiogstock, 9.10 / Arno Images, 9.28 / Matthias Nareyek, 9.30 / Philippe Caron, 9.55; Bettman, 9.57 / Fred Williams, 9.102 / Hulton Archive, 9.131 / Hero Images, p.255 / P. Macdiarmid, 11.1 / Mike Kemp, 11.2 / Gregory Adams, 11.4 / Apic / RETIRED, 11.10 / Francois Guillot, 11.11; Leemage, 11.22; 11.27, 11.36 / Pierre Verdy, 11.25 / Nick Harvey, 11.49 / Bennett Raglin, 11.58 / View Pictures, 11.60 / Apic / Retired, 11.62 / Glenn Hunt, 11.63 / DEA PICTURE LIBRARY, 12.34 / SMH / GETTY, 12.35. © Jennifer Mills, 1.2, 1.4; © Anish Kapoor, 1.3; © QAGOMA, 2.11; © Risham Syed, 2.11; © Michael Zavros, 2.13, 11.64–11.66; © Abdul Abdullah, 3.8, 8.4–8.9; © Claire Healy & Sean Cordeiro, Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney; © Samuel Tapou, 5.7; © Leigh Schoenheimer, 5.6, Author Tomislav Medak / Creative Commons Attribution 2.0 Generic license, 2.1; Photo Courtesy Sophie Munns, 5.13; © Sophie Munns, 5.14–5.17, 5.19, 5.20, 5.21, 5.22, 5.23, 5.24, 7.30; Photo Courtesy Joachim Froese, 6.24; © Joachim Froese / Copyright Agency, 2018, 5.8, 6.28–6.30, 6.31, 6.32; © Joachim Froese / *Umwelten* #1, archival inkjet print (215 x 100 cm) & image on smartphone, 2016, 1st row, image 1 / *Umwelten* #1, image on smartphone (detail) 2016, 1st row, image 2 / *Umwelten* #3, archival inkjet print (175 x 100 cm) & image on smartphone, 2016, 1st row, image 3 / *Umwelten* #3, image on smartphone (detail) 2016, 2nd row, image 1 / *Umwelten* #4, archival inkjet print (180 x 100 cm) & images on smartphone, 2016, 2nd row, image 2 / *Umwelten* #4, image on smartphone (detail) 2016, 2nd row, image 3 / *Umwelten* #5, archival inkjet print (190 x 100 cm) & image on smartphone, 2016, 3rd row, image 1 / *Umwelten* #5, image on smartphone (detail) 2016, 3rd row, image 2 / *Umwelten* #6, archival inkjet print (175 x 100 cm) & image on smartphone, 2016, 3rd row, image 3 / *Umwelten* #6, image on smartphone (detail) 2016, 4th row, image 1 / *Umwelten* #7, archival inkjet print (190 x 100 cm) & image on smartphone, 2016 4th row, image 2 / What is Nature? #7, image on smartphone (detail), 2017, 4th row, image 3 / *Umwelten* #8, archival inkjet print (175 x 100 cm) & image on smartphone, 2017, 5th row, image 1 / *Umwelten* #8, image on smartphone (detail) 2017, 5th row, image 2, 6.28; Photo Courtesy Sam Tupou, 5.30; © Sam Tupou, 5.31, 5.32, 5.39, 5.33, 5.34, 5.35, 5.36–5.40; © Pam Debenham, 5.40; Photo Courtesy Daniel McKewen, 5.42; © Daniel McKewen, 5.43–5.54; Photo Courtesy Marian Drew, 6.37; © Marian Drew, 6.38–6.49; © Glen Skein, 7.35; Megan Cope, 7.32, 7.53; © Leigh Schoenheimer, 7.37;

© Rosalie Gascoigne, 7.40; © John Honeywill, 7.41, 8.65; *Red Silky Oak (Grevillia banksia)* by Bauer. (Image Credit: State Library of NSW), 5.29; Anwerlarr anganenty (*Big Yam Dreaming*) 1995 (synthetic polymer paint on canvas), Kngwarreye, Emily Kame (1910–96) / National Gallery of Victoria, Melbourne, Australia / Presented through The Art Foundation of Victoria by Donald and Janet Holt and family, Governors, 1995 / Bridgeman Images © Emily Kame Kngwarreye 1995 / Copyright Agency 2018, 8.28; PAUL PFEIFFER *Vitruvian Figure*, 2009 birch plywood, one-way mirrored glass, polished stainless steel, Thomas Dan Gallery, 5.61; © Candice Breitz, 5.59; Photo Courtesy of Leigh Schoenheimer, 6.4; © Bridgeman Images, 6.21, 6.22, 8.33, 8.56, 9.106; © Judy Watson, 7.45, 7.54, 8.21–8.28, 8.29; Courtesy Elisa Jane Carmichael, 7.46, 7.48–7.50; © Lorraine Connelly-Northey, 7.56; © Jenny Saville. Courtesy of the artist and Gagolian, 8.4, 8.11; © AIATSIS, 8.17; © Louise Bourgeois, 8.34; © Oxford University Press, 8.30; © Glen Skien, 8.36; © Barnaby Norris, 8.45; © Ray Norris, 8.46, 8.47; © Anselm Kiefer. Photography: Anselm Kiefer, 8.54; New Directions Publishing, 8.52; Photo Courtesy Alfredo and Isabel Aquilizan Photographer: Jojo Gloria, 8.61; PA Images / Alamy, 8.64; © Alfredo and Isabel Aquilizan, 8.66–8.68; © Robert Rauschenberg, 8.72; WikiTownsvillian / Creative Commons Attribution-Share Alike 3.0 Unported license, 9.7; Kgbo / Creative Commons Attribution-Share Alike 4.0 International license, 9.8; BBonahoom44 / Creative Commons Attribution-Share Alike 4.0 International license, 9.9; © Char Wei Tsai, 9.12; © Daniel Boyd, 9.13; © Madeleine Kelly, 9.14; Courtesy Jill Chism, 9.31; age fotostock / Alamy, 9.53; Panther Media GmbH / Alamy, 9.60; Tourism NT / Wikimedia Commons, 9.56; © Jenny Holzer – *Protect Me From What I Want* / Copyright Agency, 9.59; © Sally Gabori, 9.99, 9.101; John Wolseley, 9.105; Richard Long, 9.106; © Fred Williams, 9.100; Photo Courtesy of Brian Robinson, 9.107; shooting_brooklyn / Creative Commons Attribution-Share Alike 2.5 Generic license, 9.132; marco annunziata / Creative Commons Attribution 2.0 Generic license, 11.3; © Fiona Hall, 11.5–11.8; Courtesy of Julie Frager; Photo: Penelope Kent, 11.14; Peter Horree / Alamy, 11.21; dpa picture alliance archive / Alamy, 11.23; © Greg Semu, 11.26, 11.28; Anne Zahalka, 11.30; Photo David Kelly, courtesy Museum of Brisbane, 11.37; Photo: Ben Blackwell, © bad dad Janine Antoni; Courtesy of the artist and Luhring Augustine, New York, 11.45; © Dieter Roth Estate; Courtesy Hauser & Wirth & Dieter Roth Foundation, Hamburg, 11.40, 11.48; Photo courtesy Ken + Julia Yonetani, 11.53; © Ken + Julia Yonetani, 11.54–11.57, 11.59.

Text: *The Arts and the Creation of Mind. Eisner*, Elliot. W. YALE UNIV. PR., 2002, p.43; © Widewalls. ch, used with permission p.65; *Visible Signs: An Introduction to Semiotics in the Visual Arts* by David Cow © Bloomsbury Publishing, p.127; *Semiotics the basics*, Daniel Chandler 2007 Routledge; 2nd edition (March 8, 2007), p.127; *Blood Language*, The Miegunyah Press Melbourne University Press, authors Judy Watson Louise Martin-Chew, 2009, p.161; *8 Tools We Used to Navigate the World Around Us Before GPS and Smartphones. A new Smithsonian exhibit takes on the history of getting from here to there.* by Megan Garber, April 15, 2013, p.168; *History of an idea: Tupaia's chart*, Originally published in Cook's Log, p.18, Vol. 35, no. 2 (2012), p.169; *Wayfaring and Creative Practice in Tropical Far North Queensland Landscapes*, Jacqueline Scotcher, Etropic, Vol. 15, no. 2 (2016) CC Attribution 4.0 International, p.218; *Creativity Begins*; © Creativity at Work, Linda Naiman, p.264. Scamper © John Bessant, p.266.

Visual Art 2019 v1.1 General Senior Syllabus © Queensland Curriculum & Assessment Authority © Queensland Curriculum & Assessment Authority. This syllabus forms part of a new senior assessment and tertiary entrance system in Queensland. Along with other senior syllabuses, it is still being refined in preparation for implementation in schools from 2019. For the most current syllabus versions and curriculum information please refer to the QCAA website <https://www.qcaa.qld.edu.au/>.

Every effort has been made to trace and acknowledge copyright. The publisher apologises for any accidental infringement and welcomes information that would redress this situation.