

Elizabeth Gower
Australian, b. 1952
Urban Artefacts (Runners), 2004 (detail)
paper on drafting film
180 × 100 cm
© Elizabeth Gower

2

MATERIALS, TECHNIQUES AND PROCESSES

Art can take many forms. Some of the most familiar artforms are drawing, printmaking, painting and sculpture.

In the past, artists working in these and other artforms tended to use a limited range of materials, techniques and processes. For example, sculpture was often carved from wood or marble, cast in metal or modelled in clay.

In the twentieth century, new ideas and new technology dramatically changed the visual arts. Contemporary art is now made using an eclectic mix of materials, techniques and processes. Today, for example, sculptures can be made from anything – from found objects to human blood and tissue.

Traditional artforms have been transformed, and boundaries between artforms have been blurred. Art often incorporates materials and ideas from other sources, such as popular culture, the performing arts and politics. New artforms have emerged, including multimedia, performance and participatory art, and these affect how audiences experience art.

Artists use materials, techniques and processes to explore ideas and to convey meaning. When you study how an artist uses materials, techniques and processes, you discover many clues that help your understanding of an artwork.

Learn about:

- traditional and contemporary artforms, materials, techniques and processes
- how artists use these to explore ideas, express feelings and communicate experiences.

Learn by:

- comparing, analysing, evaluating, interpreting and reflecting on artworks from a range of cultural and historical contexts
- discussing and communicating ideas and opinions about art
- creating and displaying your own artworks.

MATERIAL CULTURE

2.1

SPIRITUAL AND SACRED

The materials, techniques and processes used in some artworks are a reflection of artists' cultural beliefs and traditions.



Arnhem Land

Yolngu society is divided into two kinship groups, the Dhuwa and the Yirritja. Each group is made up of a number of clans. One of the biggest Dhuwa clans is the Rirratjingu. Mathaman Marika became the head of the Rirratjingu clan, the highest position in Yolngu society, following the death of his brother, Mawalan Marika.

Yolngu artists have the right to depict certain stories and designs through ancestry and tradition. Some artists from each kinship group have the right to paint aspects of the Wawilak story.



Follow the links from <http://artdetect3e.nelsonnet.com.au> to learn more about the Yolngu people and culture.



Follow the link from <http://artdetect3e.nelsonnet.com.au> to learn more about Australia's bark painting masters.

The Yolngu people

The land in the Northern Territory bordered by the Kakadu National Park, the Arafura Sea and the Gulf of Carpentaria is known as Arnhem Land. The Yolngu people have lived in the area for at least 60 000 years.

Sacred stories and designs

The stories of their spirit ancestors play an important role in the cultural life and beliefs of the Yolngu. During the creation period, which the Yolngu refer to as *wangarr* time, the spirit ancestors travelled across Arnhem Land and created the landscape, plants, animals and people. They gave the land its geographical features, such as waterholes, and they also gave the people laws, ceremonies, songs, and sacred objects and designs. Today, the essence of the spirit ancestors remains in their creations.

The stories of the ancestral Wawilak sisters are important to the Yolngu. *Wawilak Ceremony* by **Mathaman Marika** (c. 1916–1970) portrays a ceremony that re-enacts a creation story associated with the Wawilak sisters.

Black footprints indicate the sisters' journey across Arnhem Land. In the centre of the painting is a sacred waterhole where the sisters camped. The sisters were unaware that the waterhole was the home of the powerful rock python, Witiitj. The sisters angered Witiitj, who rose out of the water and created the first monsoon – a storm and flooding rains.

The descendants of the Wawilak sisters are painted beneath the surface of the waterhole. The four figures surrounding the waterhole are ceremonial leaders.

Around the centre, cabbage-tree palms, participants in the ceremony and ceremonial objects, including spears, spear-throwers, dilly bags and headbands, are depicted. Look also for the water flowing into the waterhole.

The main elements in the painting are arranged in a grid-like structure. The bark paintings of north-eastern Arnhem Land tend

to be filled with areas of intricate, abstract patterns that are organised within ordered **geometric** frameworks. The patterns come from sacred designs traditionally painted on bodies or ceremonial objects. The designs have been inherited from the ancestors and are an important way of expressing the power of the ancestor spirits.

The artists start with a basic framework, which is then filled in with patterns of dense cross-hatched lines. These finely painted lines, known as *rarrk*, create a bright, shimmering effect, known as *bir'yun*, which is believed to make the paintings radiate life, energy and ancestral power.

1 Create an annotated drawing of *Wawilak Ceremony*, and note where you can see:

- the Wawilak sisters
- ceremonial objects
- a grid-like structure
- abstract repetitive patterns
- *rarrk*
- *bir'yun*.

Sacred materials

Bark harvested from the stringy-bark tree (*Eucalyptus tetradonta*) is painted with red, yellow, black and white **ochres**, which are traditionally mixed with a binder such as orchid juice. Using materials from the landscape of the artist's country adds to the sacred meaning and power of bark paintings.

2 Research how artists gather and prepare materials for bark painting. Create a short presentation in a program such as PowerPoint or VoiceThread.

An artist at work

Art collector Jim Davidson developed a close friendship with Marika. In 1965, he asked Marika to make another version of the *Wawilak Ceremony*. Davidson's observations on how the second version of the painting was made offer insights into Marika's creative process:

He [Marika] said he could but he had to sing about it first, meaning he would have to chant the Wawaluk [Wawilak] song cycle. A few days later he told me he was ready to start, having prepared a suitable piece of bark in the meantime. I wondered how on earth he would create such a complicated design from memory. I sat with him sometimes as he worked. His concentration was unbelievable. He would complete a section and then chant for a few minutes and go on painting. It soon became apparent that his chanting was his guide to the intricate design.²

- 3 What do you learn about Marika's creative process from Davidson's observations?
- 4 Read pp. 120–1 and research the materials, techniques and processes used by Chinese scholars to create calligraphic paintings. What links can you find between the materials, techniques and processes used by Chinese painters and those used by Arnhem Land's bark painters?

EXPLORE

Research the Marika family and their art. Choose an artwork by one of the family that interests you.

- What interests you about the work?
- How do the materials, techniques and processes used reflect the artist's cultural beliefs and traditions?

EXPLORE

Mawalan Marika was one of the Yolngu elders responsible for the Yirrkala bark petitions, which were presented to the federal House of Representatives in 1963.

- What were the petitions about?
- Why do you think the petitions were presented on bark?
- How did Mathaman Marika continue what Mawalan Marika began with the 1963 petitions?
- What was the effect of the petitions?

DISCUSS

Imagine that you had the opportunity to meet Marika. What would you most like to ask him?



Mathaman Marika
 Australian (Rirratjingu), c. 1916–1970
Wawilak Ceremony, 1963
 earth pigments on bark
 159.1 × 68.2 cm
 National Gallery of Victoria, Melbourne
 Gift of Jim Davidson, 1967 (1512–D5)
 © Mathaman Marika, Buku-Larrngay Mulka, Yirrkala

DRAWING

2.2

CONTINUING TRADITION

Drawing is an important form of expression and communication. Think about how often people doodle as they think or make a sketch to help explain something.

Nearly all artists, no matter what sort of art they make, do some form of drawing. They draw to record what things look like, to experiment with ideas or to help plan their work (pp. 16–17). Many artists make drawings as works of art in their own right. Artists today can choose from a vast array of drawing media and surfaces, but traditional materials are also still widely used.

The first papers were made by hand from pulped linen and cotton rags. In nineteenth-century England, one paper manufacturer, who could not get enough rags to meet the demand for paper, imported mummified bodies from Egypt. He used the cloth and the papyrus bound around the mummies to make a brown paper, which was used for wrapping food. This practice stopped when the infected mummies caused his factory workers to develop cholera.

Rubber erasers were not widely used until the nineteenth century. Artists used fresh breadcrumbs, among other things, to remove drawing marks. Ink and chalk were often scraped off the drawing surface with a knife.

Some artists use the rubbing effects made by an eraser as a feature in their drawings.

Drawing surfaces and media

Charcoal

Charcoal is one of the oldest and simplest drawing media. It is available in sticks and pencils, and there are hard and soft varieties suitable for creating different effects. Charcoal can be used to draw lines, or it can be rubbed into the surface of the paper or built up in layers to make solid areas of tone, as in Gaha's *Untitled Drawing 111*.

Ink

Ink is a 'wet' drawing **medium**, usually applied with a pen or a brush. Ink made from soot was used by the Chinese and Egyptians 4500 years ago. Iron sulfate and squid ink have also been used to make ink. Today, artists also use ballpoint or felt pens.

Wash drawings are a popular way of using ink. Water is added to ink and applied with a brush to make a wash. Lighter tones are made by adding more water. Washes are often used to highlight parts of a drawing.

Pencil

Pencil is a common drawing medium.

The 'lead' in pencils is actually made from a mixture of kiln-fired, powdered graphite and clay. Have you noticed that the lead in some pencils seems very soft, while other pencils seem to have harder lead? This is because different leads have different mixtures of graphite and clay.

B pencils are made from a large amount of graphite and a small amount of clay so they make soft, dark lines. They are good for creating a smudged effect.

H pencils are made from a small amount of graphite and a large amount of clay so they make fine, light lines.

Artists can choose from many types of pencils, including coloured pencils and pencils used with water to create wash effects.

Paper

Although the Chinese invented paper as early as 140 BCE, it was not widely used in Europe until the fifteenth century. Until this time, most drawings were made on vellum or parchment, materials made from sheep, goat or calf skin.

Today, artists often use special papers made from cotton. Cotton papers last much longer and are stronger than ordinary paper made from wood pulp. Some artists work on coloured, patterned or textured papers to create interesting effects in their drawings.

DISCUSS

Drawing is often seen as offering insights into an artist's ideas and personality. Why is this idea associated with drawing more than with other artforms?

- 1 Would you use a hard or soft pencil to draw a detailed plan or a dark, stormy sky? Why?

A monumental drawing

Learning to draw the human figure (**life-drawing**) has been considered an important part of an artist's training in **western art** for many centuries.

Some life-drawings are made very rapidly to record a figure's pose and form in just a few lines. Other life-drawings, such as *Untitled Drawing III* by Australian artist **Adrienne Gaha** (b. 1960), are made over an extended time and reveal more complex information about the figure.



Drawing materials

Untitled Drawing III is a monumental drawing; the figure is larger than life and has a strong three-dimensional form. This drawing was made as an artwork in its own right, not as a preparation for another artwork.

- 2 What aspects of Gaha's drawing indicate that it was made over an extended time?
- 3 Suggest why Gaha's drawing could be described as monumental. Consider the size and representation of the human figure, including viewpoint.

Strangely familiar

The art of **Matt Coyle** (b. 1971) is focused on drawing. Over many years, the artist has developed his skills in creating realistic, precise and detailed drawings using black pen on white paper. Coyle's creative process is labour intensive; he creates models from which he then draws his meticulously detailed drawings.

The Village is from a series of drawings completed in 2013–14 in which Coyle added colour to his work for the first time.

Like other drawings by Coyle, this work presents familiar objects in an unexpected and unsettling way. In this strange scene, familiar objects are surrounded by tiny animated ninja-like characters involved in fierce battle.

- 4 Look closely at Coyle's drawing. Where has he used felt-tip pen and where has he used coloured pencils? Describe how each has been used.
- 5 Based on your study of *The Village*, suggest why Coyle's working process could be described as labour intensive.
- 6 Audiences initially often see Coyle's work as playful. They then look more closely and discover unsettling aspects of the work. What aspects of *The Village* appear playful? What aspects of the work are unsettling?

DISCUSS

Coyle has published several graphic novels. Why do you imagine this artform would appeal to Coyle?

Matt Coyle
 Australian, b. 1971
The Village, 2013
 felt-tipped pen and coloured pencil on paper
 81.3 × 54.3 cm
 National Gallery of Victoria
 Yvonne Pettengell Bequest, 2014
 © the artist and Anna Pappas Gallery, Melbourne



Adrienne Gaha
 Australian, b. 1960
Untitled Drawing III, 1985
 charcoal
 176.6 × 127.8 cm (image and sheet)
 National Gallery of Victoria,
 Melbourne
 Michell Endowment, 1986
 (DC-1986)
 © Adrienne Gaha. Licensed by
 Kalli Rolfe Contemporary Art



Follow the link from <http://artdetect3e.nelsonnet.com.au> to Coyle's website.



Image courtesy Anna Pappas Gallery, Melbourne and the artist

DRAWING TODAY

2.3

ENDLESS POSSIBILITIES

Today, many artists make drawings using non-traditional materials, techniques and processes; the possibilities are endless.

Drawings have been made in unexpected and surprising ways: by bouncing an inky ball on paper, sticking tape on a wall, ploughing in a paddock or doing burn-outs in a car park. New technology has given artists new options for making drawings.



Follow the links from <http://artdetect3e.nelsonnet.com.au> to learn more about Beynon's work.

Read the interview with Beynon (pp. 196–7) and learn about her video work (p. 60).

Can you see how the shadows around the lines create a three-dimensional effect when the drawing is pinned to the wall?

Drawing with a twist

When you were young, perhaps you used chenille sticks (pipe cleaners) to make things. For Australian artist **Kate Beynon** (b. 1970), chenille sticks became an important drawing **medium**. In *Li Ji*, the artist twisted and bent black chenille sticks to create flowing outlines. Thick, red chenille sticks were used to mimic the brushstrokes of Chinese **calligraphy**.

Li Ji is one of a series of drawings and calligraphy panels made with chenille sticks that make up a large **installation** work by Beynon. The installation is based on an ancient Chinese story about the heroic actions of a young teenage girl, Li Ji. The village where Li Ji lived was terrorised by a giant python that lived in a nearby mountain cave. Each year, the python demanded a girl from the village as a sacrifice to feast on. One year, Li Ji volunteered herself as the victim. Not intending to be killed, she took a sword and a snake-hunting dog and slew the python.

Because she freed her village, her family was rewarded and she later became queen.

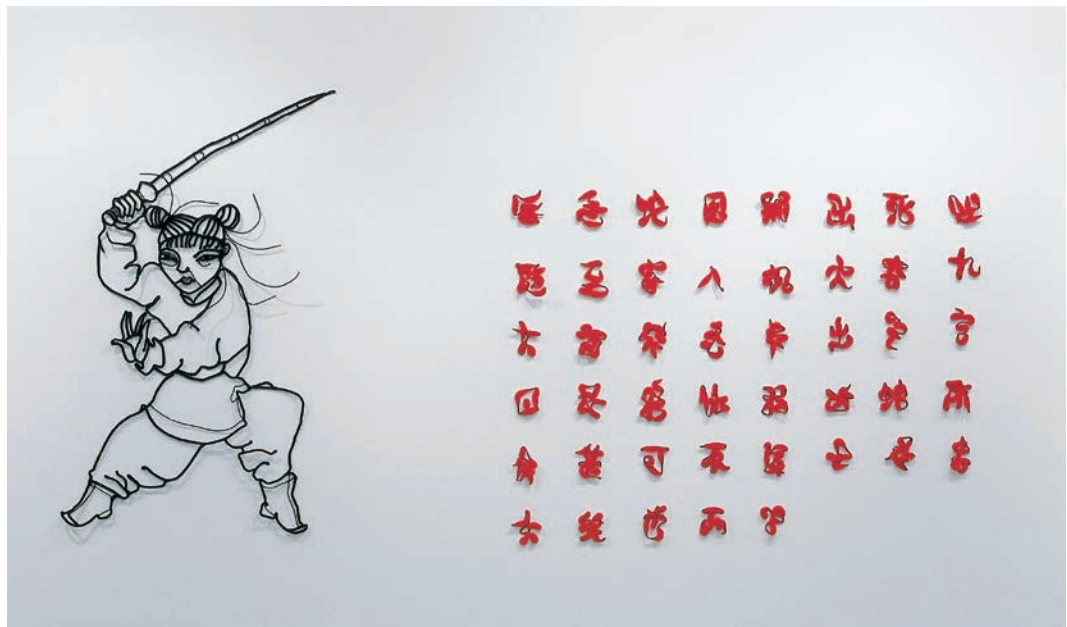
In various guises and adventures, Li Ji features in many artworks by Beynon, including paintings, prints and an animated video.

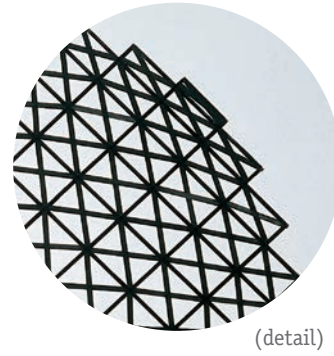
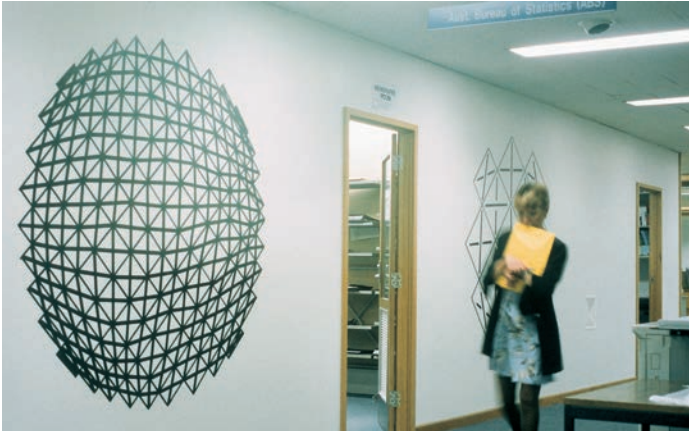
Beynon was born in Hong Kong to a Chinese mother and a Welsh father. She arrived in Australia from the United Kingdom in 1974 after living in Singapore, Germany and England. Her work reflects her personal background and her interest in

DISCUSS

When *Li Ji* is not on display, the chenille drawings are pinned to a piece of cloth and stored in a flat box. The gallery has detailed instructions from the artist about how to care for and display the work. Why do you believe that this is important for such a work?

Kate Beynon
Australian, b. 1970
Li Ji (Li Ji), 1996 (details)
chenille sticks and cotton,
TDK D60 audio tape
119 × 261 cm irreg.
Monash University Collection
Purchased 1996
Courtesy Monash University
Museum of Art, the artist
and Sutton Gallery





(detail)

Kerrie Poliness
 Australian, b. 1964
Black O Wall Drawings #4,
 1997
 printed instruction manuals,
 felt-tipped marker, string,
 chalk, printed card
 dimensions variable
 Monash University Collection
 Purchased with funds
 donated by Margaret
 Stewart, 1997
 © Kerrie Poliness. Courtesy
 Anna Schwartz Gallery

both traditional and contemporary culture. Important sources of inspiration for Beynon include traditional Chinese painting and calligraphy, comics and animation, and graffiti.

- 1 How does *Li Ji* differ from a traditional drawing?
- 2 Suggest how the following might have influenced the subject, materials, techniques or display of *Li Ji*:
 - traditional Chinese painting and calligraphy
 - comics and animation
 - graffiti.

Make it yourself

Australian artist **Kerrie Poliness** (b. 1962) paints and draws using line, shape and colour to create interesting effects.

The *Black O Wall Drawings* are a series of six drawings made entirely from straight black lines; however, in each of the drawings, the lines create an illusion of a rounded form projecting forward in space.

The *Black O Wall Drawings* are drawn with black felt-tipped marker directly onto the wall. The drawings have been made in offices and many other places. When they are no longer required, the drawings are painted over.

Poliness does not make the drawings herself. They are drawn onto the wall by others, following instructions provided by her. Everything that is needed to produce the drawings is provided by the artist in a small, white, beautifully crafted box. The box contains six instruction manuals, each describing how to create a different drawing. It also includes the tools and materials required – a felt-tipped marker, some string and some chalk. Once you have the box, you

can make the drawings. Through the box and its contents, the artist works with the person drawing to create the artwork.

The steps described in the instruction manual mean that the person drawing must use some guesswork rather than exact measurements. This ensures that each drawing is unique.

- 3 How do the *Black O Wall Drawings* differ from traditional drawings? Consider the:
 - materials and techniques used
 - display and longevity of the work
 - role of the artist.

In 2013, Kerrie Poliness was commissioned to create large wall drawings on the walls above the escalators that run from the car park to the shops in the revamped Highpoint Shopping Centre in Melbourne's west.

EXPLORE

Explain how Poliness has been able to suggest rounded, three-dimensional forms in her work while using only straight lines.

Find another example of an interesting artwork that creates an optical illusion. Describe the illusion and how it is created.

CREATE

Create a line drawing that includes some form of optical illusion. This could be done on the computer.

Make a list of clear, step-by-step instructions that will allow someone else to re-create your drawing.

Swap your instructions with at least two other classmates so that you can try each other's drawings. Keep the drawings in your visual diary.

DISCUSS

Imagine your class has been asked to choose a contemporary drawing for your school. You have to decide between *Li Ji* and the *Black O Wall Drawings*. List the factors you need to consider, such as who will be the audience, where it could be displayed and how it will be cared for.

Which work would you choose? Why?

Would you make the same decision if you were choosing the drawing for your home? Why?

PAINTING IN OILS

2.4

A LONG TRADITION

Oil paints were first used by artists in the fifteenth century and are still widely used today.

What is paint?

All paints are made from a mixture of **pigment** and **medium**. Pigments give paint colour. Pigments have been made for thousands of years by crushing and grinding natural materials – such as coloured clays, minerals and plants – until they become a fine powder.

Throughout history, artists have experimented to create new pigments, but many pigments have proven to be expensive to produce or have made paint colours that were poisonous or would fade. One very valuable colour called Tyrian purple was made from the glands of sea snails found only off the coast of Lebanon. It was so expensive to make that it became known as royal purple. Today, paint pigments are made easily using chemicals in laboratories.

To make paint, pigment has to be mixed with a medium that moistens the pigment, holds it together and makes it stick to the painting surface. Animal fats and plant juices were among the earliest mediums used.

Claude was born Claude Gellée in a small village in Lorraine, France. He became known as Claude Lorrain because of his birthplace. Although it is traditional to refer to artists by their family name, Claude is usually referred to by his given name.



Claude Lorrain
French, c. 1604/05–1682
River Landscape with Tiburtine Temple at Tivoli, c. 1635
oil on canvas
38 × 53 cm
National Gallery of Victoria, Melbourne
Felton Bequest, 1967 (1796–5)

Oil paint

Oil paint is made by mixing coloured pigment with an oil that dries over time. Oil paint is a thick, stiff paint that dries very slowly. It can be used straight from the tube or thinned down with pure turpentine or linseed oil and applied in layers.

Traditionally, stiff-bristle brushes are used for applying oil paint, although palette knives are often used for very thick paint and textured effects. Oil paintings are usually painted on canvas stretched over a frame or on boards with a specially coated surface.

A traditional landscape

River Landscape with Tiburtine Temple at Tivoli was painted by French artist **Claude Lorrain** (c. 1604/05–1682). He used a traditional oil painting technique in which colour and detail are gradually built up in layers of paint and **glaze** (thin, transparent layers of paint) to create rich, dark tones and glowing, light areas.

Although **landscapes** are a popular subject in art today, until the seventeenth century, they were generally only painted as backgrounds to other subjects, such as portraits. The landscape itself was not considered a subject worthy of great art.

Claude created beautiful landscapes bathed in a warm, golden light. His work helped establish landscape painting as an important and popular artform.

The inspiration for Claude's landscape paintings came from Rome, where he spent most of his working life. Like many of his contemporaries, Claude greatly admired **classical art** and architecture, which he studied first-hand in Rome. Claude also became fascinated by the Roman countryside. He spent many hours observing and drawing the landscape; however, following the tradition of the day, he painted his landscape paintings in the **studio**, not outdoors.

His images are carefully constructed to create the ideal beauty, harmony and order that he admired in classical art. Can you see

in *River Landscape with Tiburtine Temple at Tivoli* how Claude has organised the landscape into three clear sections: the **foreground**, the **middleground** and the **background**? He creates a feeling of space in the scene but also gives the painting a strong sense of order and structure. The large, dark shapes of the trees on either side of the painting work like a frame to focus attention on the light area at the centre of the **composition**.

Painting with vigour

Vincent van Gogh (1853–1890) was inspired by **Impressionism**. Unlike many earlier artists, such as Claude, who were interested in creating images of perfect beauty, the Impressionist artists were interested in painting everyday subjects, including familiar places and ordinary people.

The Impressionists rejected traditional painting techniques and applied paint in bold and obvious brushstrokes, often working very rapidly. They were more interested in recording an ‘impression’ of their subject than in describing the subject in great detail.

Many of the artists associated with Impressionism, including van Gogh, used colour in new and adventurous ways. In *Moonlit Landscape*, van Gogh has used yellows, mauves, greens and blues to paint a rural landscape illuminated by the soft glow of moonlight.

Can you see the bold, obvious brushstrokes that van Gogh has used in this painting? This sort of painting technique is often described as **painterly**. You may also notice that the paint surface in van Gogh’s painting is thick and textured. Thick, textured paint is often described as **impasto**.

Like many artists of the nineteenth century, van Gogh worked **en plein air** (outdoors), painting directly onto the canvas without preliminary drawings. *Moonlit Landscape* was painted at Arles in the south of France, where van Gogh moved in 1888. He painted a range of subjects, but the landscape is a strong theme in van Gogh’s work.

Although he suffered periods of mental illness in the last few years of his tragically short life, van Gogh worked with passion, intensity and energy.



Vincent van Gogh
Dutch, 1853–1890
Moonlit Landscape, 1889
oil on canvas
Museu de Arte, São Paulo,
Brazil

- 1 Suggest two natural substances that may make a suitable medium to add to a pigment to make paint. Why would water not be suitable?
- 2 Compare, perhaps using a Venn diagram, the paintings by Claude and van Gogh. Consider the painting technique, use of colour and subject matter.
Which of the landscapes do you prefer? Why?



Shutterstock.com/Oleksiy Rybakov

PAINTING IN WATERCOLOUR

2.5

FLUID AND TRANSPARENT

Watercolours first became popular in the eighteenth century.



Follow the link from <http://artdetect3e.nelsonnet.com.au> to watch a video discussing *The Large Piece of Turf*.

Albrecht Dürer
German, 1471–1528
The Large Piece of Turf
(*The Great Piece of Turf*),
1503
watercolour and gouache
on vellum
40.8 × 31.5 cm
Albertina Museum, Vienna

Watercolour paint

Watercolour paint is made from **pigments** that are held together by a sticky resin called gum arabic. Watercolour paint can be bought in solid blocks or in tubes. Traditionally, watercolours are painted with soft hair brushes on good quality ‘rag’ paper. The texture of some watercolour papers adds to the paintings’ effects.

Only a small amount of paint mixed with a little water is necessary for watercolour painting. The more water used, the lighter the colour.

Watercolour is a transparent paint. The lightest and most watery colours are applied first, and then thin layers of the darker colours are added. Each layer is like a see-through layer of fabric; you can see the paper and other colours underneath it.

Usually, each layer of paint is left to dry before another is applied; however, working on wet paper or painting wet paint on top of wet paint can create interesting and beautiful effects as colours dissolve and run into each other.

Up close

Albrecht Dürer (1471–1528) was born and lived in Nuremberg, Germany, but he travelled widely and enjoyed international fame during his lifetime.

Dürer created drawings, paintings and prints, and wrote theoretical texts. He was a contemporary of the Italian **Renaissance** artist Leonardo da Vinci (p. 162) and became known as the Leonardo of the north. Like da Vinci, Dürer had great scientific curiosity about the world, and his art was informed by a close study of nature.

Although Dürer often depicted important historical and religious subjects, in *The Large Piece of Turf* Dürer applied his phenomenal observation skills to painting a commonplace clump of weeds. He painted the plants with such precision that botanists today are able to identify the different species.

Can you see how Dürer has applied layers of watercolour to paint the dense mass of grasses and earth in the centre of the painting, while the tall, feathery grasses are painted with thinner, more transparent colour?

- 1 Look carefully at *The Large Piece of Turf*. Write a precise description of at least two plants you see pictured. Imagine your description will be used by a botanist to identify the plants.

DISCUSS

While the plants in *The Large Piece of Turf* are depicted with scientific accuracy, do you think that the arrangement of plants is exactly as Dürer found them in nature, or do you think he ‘constructed’ the arrangement? Why do you think this?



GraphicaArtis/Getty Images



Photo: John Leeming

Micro and macro

English-born Australian artist **John Wolseley** (b. 1938) often uses watercolour in his **landscape** paintings. Wolseley spends long periods camping, exploring and getting to know the landscapes he paints.

Many of Wolseley's paintings, such as *Clumner Bluff, Tasmania, with Snow, Spores and Pollen* are made up of multiple sheets of paper. Several ideas and **viewpoints** are frequently included in the one image. Micro and macro views, intricate drawings of natural specimens, watercolour washes and written notations provide a richly layered view of a landscape and its geography, flora and fauna. Through his work, Wolseley invites you to experience a place with him.

Sometimes Wolseley even collaborates with the landscape to make his work. He has made drawings using natural **ochres** found in the landscape and by rubbing paper over and through trees burnt during a bushfire. He has also left a watercolour painting covered in sand to allow the actions of earth, water and air to become part of the work.

2 Describe – in words or by using an annotated image – where you can see in Wolseley's painting:

- transparent layers of colour
- strong, intense colour
- different viewpoints
- something surprising.



(detail)

John Wolseley
Australian, b. 1938
Clumner Bluff, Tasmania, with Snow, Spores and Pollen, 1995
watercolour and pencil on paper
110.0 × 223.5 cm
Collection: Queen Victoria Museum and Art Gallery, Launceston, Tasmania
Courtesy of the artist and Roslyn Oxley9 Gallery

- 3 Based on your understanding of Wolseley's art, suggest why he favours watercolours.
- 4 Compare Dürer's and Wolseley's paintings. Consider the artists' interests in nature and their use of materials, techniques and processes.



Watercolour paint

iStock.com/Robert Kirk



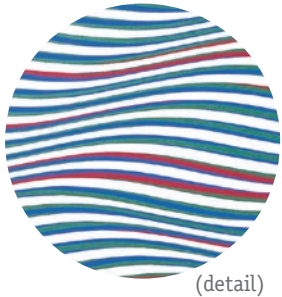
Using watercolours and drawing materials, create an artwork about a familiar environment. It could be a built environment (such as your school or room) or a natural environment (such as the beach). Include many viewpoints of the place in your work. You may also want to include other ideas, such as a reference to the history of the place.

PAINTING IN ACRYLIC

2.6

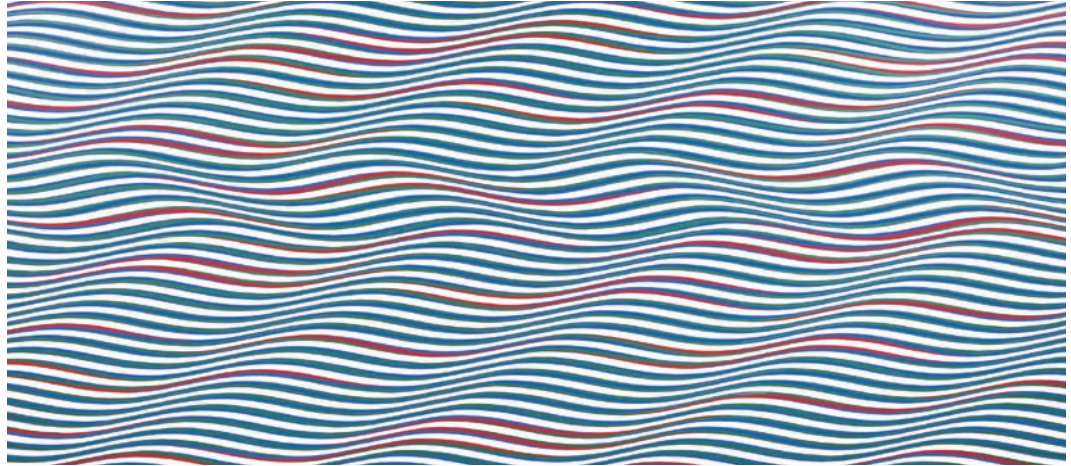
A MODERN PAINT

Acrylic paints are modern, water-based paints that dry very quickly.



(detail)

Bridget Riley
English, b. 1931
Streak 2, 1979
acrylic on canvas
113.7 × 251.5 cm
© Bridget Riley 2016. All
rights reserved, courtesy
Karsten Schubert, London



Acrylic paints

Acrylic paint is made from **pigments** that are ground into man-made substances, such as resin and polyvinyl acetate. Acrylic paint can be used in similar ways to **watercolour paint** or **oil paint**. They can be watered down and used as a wash or a spray, they can be built up in layers or they can be applied thickly and directly.

Exercise your eye

In the paintings of English artist **Bridget Riley** (b. 1931), colour, line and shape are used to create powerful visual effects.

Streak 2 gives viewers a sense of strong, rippling movements across the surface of the painting. The sensation of movement is more powerful when viewing the actual painting, which is approximately 2.5 metres long and more than 1 metre high.

The optical illusions in Riley's paintings reflect her understanding of colour, especially the relationships between grouped colours. Each painting requires extensive preliminary work, such as making precise, small-scale studies on graph paper and testing various colours. Her compositions are then painted full size and completed by studio assistants, following her instructions.

Many of her finished paintings are made with acrylic paints, which dry quickly. Sometimes

she uses enamel or oil paints, which are more difficult to paint smoothly.

Although Riley's paintings involve visual illusion and **distortion**, optical tricks are not the focus of her work. She creates optical illusions to express emotions and experiences. Often her work is inspired by something she has seen or felt in nature.

Riley believes the discomfort people experience when confronted with optical illusions is because their eyes have become lazy. She sees her paintings as good exercise for the eyes and the mind.

- 1 Describe the visual sensations you experience when viewing *Streak 2*.
- 2 Explain how Riley's use of colour and painting technique contribute to the painting's visual sensations.
- 3 Do you associate any emotions or feelings with the colours, materials, techniques and visual sensations of *Streak 2*? Describe them.

DISCUSS

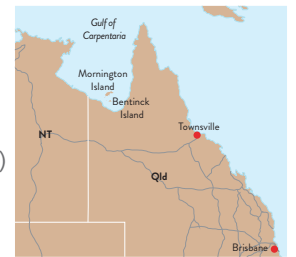
Bridget Riley paints to express emotions and experiences. Often, her work is inspired by something she has seen or felt in nature. Are these ideas also relevant to the work of the Kaiadilt artists? Explain why or why not.

Viewing one of Riley's paintings can be quite uncomfortable for some people, making them feel motion sick. The studio assistants who make the paintings tend to work on small parts of a painting at a time to avoid being overwhelmed.



Birmuyingathi Maali Netta Loogatha
 Mirdidingingathi Juwarnda Sally Gabori
 Warthadangathi Bijarrba Ethel Thomas
 Thunduyingathi Bijarrb May Moodoonuthi
 Kuruwarringathi Bijarrb Paula Paul
 Wirngajingathi Bijarrb Kurdalalngk Dawn Naranatjil
 Rayarriwarrtharrbayingathi Mingungurra Amy Loogatha

Australian (Kaiadilt)
Dulka Warngiid, 2007
 synthetic polymer paint on canvas
 195 × 610 cm
 National Gallery of Victoria, Melbourne
 Purchased with funds donated by Catherine Allen,
 Carolyn Berger and Delma Valmorbida, 2007 (2007.527)
 © the artists. Licensed by Viscopy, 2016



Bentinck Island and Mornington Island, Queensland

Celebrating country

Seven senior Kaiadilt women made this immense and powerful work that depicts the women's ancestral home, Bentinck Island in north-west Queensland.

During the 1940s, all of the Kaiadilt from Bentinck Island and nearby islands were forced to move to the mission on Mornington Island. It was not until the 1990s, when small settlements on their traditional land (known as outstations) were re-established, that the Kaiadilt people could return to their island.

Mission life and separation from their country had a devastating effect on Kaiadilt culture and language; however, a few older members of the community retained memories of their culture and language.

In 2005, as part of an arts and crafts program on Mornington Island, acrylic paint, brushes and canvases were introduced to the community. This program started an outpouring of vibrant paintings about culture and country.

Unlike other Indigenous communities that have a strong tradition of body, ground, rock

or bark painting, the Kaiadilt women had no painting tradition to build on. The women – led by Sally Gabori, who was in her early eighties when she started painting – were inspired by their culture, by the weather and by the colours and patterns of their country. They found inspiration in their environment, in the mangroves, estuaries, salt pans, turtles, dugongs and fish.

Using bold, expressive brushstrokes and vibrant colour, they created powerful paintings. Each artist developed her own style and themes. *Dulka Warngiid* displays both the individuality of each painter and a great visual unity.

- 4 Identify the section(s) of the painting each artist created. Note three words or phrases to describe each artist's painting style.
- 5 Find another work by one of the artists. How does this work compare with *Dulka Warngiid*?
- 6 What aspects of *Dulka Warngiid* create a sense of unity in the work?

The seven Kaiadilt women who made this painting were the only remaining members of their community still fluent in Kayardilt language.

In 2007, the Australian Tapestry Workshop in Melbourne was commissioned to create a tapestry of *Dulka Warngiid* for the Melbourne Recital Centre, where the tapestry is now on display.



Follow the links from <http://artdetect3e.nelsonnet.com.au> to see the tapestry version of this painting, the artists at work on Mornington Island and views of Bentinck Island.



This diagram shows which section of the painting was completed by which artist.

Diagram: © Alcaston Gallery, Melbourne

PAINTING IN PIXELS

2.7

USING TECHNOLOGY

Personal mobile devices are now commonplace. They are not just useful communication tools; they can be powerful tools for creativity. The many different creativity apps available for iPhones, iPads and Android tablets offer artists a treasure trove of possibilities for experimenting, trialling, exploring, creating and presenting.



Follow the link from <http://artdetect3e.nelsonnet.com.au> to see photographs of Woldgate.



Follow the links from <http://artdetect3e.nelsonnet.com.au> to see other works by Hockney, including other works in the same series and installation views.

Hockney has had more than 400 solo exhibitions since he began exhibiting in 1963.

The large pockets that Hockney has sewn into his jackets for his sketchbooks easily accommodate his iPad. One advantage of drawing and painting on the iPad is that he does not need to carry extra materials such as pencils or paint.

Hockney has embraced technology for making and sharing his art. He regularly emails iPhone or iPad drawings to friends and colleagues. Some of them have amassed quite a collection of digital originals.

David Hockney

Throughout his long and successful career, British artist **David Hockney** (b. 1937) has been curious about technology and eager to explore new materials and techniques. He has worked in a wide range of artforms, including drawing, painting, printmaking, stage design, photography and collage.

When photocopy and fax machines were new to offices, he experimented with how they could be used to create art. He has also used Photoshop and researched the technology and optical devices used by the Old Masters. Most recently, Hockney has been working with video, iPhones and iPads.

iPhone and iPad

Hockney made his first iPhone drawings in 2008. He used the Brushes app and drew with his thumbs. He liked the boldness of the

lines and the way layers of colour could be laid down without losing intensity and purity. In conventional painting, when colours are layered without adequate time to dry, they mix together and become muddy.

Hockney started working on an iPad in 2010. He still uses the Brushes app but tends to work with a stylus more often than with his thumbs or fingers.

While Hockney still draws using traditional methods, he enjoys the many aspects of drawing on a tablet that a traditional sketchbook cannot offer. A drawing's scale can be easily changed, and the colours on a screen have a unique luminosity. The Brushes app can also be used to 'play back' drawings and to create animations that show the process of creating a drawing.

Recording the seasons

Hockney was born and raised in Yorkshire in the north-east of England. Although he moved to California in the United States in the 1960s, he frequently returns to the United Kingdom.

The Arrival of Spring in Woldgate, East Yorkshire in 2011 (twenty eleven) – 18 December depicts the quiet country area of Woldgate, where Hockney spent several summers as a teenager working on farms. This artwork is one of a series of drawings of the Woldgate countryside that Hockney made on his iPad during the transition from winter to spring in 2011. Each work depicts a particular day, and through the series the landscape and weather change with the seasons.

Water and reflections have always fascinated Hockney. In this artwork, he has captured the effect of reflected light and gently falling rain on a wet road by using vivid contrasts of colour, and strong lines and shapes.



David Hockney often used iPads to create and display his art.

DISCUSS

Look online for photographs of locations and seasons in Woldgate, the place that is the subject of Hockney's drawing. Compare the photographs with the iPad drawings. What do you notice?

On display and in context

When Hockney first began creating drawings on his iPhone and iPad, his plan was to present his works on screen. He has held a number of exhibitions that have included iPads featuring a rotating display of drawings.

Rapid developments in printing technology soon opened up new possibilities for presenting his drawings. For the exhibition *David Hockney: The Arrival of Spring*, which has been seen in London, New York and Beijing, the drawings were printed on large sheets of paper using sophisticated printers that allowed the images to be printed large without becoming pixelated. The work pictured here is very large and made up of four separate sheets of paper.

The exhibition also included a series of charcoal drawings and a nine-channel video **installation** that focused on the changing seasons in the Woldgate landscape. The video installation was made by mounting nine cameras on a vehicle and driving slowly through the countryside, and it was presented on a multiscreen grid. The many screens showed views of the countryside through the seasons.

- 1 What was the weather like on 18 December 2011 in Woldgate? Describe the weather using the clues from Hockney's scene. How has Hockney conveyed the weather in his landscape?

CREATE

Look at examples of Hockney's iPhone drawings. Many of his drawings are simple still lifes of everyday objects. Consider how Hockney makes his simple compositions interesting by using viewpoint, colour, tone and line.

Using something from your own environment as a subject and a tablet with a Brushes app or similar, create your own simple still-life composition.



Photo: Richard Schmidt

David Hockney
English, b. 1937
The Arrival of Spring in Woldgate, East Yorkshire in 2011 (twenty eleven)
– 18 December, 2011
iPad drawing printed on four sheets of paper (118.1 × 89.9 cm each) mounted on four sheets of Dibond edition of 10
236.2 × 177.8 cm overall
© David Hockney

- 2 Experiment with two or three apps for painting and drawing on a tablet. Write a review of the apps to be published on a website for art students. Which app do you preferred working with and why?
- 3 Use a Venn diagram to compare drawing and painting on a tablet with conventional drawing and painting.

CREATE

Collect digital landscape photographs that show distinctive weather or seasonal conditions. Re-create one of these scenes using a tablet with a Brushes app or similar.

DISCUSS

Identify different ways that digital images can be shared, such as social media and email.

Use a PMI chart to consider the advantages and disadvantages of each method. What would be your preferred method for sharing work with friends? What about sharing with a wider audience? Do you think any of these methods would be suitable for professional artists? Explain.

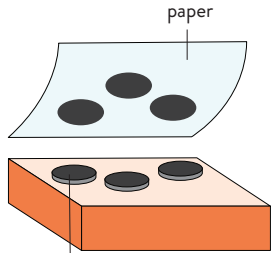
PRINT IT

2.8

MAKING AN IMPRESSION

A print is the impression or mark that is made when two surfaces are pressed together. A foot pressing into sand makes a footprint; fingers leave prints on the surfaces they touch.

A feature of printmaking is that the process allows artists to produce many original artworks.



raised image with ink
Relief printing

Relief printing

A **relief print** is a print made from a raised surface, usually a wood or lino block. A design is drawn on the surface of the block, and areas that are not part of the design are carved away. The design is left as a raised surface that is covered with ink. A print is made when a piece of paper is laid over the raised, inky surface and pressure is applied to the paper by rubbing or by using a printing press.

Flowers off the block

Australian artist **Margaret Preston** (1875–1963) had a particular enthusiasm for **woodblock prints**, a form of relief printing. She even wrote articles encouraging others to try this ‘friendly little craft’.³

Because woodblock prints were quick to produce and affordable to buy, Preston believed that they were an effective way of communicating ideas to a wide audience.

As a young student, Preston became very interested in **modern art**, which led her to create simplified designs with strong, bold outlines, shapes and colours. In the 1920s, Preston also became passionate about creating distinctly Australian art, leading her to focus on Australian subjects and forms, including native flowers.

Can you see how Preston’s different interests come together in *Wheel Flower*? Like many of her other prints, *Wheel Flower* has been coloured by hand after printing. Preston considered *Wheel Flower* one of her best woodblock prints.

1 Compare the woodblock used to make *Wheel Flower* with the print. What observations can you make about the:

- relationship between the print and the areas that are raised and cut away on the block
- ink colours used
- colour of the print surface
- parts of the print that are hand coloured
- reversal of images in printmaking?

Margaret Preston
Australian, 1875–1963
Wheel Flower, c. 1929
woodcut, black ink hand
coloured with gouache on
buff laid Japanese paper
44.0 × 44.3 cm (blockmark);
54.9 × 45.6 cm (sheet)
Art Gallery of New South
Wales
Bequest of WG Preston, the
artist’s widower, 1977
© Margaret Rose Preston.
Licensed by Viscopy, 2016



Margaret Preston
Australian, 1875–1963
*Woodblock for Wheel
Flower*, c. 1928
nine end-grain Huon pine
blocks, butt-jointed and
engraved
43.9 × 44.5 cm
Art Gallery of New South
Wales
Gift of Mr WG Preston, the
artist’s widower, 1963
© Margaret Rose Preston.
Licensed by Viscopy, 2016



DISCUSS

The term ‘**print**’ is also widely used to describe photographic **reproductions** of artworks, such as those produced for posters and books. How do the characteristics of these prints differ from prints produced as original artworks?

Intaglio prints

An **intaglio print** is made from a design cut below the surface of a printing plate. Intaglio prints are traditionally made from metal plates, and the most common forms of intaglio prints are **engravings** and **etchings**.

In an engraving, the design is cut directly into the surface of a metal plate using engraving tools.

In an etching, the plate is covered in an acid-resistant paint, such as bitumen, and the design is drawn into the painted surface using a pointed, metal tool. The plate is then put into an acid bath. Where the drawing leaves the metal exposed, the acid eats into the metal to form grooves below the surface of the plate. The longer the plate is left in the acid, the deeper the grooves become. When the grooves are deep enough, the plate is taken out of the acid, cleaned and made ready for printing.

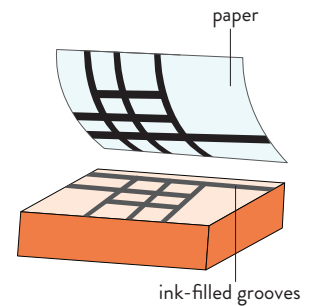
Etching and engraving plates are printed in the same way. Printing ink is applied to the surface of the plate and then carefully wiped away to leave ink in the engraved or etched lines, below the surface of the plate. A printing press is used to press damp paper hard against the plate. The pressure forces the paper into contact with the inky grooves and lines, thus transferring the design from the plate to the paper. Deep grooves hold more ink and so print as darker lines.

Ferns etched in line

Australian artist **Fred Williams** (1927–1982) (pp. 126–7) was a prolific printmaker. He saw his prints as being of equal importance to his paintings.

Following a bushfire that ravaged the landscape around his home in the Dandenongs outside Melbourne in 1968, Williams made many drawings, paintings and prints related to the fire. The destructive aspect of the fire is seen in images of devastated landscapes dotted with charred tree stumps. In other images, Williams focuses on the remarkable process of regeneration after fire. Williams was particularly fascinated by the tree ferns, which are one of the first species to regenerate after a bushfire.

Williams had a thorough understanding of etching and engraving. He produced a variety of textures and tones in *Regenerating Fern*



Intaglio printing

Fred Williams
Australian, 1927–1982
Regenerating Fern, 1970
etching, flat and rough
biting
35.0 × 20.3 cm
National Gallery of Victoria,
Melbourne
Presented through The Art
Foundation of Victoria by
James Mollison, Governor,
1980 (P22–1980)
© Estate of Fred Williams

using different tools and processes, including working with an electric hand-engraving tool and applying acid directly to the metal printing plate to ‘bite’ into the surface of the metal.

- 2 Suggest why Williams chose to represent the fern in an etching rather than as a painting.
- 3 Compare the prints by Williams and Preston. How does the appearance of each image reflect the medium used to make the work?



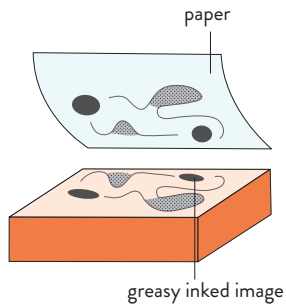
CREATE

Choose an Australian native plant that interests you and make some detailed drawings of it. Use the drawings to create a design for a relief or intaglio print.

Think carefully about what you want to communicate about the plant and how you can use the features of the medium to create an interesting design.

You may like to hand colour some of your prints, or you could scan your print and colour the image using a computer’s paint program.

A set of identical, original prints produced by an artist from a particular printmaking process is called an **edition**. Traditionally, artists give each print in an edition a number that is written as a fraction on the bottom of the print near the artist’s signature. The number 6/15 on Williams’s print means that this print is the sixth print in an edition of 15.



Lithography

Lithography

Lithography was invented in 1796. It quickly became popular among artists because it allowed the freedom of pen and crayon drawing.

To understand lithography, you need to understand that grease and water cannot mix: they repel each other.

To create a lithograph, a design is drawn onto a lithographic stone using a special greasy crayon or ink. The design is then fixed to the stone using chemicals so that it cannot be rubbed off. The stone is washed with water, and the areas of the stone with no drawing collect water, while the greasy crayon or ink areas resist water. When greasy printing ink is rolled over the surface of the stone, it sticks to the greasy crayon marks but not to the wet, unmarked stone.

Paper is laid on the stone surface, and the stone and paper are put through a printing press. A print is transferred to the paper from the inked drawing. For a colour lithograph, a different printing stone is required for each colour.

Posters as art

Lithography was widely used to make posters in the late nineteenth century. French artist **Henri de Toulouse-Lautrec** (1864–1901) revolutionised the art of the poster with his bold and economical use of line, shape and colour and his innovative compositions. His first lithograph and his first poster was *Moulin Rouge Concert Bal*, made in 1891.

Toulouse-Lautrec was a contemporary of the **Impressionist** artists in Paris. Like those artists, Toulouse-Lautrec took his subjects from everyday life. His particular interest was the night-life of Paris, including the café-concerts, theatres, and music and dance halls, such as the famous Moulin Rouge.

The performer in the poster reproduced here is La Goulue, who became famous for her sensational cancan dance. Easily recognised by her distinctive topknot, she appears in a number of Toulouse-Lautrec's works.

In this poster, Toulouse-Lautrec conveys a vivid impression of his subject with great



Henri de Toulouse-Lautrec
French, 1864–1901
Moulin Rouge Concert Bal, 1891
colour lithograph (French poster)

economy. Just a few simple lines, colours and shapes are used to describe La Goulue's high-kicking legs and the vast expanse of frilly underwear exposed by her energetic dance. In the background, the people in the crowd are simple **silhouettes**.

- 1 Look at the colours in Toulouse-Lautrec's print. How many printing stones would have been used to make the print? In what order would they have been printed?
- 2 Briefly explain what evidence you can find in this print of:
 - bold and economical line, shape and colour
 - innovative composition.

Between 1891 and 1900, Toulouse-Lautrec produced almost 400 lithographs. Although only 30 were posters, it is for these posters that he has become most famous.

Stencil printing

One of the simplest ways to produce a print is to use a **stencil**. **Silk-screen printing** is a common form of stencil printing that involves attaching stencils to a fine, silk-like fabric stretched across a wooden frame. The stencils can be made from paper or by drawing directly onto the fabric screen using special glues, lacquers or wax. Special photographic equipment can also be used to make stencils of drawings or photographs.

The screen, with the stencil attached, is laid with the silk side down on a sheet of paper. To hold it still during printing, the screen is usually attached by hinges to another board. Ink is poured along the top end of the screen. A rubber squeegee, the same width as the screen, is used to drag a thin coating of ink down over the surface of the screen. In areas not covered by the stencil, the ink is forced through the silk-like fabric to make a print on the paper underneath.

When a design uses many colours, a different stencil must be made for each colour. One sheet of paper will go through several printings: one for each colour.

Santa Claus

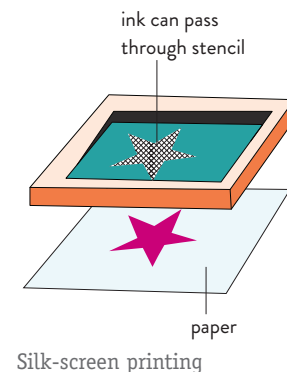
In the 1960s, silk-screen printing became a favourite technique of some artists associated with **Pop art** (p. 132), including American artist **Andy Warhol** (1928–1987). The Pop artists took many of their subjects and techniques from **popular culture**, including advertising, movies, magazines and cartoons.

Silk-screen printing allowed artists to mass-produce images and to create many of the visual effects found in the images and consumer goods of popular culture. Although Warhol's prints were carefully and professionally printed, he deliberately mimicked some of the effects found in commercial printing, such as including areas where colours or lines did not quite register or line up precisely.

Many of his prints, including many portraits of celebrities, were based on newspaper or magazine photographs. Warhol's interest in fame and celebrity is reflected in the Myths series, which features modern, fictional characters whose stories are well known to millions of people in the United States and beyond. The series included



Andy Warhol
American, 1928–1987
Santa Claus, 1981
from Myths series (FS II.266)
colour screenprint and diamond dust on Lenox Museum Board
96.5 × 96.5 cm
The Andy Warhol Foundation for the Visual Arts, Inc/ARS.
Licensed by Viscopy, 2016



Santa Claus as well as images of other famous characters, such as Superman and Mickey Mouse. Warhol added star quality to these prints with diamond dust.

- 3 How many stencils would Warhol have used to make *Santa Claus*?
- 4 Myths are usually associated with characters and stories of the ancient world. Suggest why Warhol decided to create a series about modern myths, including characters such as Santa Claus.
- 5 Both Toulouse-Lautrec and Warhol created prints that reflect their interest in popular culture. Do you agree? Why?



CREATE

In the past, original prints were often used as bookplates: labels pasted into a book that name a book's owner. Design your own bookplate using a printmaking method of your choice.

Remember that in some forms of printmaking your design will be reversed when it is printed.



DISCUSS

What are some of the advantages and disadvantages associated with producing prints when compared with other artforms, such as painting or drawing, where only one original work of art is produced? You could use a PMI chart to organise your thoughts.

PHOTOGRAPHY

2.10

DEVELOPING IMAGES

Today, photography plays such an important role in our everyday lives that it is hard to imagine a world without photographs.

Although people had been experimenting for centuries with ways to mechanically record an image, the first photographs were not made until the 1830s in France. Early photographers were limited by the equipment and processes available, but by 1890 photography had been revolutionised by the development of film in rolls and portable cameras. By the 1960s, colour photography was relatively common. Now, digital technology creates new possibilities.

Photography as art

From the earliest days of photography, people marvelled at the camera's ability to record an impression; however, from the middle of the nineteenth century, there was considerable debate about whether photography was worthy of being described as art.

Photography was seen as a mechanical process that simply recorded information. It was seen to lack the creativity and feeling of other artforms. In an effort to have photography regarded as equal to painting, some photographers began to incorporate qualities associated with painting into their work. For example, they created photographs with soft, blurred edges inspired by painting effects and avoided the sharply defined forms and detail common in photographs of the time.

A passion for photography

Jacques-Henri Lartigue (1894–1986) was only six years old when he took his first

photographs. His father gave him his first camera when he was eight, and he took this photograph of his cousin Bichonnade 'flying' down the front steps when he was just 11 years old. He also learnt to process photographs at an early age.

Lartigue's family was wealthy and adventurous. They lived in a period when the world was rapidly changing due to the invention of and increasing access to electricity, cars, radio and moving images. Lartigue's father loved racing cars and building gliders, his brother was known for his crazy inventions, and the family was involved in many sports and activities.

Lartigue created hundreds of photographs of his family life and acquired a number of cameras. When he grew up, he became an artist and designer, but he continued to document his life in photographs.

Lartigue's mother had kept his early photographs in scrapbooks and albums, and this is how Lartigue continued to keep his photographs for most of his life. The albums and scrapbooks were shared only with family and friends until 1964, when a curator at The Museum of Modern Art in New York saw Lartigue's photographic work and recognised his talent. An exhibition of his work was organised and, at the age of 69, Lartigue began a new

Jacques-Henri Lartigue
French, 1894–1986

Cousin Bichonnade in Flight, 1905, printed 1972
printed under the artist's supervision by Jean Yves du Barré (French, 20th century)

gelatin silver print, No. 1 from *A Portfolio of Photographs* by Jacques-Henri Lartigue (1972),
edition 9/50

17 × 23.1 cm (image); 17.8 × 23.9 cm (paper);
38 × 33 cm (mount)

Kathleen W Harvey Memorial Fund, 1974.222.1,
Art Institute of Chicago



Progression of the camera



career as a photographer. His work is now widely published and collected by museums.

Lartigue made *Cousin Bichonnade in Flight 1905* as a stereo photograph. It is one of approximately 5000 stereo photographs created by Lartigue.

Making photography modern

By the 1930s, many people felt that photography should more directly reflect the modern world. This feeling led some artists to focus on subjects that were obviously modern, including cities, machines and daily life.

Artists also tried to make their work look modern by using strong, simplified shapes, forms and compositions: characteristics that were seen to reflect the streamlined, modern world.

Artists also became increasingly interested in making photographs with qualities particular to photography. Rather than trying to make photographs look like paintings, modern photographers created images with strong contrasts of light and dark, and sharply defined forms.

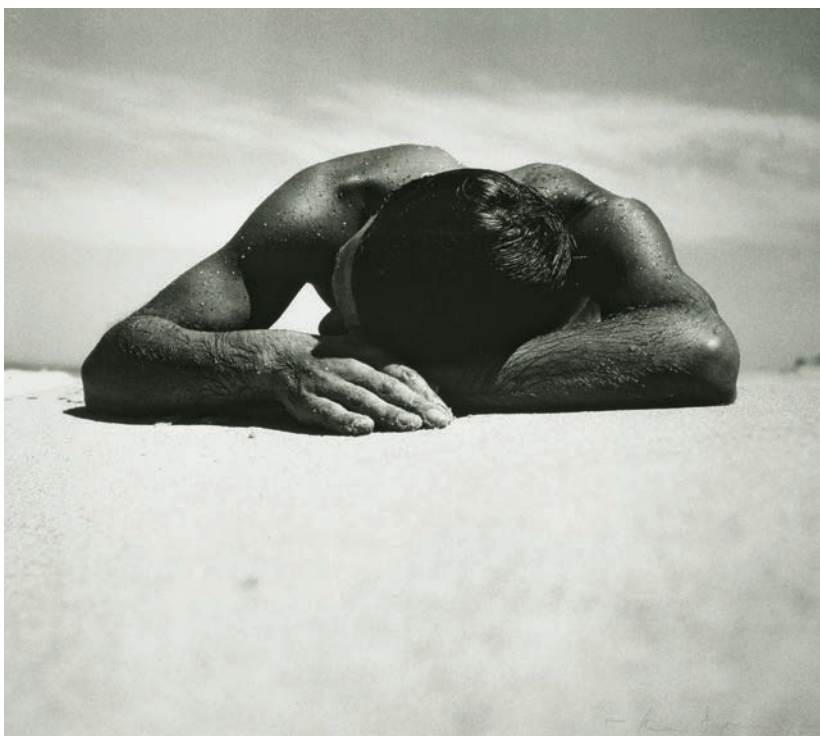
An Australian icon

Sunbaker by Australian artist **Max Dupain** (1911–1992) reflects a modern approach to photography in its strong, simplified composition and the bold contrasts of light and dark. Can you imagine where Dupain must have been positioned with his camera when he took this photograph?

Sunbaker has become one of the best-known Australian photographic artworks. The image of the deeply sun-bronzed swimmer – lying prone on the sand with droplets of water still clinging to his body – has become a powerful symbol of Australian life. The relaxed, athletic outdoor lifestyle that Dupain represents in *Sunbaker* reflected an Australian ideal in the 1930s. It is still regarded by many as an important aspect of life in Australia.

Dupain is closely associated with the development of modern photography in Australia.

1 Both *Cousin Bichonnade in Flight, 1905* and *Sunbaker* reflect the time and place in which they were made. Do you agree with this statement? Consider the appearance and subject of each artwork.



Max Dupain
Australian, 1911–1992
Sunbaker, 1937
gelatin silver photograph
38.6 × 43.4 cm (printed
image); 52.8 × 55.0 cm
(sheet)
Purchased 1976
National Gallery of Australia,
Canberra

- 2 Can *Sunbaker* still be seen as a powerful symbol of Australian life? Explain.
- 3 Which photograph – *Cousin Bichonnade in Flight, 1905* or *Sunbaker* – do you find more interesting? Why?

EXPLORE

Create a timeline to show at least six major technological developments in photography since the first camera. For each development, include a few lines of text to explain its significance.

DISCUSS

Although cameras are mechanical, photographs are not.

What do you think this statement means? Do you agree?

Use your knowledge of at least one photographic artist to justify your answer.

An ancient Christian story tells how a young woman, Veronica, wiped Christ's brow as he marched towards Calvary to be crucified. His image is believed to have remained permanently on the cloth she used: the first directly transferred image. Veronica is regarded as the patron saint of photography.

Stereoscopic photography involves capturing and displaying two slightly offset images. When viewed with a special viewer (not unlike the glasses used to watch a 3D movie), the image looks three-dimensional.

2.11

NEW POSSIBILITIES

In traditional (analog) photography, an image is recorded on light-sensitive film as continuous tone and colour. In digital photography, an image is recorded as separate units of mathematically encoded data (pixels) and can be easily stored, edited, manipulated and transmitted on a computer.

It is possible to combine and manipulate traditional photographs; however, digital technology has created many new possibilities for creating photographic images.

Digital images can be created with a digital camera or can be scanned from existing images.

Mori produced an edition of *Star Dolls* based on this work. One is in the collection of The Museum of Modern Art, New York.



Follow the link from <http://artdetect3e.nelsonnet.com.au> to see images of Mori's *Star Dolls*.

Constructing an image

Japanese artist **Mariko Mori** (b. 1967) attended a strict girls' school in Japan where she felt restricted by the rules that ensured everyone looked and behaved in a similar way. After leaving school, she studied fashion and worked part-time as a model in Japan. She later studied art in London and the United States. All of these experiences influenced her work.

The artist features in most of her artworks, performing different roles. In *Birth of a Star*, she appears as a teenage pop star with spiky purple hair and brightly coloured plastic clothes. The artificial and constructed nature of the pop star's world is emphasised by the bubble-filled, futuristic setting and the highly **stylised** pose of the artist.

The influence of **popular culture**, including fashion, advertising and pop music, is evident in the subject and presentation of the artwork. The image is a *Duratrans*, a type of photographic image that is lit from the back by fluorescent light. *Duratrans* images are often used for advertisements in bus stops and railway stations. A pop song, composed and sung by the artist, was made to accompany the *Birth of a Star* image.

Mori uses computer technology to manipulate and enhance her images. In *Birth of a Star*, she combined her own image with a computer-generated background. Since this series, she has produced increasingly ambitious and complex works, often on a large scale. She continues to be the subject of

DISCUSS

Why might some people believe that digital photography is an artform quite distinct from analog photography? What do you think?



Photo: Nathan Keay, © MCA Chicago

Mariko Mori
Japanese, b. 1967
Birth of a Star, 1995
3D *Duratrans*, acrylic, light box and audio CD
178.3 × 114.9 × 10.8 cm
Collection of the Museum of Contemporary Art, Chicago
Gift of the Peter Norton Family Foundation, 1996.6.a-c
© Mariko Mori/ARS. Licensed by Viscopy, 2016

her work, using the computer to help create startling synthetic identities and worlds.

Mori's work is often seen as a comment on the role of women in society. Her work also reflects the complex nature of cultural identity in modern Japan, where traditional, conservative Japanese culture coexists with technology and western influences.

- 1 Suggest how Mori's early experience in the fashion industry might have influenced her art.

A personal viewpoint

Australian artist **r e a** (b. 1962) uses photography to challenge photographic traditions and stereotypes.

Technology plays an important role in **r e a**'s art. Her work typically involves manipulating a photograph using image editing and paint programs. By editing the image to include layers of colour, graphic elements or text, she changes both the appearance and meaning of the original image.

Green, I Wish I Could Be Seen is one of five similar images in the series *Highly Coloured, My Life Is Coloured by My Colour*. The artist features in the centre of each image. She appears life-size and is pointing a camera at the viewer.

As an Indigenous woman, **r e a** is acutely aware of ethnographic photographs that made Indigenous people the passive subject of the camera. Such images, which were widely collected and studied, generally represented Indigenous people according to European ideas about Indigenous culture. The people represented had very little control over how the images were made or viewed.

R e a's work creates a very different relationship with the audience. The camera is not only turned on the viewer, it covers the face of the subject, frustrating our desire to identify the person. Even the clothes, which could be worn by either gender, provide few clues. The audience are forced to contemplate their roles as viewers and the meaning of the bold green pattern and text in the image.

Each artwork in the series has a different colour, pattern and text that symbolically represent the artist's memories of childhood. **R e a** states, 'In each [image] I am revealed in different ways ... blue and green is about growing up ... the struggles and insecurity.'⁴

The title *Green, I Wish I Could Be Seen* suggests a feeling of being overlooked or shut out. This idea is strengthened by the horizontal lines that look like blinds or bars across the image.

- 2 What meaning do the green colour, pattern and text suggest to you? Why?
- 3 How does the series title, *Highly Coloured, My Life Is Coloured by My Colour*, add to your understanding of the work?
- 4 The digital manipulation of images makes an important contribution to the appearance and meaning of **r e a**'s and **Mori**'s work. Do you agree? Use evidence from both images in your answer.
- 5 Both **Mori** and **r e a** explore issues of personal and cultural identity. Do you agree? Why?



CREATE

Create an image of yourself that communicates something about your identity, such as your interests, family, friends, experiences, culture, dreams or beliefs. Think carefully about the ideas you want to communicate to determine how you represent yourself – your clothes, pose, expression, etc.

Take a digital image of yourself to reflect these ideas. Then, use image editing and paint programs to manipulate the image to add meaning.

Aim to produce an interesting artwork that communicates something about you rather than just a physical likeness.



EXPLORE

Research, list and briefly explain some of the advantages and disadvantages of photography and digital images. Consider issues such as image quality, longevity, storage, display, editing, manipulation and cost.

You may want to use a PMI chart for this activity.



Photo: AGNSW 573.1994.a-f

r e a
Australian (Gamilaroi and Wailwan), b. 1962
Highly Coloured, My Life is Coloured by My Colour: Green, I Wish I Could Be Seen, 1994
computer-generated photograph on perspex
185.0 × 58.5 cm
Art Gallery of New South Wales
Purchased with funds provided by the Young Friends of the Art Gallery Society of New South Wales, 1994
© **r e a**

Ethnography is the scientific description and classification of cultural and racial groups.

THE ART OF PRODUCTION

Artists creating photographic art today are often working on an ambitious scale and employing sophisticated production techniques.



Follow the links from <http://artdetect3e.nelsonnet.com.au> to see other works in the weather series 2006 and a more recent series, *The Paper* 2013, which was included in an exhibition at Heide Museum of Modern Art in 2015. You can also go to the Art+Climate=Change 2015 Festival website to explore the role the arts can play in action against climate change.

Staging a scene

Since the invention of photography in the 1830s, photographers have staged images using models, sets, props and lighting. During the 1980s, a number of contemporary artists began to create staged photographs that drew on production techniques more commonly associated with filmmaking and cinematography.

In its extreme forms, such staged photography involves large production crews, actors, set builders, lighting technicians and many more. Creating work in this way requires artists to take on the role of director and to work closely with others to realise their ideas.

DISCUSS

Photography is often perceived as a mirror of reality. Why do you think it is perceived in this way, and do you think it is any more or less a mirror of reality than other artforms?

DISCUSS

Art can show us where we have been, where we are now and where we might go. Art can be a call to action. Art can be a catalyst for change. Do you agree?

Creating a storm

Australian artist **Rosemary Laing** (b. 1959) originally trained as painter. She started taking photographs as reference material for her paintings. She is now an established photo-based artist and has exhibited widely in Australia and internationally.

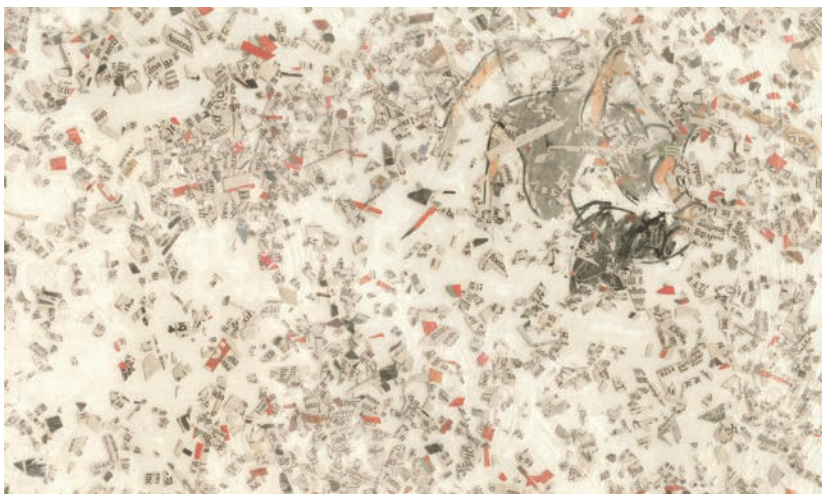
Laing's *weather #15* is from a series of 16 works. Many of the works in the series feature a woman tumbling through the air, caught in a swirling storm of shredded paper. The paper is cut from texts about environmental issues and climate change; however, the words and their meanings are now fragmented as they eddy and whirl around the woman, buffeting her as she falls through the sky.

Laing creates her work in series of related images. Each individual image is powerful and full of meaning, but when seen together, the images in a series often suggest a **narrative** about a particular theme or idea.

Laing also explores similar ideas and themes across different series. For example, ideas and themes related to flight, movement and people's relationships with the natural environment and weather are represented in earlier series. In a more recent series, *The Paper* 2013, Laing used paper in a different way – as a carpet on a forest floor – to explore ideas related to people's relationship with the landscape.

Viewers often assume that *weather #15* and other images by Laing that depict dramatic or unnatural events or scenes are digitally constructed; however, Laing's

Rosemary Laing
Australian, b. 1959
weather drawing #13, 2006
paint, pencil on paper and acetate
21 × 29.7 cm
Courtesy of the artist and Tolarno Galleries





Rosemary Laing
 Australian, b. 1959
weather #15, 2006 (from the weather series 2006)
 C-type photograph
 129 × 198 cm (large);
 83 × 120.5 cm (small)
 National Gallery of Victoria,
 Melbourne
 Purchased, Victorian
 Foundation for Living
 Australian Artists, 2007
 (2007.116)
 Courtesy of the artist and
 Tolarno Galleries

photographic images are made in real time. She created *weather #15* on a photoshoot in a **studio** using a powerful wind machine and a crew of 24 people, including a stuntwoman. The weather series took two years to complete.

Laing's working process is complex. For each series, she does extensive research. She spends time visiting locations to find suitable sites, to become familiar with the environmental conditions and to seek permission to work there. Sketches, such as *weather drawing #13*, and storyboards are used to carefully map out ideas, and equipment and a skilled crew are assembled. After the photoshoot, a proof sheet and test prints are produced, and the images that will make up the series are selected. The chosen images then need to be printed and prepared for exhibition.

Laing's works have been exhibited in many settings, including as outdoor billboards.

- 1 After closely studying images of Laing's work and reading about her process, what similarities and differences can you see between her work and cinema or film?
- 2 What is a metaphor? Laing's weather series has been described as a metaphor for how people are affected by the media's discussions and debates about climate change. Why might the image be described in this way?
- 3 Use a Venn diagram to compare *weather #15* with *Cousin Bichonmade in Flight, 1905* (p. 40). What similarities and differences can you find?

EXPLORE

Research other series by Laing. Choose one series and one work from that series that interest you. Explain what interests you about the work and why. What links can you find between this work and *weather #15*?

CREATE

Create your own photo-based artwork that addresses an environmental issue that concerns you.

Think about the photo-based media you have access to and how you can use it creatively to make an interesting and meaningful image. Consider using symbolism to convey meaning.

Use your visual diary to try ideas and plan your work. In your visual diary, describe how you would like to present and display your work so that your ideas reach a wide audience.

DISCUSS

Many of the titles of Laing's series and individual works are written entirely in lower-case letters. Why do you think she does this? Consider if this presentation of the title influences how people interpret the work.

COLLAGE AND ASSEMBLAGE

2.13

COLLECTING AND CREATING

In the early twentieth century, collage and assemblage were among the new artforms that helped change ideas about art, including what it should be made from and how it should be made.

Collage was first used around 1911–12 by Pablo Picasso (pp. 156–7, 212–13) and Georges Braque (1882–1963). They stuck pieces of newspaper, wallpaper, cane and wood veneer onto their paintings.



Follow the links from <http://artdetect3e.nelsonnet.com.au> to see other collages by Gower, including images of The Cutting Table exhibition.

Collage

The term **collage** comes from the French verb *coller*, which means 'to stick'. Collages are made by sticking paper, fabric, photographs, newspaper cuttings or other materials onto a flat surface, such as paper or canvas. Often collage is used in combination with painting or drawing.

Collecting and sorting

Each artwork in the Urban Artefacts series by **Elizabeth Gower** (b. 1952) is a collage of photographs collected and cut from shopping

DISCUSS

Elizabeth Gower presented an exhibition in 2013 called *The Cutting Table*, which featured a collection of the cut and collected paper that she uses for her collages. The paper pieces were sorted according to shape and colour and displayed on long trestles. Suggest why the display was of interest to audiences.

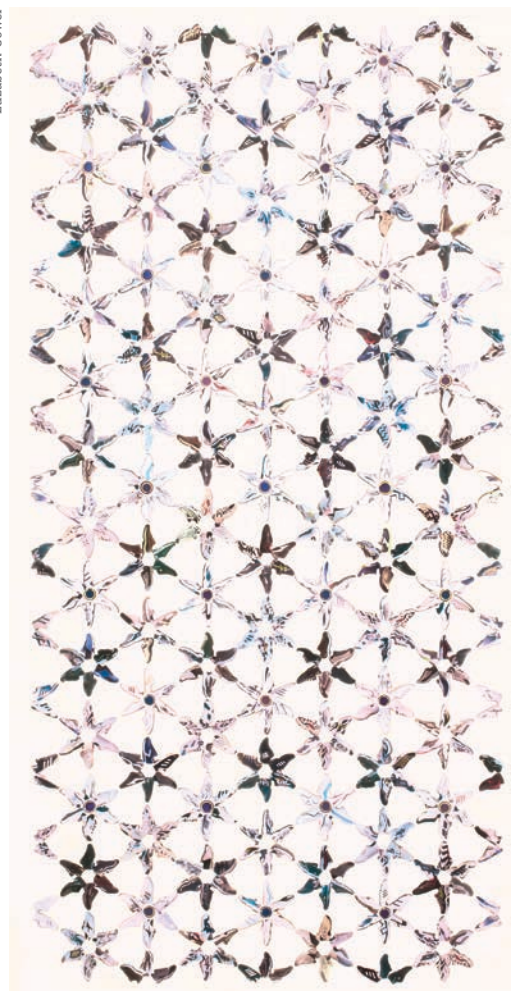
catalogues. The images are carefully sorted, arranged and glued onto drafting film (a heavy, semi-transparent paper) to create an intricately patterned design. Each collage is made from variations of a particular item. The delicate, floral pattern seen in *Urban Artefacts (Runners)* is created from images of running shoes. Other collages in the series are based on items such as lipsticks, watches, video cases and calculators.

It is not until you look closely at the collages that you recognise what they are made from. The first impression is of an abstract pattern, with subtle variations and repetitions of colours, tones and positive and negative shapes. Many of the collages have designs that suggest Middle Eastern decorative patterns (p. 187), quilts or even **non-representational art**.

Why do you think viewers are usually surprised to discover what these designs are made from? Perhaps they do not expect such beautiful artworks to be made from something as ordinary as shopping catalogues or images of running shoes. Before looking at Gower's collages, most of us would probably never have considered the subtle visual qualities and variations of items such as running shoes. Gower's *Urban Artefacts* series presents a new way of thinking about humble items.

By highlighting the many variations of such products, her collages could also

Elizabeth Gower



(detail)

Elizabeth Gower
Australian, b. 1952
Urban Artefacts (Runners),
2004
paper on drafting film
180 × 100 cm
© Elizabeth Gower



be seen as a comment on the excesses of contemporary society, where fashion and consumerism create a constant demand for new goods.

- 1 Gower uses precision and care when cutting, gluing and arranging the shapes in her collages. What evidence can you see of this precision and care in *Urban Artefacts (Runners)*? Why might it be important for Gower to work this way?
- 2 What does the series title *Urban Artefacts* add to your understanding of the artwork?
- 3 Why do you think Gower chose to create her collages from images cut from shopping catalogues?

Assemblage

Assemblages are artworks made from a carefully arranged collection of objects. Assemblages can be two-dimensional or three-dimensional. They are usually made from **found objects** rather than from things that the artist has made. Artists choose the objects carefully; an object might have a special shape, colour or meaning that the artist wants to include in the artwork.

Art by arrangement

Many of us would look at an old, discarded wooden crate and think no more of it, or perhaps even see it as rubbish; however, as is evident in her assemblages, **Rosalie Gascoigne** (1917–1999) saw special qualities in such found objects.

In most of her works, Gascoigne used the humble materials she collected to make art about the landscape; however, she was never interested in describing the landscape as it is seen. She carefully selected and arranged materials to suggest an atmosphere or a feeling

associated with the landscape. Can you see how she has done this in *All Summer Long*?

All Summer Long is made from strips of wood cut from old soft-drink crates. The horizontal rows in each of the six panels and the horizontal format of the composition strongly suggest a landscape.

The title of the work prompts thoughts about summer; however, this idea is also communicated visually in the work. The worn surface and warm, earthy tones of the yellow paint convey the atmosphere of an Australian landscape baked dry by a long, hot summer. Did you notice the rhythmic pattern across the length of the work, created by the reversal of light and dark areas across the panels? This could be seen as referring to summer's steady pattern of hot days and nights.

- 4 Consider the title of *All Summer Long*. Does the title help your understanding of the artwork? Why? Think of an alternative title and explain why you think it suits the work.
- 5 What evidence can you see of wear and weathering on the materials used to make *All Summer Long*? How does this add to the appearance or meaning of *All Summer Long*?

Rosalie Gascoigne
Australian, 1917–1999
All Summer Long, 1995–1996
acrylic on wood
RHS Abbott Bequest Fund,
1998
Collection Bendigo Art Gallery
1998.46a-f
© Rosalie Gascoigne. Licensed
by Viscopy, 2016



Follow the link from <http://artdetect3e.nelsonnet.com.au> to learn more about Gascoigne's works on the National Gallery of Victoria's website.



CREATE

Collect images of an everyday item from magazines, newspapers and catalogues. Sort the images by size, colour or style, and use them to create a collage with a strong pattern or movement. Consider repetition and variety in the arrangement of elements in your collage.

Alternatively, scan images into Photoshop or a similar program and use the cut, copy and paste functions to create a pattern.

Aim to create an artwork where attention is focused on the pattern or effect you create, not on the images your collage is constructed from.

THREE DIMENSIONS

2.14

MODELS, MOULDS AND CASTS

Sculptures are artworks that have three dimensions: length, width and depth.

Models and moulds

A **sculpture** made by **modelling** is built up from a soft material that can be shaped. Clay, wax and papier-mâché are commonly used modelling materials. All of them become hard and solid when they dry.

Soft materials, such as clay, can also be pressed into **moulds** to make sculptures. Materials such as plaster, cement, metal or plastic, in their liquid form, can be poured into a mould. Once the material in a mould is dried or set and removed from the mould, the mould can usually be used again to make another identical form.

Protecting the dead

The ancient Chinese *Guardian Spirit* was made by pressing clay into moulds. You can tell by the complicated shapes in the sculpture that several moulds were necessary. The clay was removed from the moulds before it was completely dry, and the pieces were then joined together using a clay and water mixture to make the finished sculpture.

From the second century BCE until the eighth century CE, when this sculpture was made, it was common practice in China to bury **ceramic** figurines with the dead. The Chinese people believed that the figurines would provide for and protect them in the afterlife. There was a great demand for burial objects, and it was more efficient for many to be made using moulds than for each one to be modelled individually.

This figurine depicts Tubo, the lord of the underworld, who used his power to keep evil spirits away from the dead.

- 1 The bodies of ancient Chinese guardian spirits often combine animal and human forms. What human and animal forms can you recognise in *Guardian Spirit*?
- 2 How might a body made up of different animal and human forms assist the guardian spirits to protect and provide for the deceased in the afterlife?

- 3 List two fictional characters with special powers who have a combination of features from animals and humans. What are the powers of each character and how is their power reflected in their features?



CREATE

Create your own guardian spirit from clay. Before you start, think about the qualities you want your guardian spirit to have and how different human or animal body parts may best suggest this. Sketch the different parts you want to incorporate in your guardian spirit before you begin.

Give your guardian spirit a name and write a short story that explains its symbolism and significance. You could assemble the stories into a class book of myths.



Chinese Tang dynasty, 700–750 CE, Henan/Shaanxi province, North China
Guardian Spirit, 700–750 CE
earthenware (Sancai ware)
74.4 × 23.4 × 19.5 cm
National Gallery of Victoria, Melbourne
Felton Bequest, 1926
(2784–D3)

Cast in bronze

Through the ages and in many parts of the world, bronze has been a popular material for making sculptures. Bronze sculptures commemorating important events or people are found in many cities and towns.

Making a bronze sculpture usually begins with an artist making a model in wax or clay. A mould is then made from the model. Molten bronze is poured into the mould to create a sculpture. Special techniques are used to create hollow sculptures. **Casting** a bronze sculpture, especially a large work, involves technical expertise and specialist facilities. For this reason, most artists work with a professional **foundry** when creating bronze sculptures.

Larger than life

Imagine walking through a garden and discovering a giant bronze ape finger projecting from the ground. How would you feel if you then heard ape noises? The visitors



Lisa Roet
 Australian, b. 1976
Chimpanzee Finger, 2005
 bronze
 145 × 55 cm
 edition of 6
 McClelland Sculpture Park, Victoria

to McClelland Gallery in Victoria, where *Chimpanzee Finger* was installed in 2003, had just this experience.

Lisa Roet (b. 1967) has been fascinated by simians (apes and monkeys) since childhood. She has been making artworks related to this theme for many years and has travelled to Europe, the United States and Malaysia to study and observe primates in the wild, in zoos and in scientific research institutes. She

is particularly interested in the similarities between simians and humans, and in the different ways simians relate to each other and to humans.

Roet has used different artforms – including drawing, stained glass, ceramics, computer-generated images and video – to explore different ideas related to simians. Roet has made several sculptures of giant simian fingers, such as *Chimpanzee Finger*, for different locations. These works are closely related to some of her very large drawings that examine simian hands, fingers and feet in extraordinary detail.

Roet worked in **collaboration** with others to produce *Chimpanzee Finger*. The work was cast at a **foundry** from a model made by the artist. The soundtrack that accompanies *Chimpanzee Finger* was produced by musician Charlie Owen. It is an edited remix of chimpanzee sounds recorded by the artist.



Follow the link from <http://artdetect3e.nelsonnet.com.au> to visit Roet's website.



Follow the link from <http://artdetect3e.nelsonnet.com.au> to learn more about Voiceless and the exhibition they organised.

DISCUSS

Lisa Roet was one of a group of artists whose work has been featured in an exhibition to support Voiceless, an animal protection institute. A portion of the proceeds from the sale of the works goes to Voiceless to support their work protecting animals.

What does the Voiceless exhibition reveal about links between the artists, the art world and the broader world?

DISCUSS

Look at other artworks by Roet and find out about the primate research that has informed her work. How does scientific research influence her work and how does her work present different ways of looking at science?

EXPLORE

Research the characteristics of bronze and explain why it is such a hard and durable material.

- Find out when and how two different cultures developed the technology to use bronze.
- Discuss an example of a bronze object produced by each culture, explaining the qualities and purpose of each object.

EXPLORE

Research one of the methods commonly used to cast bronze sculptures, such as lost-wax casting. Create a step-by-step guide describing the process. Include illustrations in your guide if you wish.

THREE DIMENSIONS

2.15

ADDITION AND SUBTRACTION

While construction sculpture involves adding parts, carving involves removing material from a solid mass.

Many sculptures are freestanding; they can and should be looked at from all sides. Such sculptures are called sculptures in the round.

Other sculptures have a raised, three-dimensional surface but are made to be seen against a wall or other surface. These are called relief sculptures.

A **low-relief sculpture** has a raised surface that does not stand out much from the background. A **high-relief sculpture** has a raised surface that stands well out from the background.



Follow the link from <http://artdetect3e.nelsonnet.com.au> to see further details of *Tender* and other works by Hall.

Construction

A **construction sculpture** is built up from different parts. Any material or combination of materials can be used to construct a sculpture. Metal, wood, plastic, paper and fabric are commonly used materials. Artists use many techniques to construct sculptures, including gluing, nailing, welding, tying and stitching.

Inspired by environment

Australian artist **Fiona Hall** (b. 1953) has constructed sculptures using a wide range of materials, including sardine tins, soap, videotape, soft-drink cans, glass beads, PVC pipe and plastic containers. She uses ordinary materials in innovative ways to create interesting visual qualities and powerful meaning in her work.

The delicate objects illustrated are from the work *Tender*. You can probably see that *Tender* was inspired by birds' nests. Hall has a passionate interest in natural history and has spent many hours studying different birds' nests in museums and in the natural environment.

If you could look at the exquisite nests closely, you would see that each is made from shredded American dollar notes and the words 'legal tender' are visible on the notes. The American dollar is one of the world's most powerful and desired currencies and can be seen as a symbol of western wealth and global trade.

The empty nests reflect the ingenuity and beauty of nature while also representing some of the most vulnerable and threatened species. The unexpected combination of materials and subject matter provokes questions about connections between the environment, politics and power.

- 1 In *Tender*, what evidence can you see of an innovative use of materials to:
 - create interesting visual effects
 - suggest powerful meanings?
- 2 Suggest why studying real birds' nests might have been important for Hall when making *Tender*.
- 3 Hall had a large nineteenth-century-style museum cabinet constructed to display *Tender*. Suggest how this display might have added to the meaning or ideas associated with the work.



(detail)

Fiona Hall
Australian, b. 1953
Tender, 2003–05
US dollars
vitrine dimensions 220 × 360 × 150 cm
Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney

Carving

Carving involves cutting, grinding or otherwise removing material to create a sculpture. Common materials used for carving include stone, wood and plaster. Each material has its own unique qualities and can be worked using tools such as saws, chisels, rasps and sandpaper.

A matter of time

Australian artist **Ricky Swallow** (b. 1974) carved the life-size sculpture *Killing Time* entirely by hand. The artist worked long days for over six months to complete this sculpture.

Although Swallow has made some artworks that require industrial processes, the often time-consuming and skilful process of crafting a work by hand is an integral part of his work. In a world in which technology has mechanised and hastened the production of most objects, Swallow's intricately hand-carved and detailed sculptures can be seen as a monument to time. As the title of *Killing Time* suggests, time is an important theme in Swallow's work.

Many of Swallow's artworks relate to times past, including the artist's early life. Swallow grew up in San Remo, a small coastal town in Victoria, where his father was a fisherman. The table is a replica of the family kitchen table. The fish and crustaceans represent those that Swallow caught and killed when he was young. The careful positioning of the sea creatures and other objects on the table suggests a bountiful sea harvest.

Killing Time also alludes to the art of another time and place – the **still-life** painting tradition of seventeenth-century Netherlands (p. 130). Unlike artists in other parts of Europe at the time, Dutch artists valued still life and lavished care and attention on the representation of everyday objects. Their work was often rich in symbolism. Symbolic references to the passing of time were common.

Dutch still-life painting is characterised by its rich colour and texture. In contrast, *Killing Time* is **monochromatic** and pale. It is carved from jelutong, a type of hardwood commonly used by model-makers. The blond colour and light grain of this material are distinctive features of *Killing Time* and contribute to the mood of stillness and



Photo: AGNSW 125, 2004



(detail)

Ricky Swallow
Australian, b. 1974
Killing Time, 2003–04
laminated jelutong, maple
108 × 184 × 118 cm (irreg.)
Collection: Art Gallery of New South Wales
Rudy Komon Memorial Fund and the Contemporary
Collection Benefactors, 2004
© Ricky Swallow. Courtesy Darren Knight Gallery,
Sydney

silence that surrounds the work. The dramatic lighting used to display the work heightens this effect.

- 4 Suggest why *Killing Time* can be seen as:
- an artwork about the artist's personal experiences and memories
 - a contemporary interpretation of still life
 - a comment on contemporary life.
- Provide at least one reason for each point.



Follow the links from <http://artdetect3e.nelsonnet.com.au> to visit Swallow's website and to learn more about this artwork at the Art Gallery of New South Wales's website.

EXPLORE

- Research a form of sculpture not discussed here, such as mobiles, stabiles, kinetic sculpture, environmental sculpture or ready-mades.
- Name and describe an example of the sculpture technique.
 - What makes your chosen form of sculpture different from others?

DISCUSS

Do you think there is a link between the time an artist spends making a work and the time a viewer spends with an artwork? Discuss a variety of artworks, including *Killing Time* and *Tender*.

FORMED IN FIBRE

Many cultures have long traditions of creating with fibre; however, because fibre has often been associated with utilitarian and domestic objects, it has not always been highly valued as an artform.

New ideas about art and the creativity and inventiveness of many artists working with fibre have generated new interest in fibre-based artforms. Today, artists create fibre art from a wide range of natural and synthetic materials.

Tradition and innovation

Yvonne Koolmatrie (b. 1944) is a Ngarrindjeri woman. Ngarrindjeri country incorporates the Coorong wetlands and the mouth and lakes of the lower Murray River in South Australia.

Koolmatrie's parents were part of the Stolen Generations so when she was growing up she learnt very little about her family's traditional culture.

In 1982, Koolmatrie attended a workshop taught by elder Aunty Dorothy Kartinyeri where she was introduced to the traditional methods of weaving the sedge grass that grows along the Murray River.

Importantly, she learnt how to sustainably harvest the sedge grass so that the roots and young shoots are not damaged, and how to prepare the grass for weaving. Once the grass is collected, it can take several weeks to dry.

The grass is then moistened again to make it pliable enough for weaving.

The workshop with Aunty Dorothy changed Koolmatrie's life. Sadly, Aunty Dorothy – who was one of the last people practising the traditional coiled bundle weaving technique – passed away not long after the workshop, but Koolmatrie continued to practise, to research and to refine her technique. She developed her skills and used the technique to create both traditional forms – such as eel traps and baskets – and more experimental forms – including hot air balloons, aeroplanes and animals. Local species such as the Murray cod, freshwater turtles and echidnas have also inspired many works.

Koolmatrie is passionately committed to keeping her Indigenous tradition alive and thriving. She strives to do this by creating quality artworks and by organising workshops to teach others. In 1997, Koolmatrie represented Australia at the Venice Biennale exhibition with Emily Kam Kngwarary (p. 77) and Judy Watson (b. 1959).

- 1 Look closely at *Echidna*. Describe how Koolmatrie has used materials and techniques to capture the characteristics of an echidna.
- 2 Koolmatrie works intuitively, without preliminary sketches, to create her woven forms. Why do you think she is able to work in this way?



Ngarrindjeri country



Sedge grasses



Follow the links from <http://artdetect3e.nelsonnet.com.au> to learn more about the history and practice of coiling in contemporary Australian fibre art.

Echidna incorporates real echidna quills sourced from road kill.



Yvonne Koolmatrie
Australian (Ngarrindjeri), b. 1944
Echidna, 1999
sedge (*Carex sp.*), echidna quills
14.3 × 47.4 × 28.3 cm
National Gallery of Victoria, Melbourne
Purchased 1999 (1999.286)
© Yvonne Koolmatrie. Courtesy Aboriginal & Pacific Art Gallery

DISCUSS

What does it take for a tradition to stay alive and thrive? How does the work of an artist such as Koolmatrie contribute to keeping tradition alive?

An art of transformation

You may recognise something about this bird. Artist **Louise Weaver** (b. 1966) used a foam taxidermic model of a Pacific gull, a common bird in many parts of Australia, to make the work; however, unlike the Pacific gull, which has predominantly white, grey and black plumage, Weaver's bird has brilliantly coloured striped skin and elaborate, sparkling embellishments.

Weaver trained as a painter but has worked in a wide range of artforms and materials. Weaver's choice of materials is driven by the ideas that she is interested in exploring and expressing. Many of her artworks explore ideas related to concealment, camouflage and metamorphosis, and they reflect an interest in the natural world, colour, texture, design, fashion and ornamentation.

Guido Valdez (Vendetta for Love) is one of many works that Weaver has created by transforming taxidermic animal models and other objects by covering them with tight, colourful skins made from crocheted yarn. Crochet is a craft technique for making fabric out of yarn. It is similar to knitting. A crochet hook is used to create interlocking loops of yarn that form the fabric. Her sculptural forms are also often embroidered or embellished with sequins or other decorative elements, such as pompoms.

Sometimes a form will stand alone, but Weaver also often displays many forms together or creates installations where elements such as sound and lighting are used to add to the mood and meaning of the work.

3 Weaver's work has often been associated with fantasy and wonder; however, it can also be seen as having a darker, more sinister side. Consider how both these views could apply to *Guido Valdez (Vendetta for Love)*.

4 *Guido Valdez (Vendetta for Love)* was a commission for the cover of the art journal *Art & Australia* (issue 44.3, autumn 2007). Suggest how creating a work for this purpose might influence how the artist approaches the work.



Louise Weaver
Australian, b. 1966
Guido Valdez (Vendetta for Love), 2006
hand-crocheted lamb's wool, lurex, plastic and cotton thread over taxidermic Pacific gull (*Larus pacificus*)
48.5 × 46 × 22 cm
Art Gallery of New South Wales
Gift of Art & Australia Pty Ltd, 2015. Donated through the Australian Government's Cultural Gifts Program
© Louise Weaver
Courtesy Darren Knight Gallery, Sydney



CREATE

Investigate techniques for working with yarn and fibre – such as knitting, crocheting, knotting, weaving, twisting, felting, plaiting and braiding. Choose a technique that interests you and use it in an innovative way to create a sculptural artwork of an animal.



CREATE

Make a two-dimensional colour copy (such as a photograph, painting or drawing) of *Echidna* or *Guido Valdez (Vendetta for Love)*. Create an appropriate habitat for the animal, using colours and textures inspired by the artist's work.



EXPLORE

Research yarn bombing. Briefly explain what yarn bombing is. Collect at least three images of yarn-bombing projects that interest you. Annotate the images to identify what interests you in each project.

Working in small groups, identify an area in your school or community that you think could be improved by yarn bombing. Create a proposal for a yarn-bombing project for the site. Include hand- or computer-generated sketches of how it might look, a budget and a plan for creating and installing the work.

FOUR DIMENSIONS

2.17

A MATTER OF TIME AND SPACE

Three-dimensional art has length, width and breadth. Some artworks also have time or spatial dimensions that make them four dimensional. Such artworks include moving images, performance art and installations.

Photo: Hal Reiff



Yayoi Kusama
Japanese, b. 1929
Self Obliteration by Dots,
1968
© Yayoi Kusama

Performance art

Some artists perform their artworks; they use their own bodies to create art. Costumes, props, lighting, sound and other elements can be an important part of **performance art**. A performance can last for a short time or extend over hours or days.

Performances can happen anywhere.

They can be carefully planned, or they can be spontaneous. Sometimes, artists actively involve the audience in a performance; other performances are made just for the camera.

Obliterated by dots

Can you guess from the photographs of the performance by Japanese artist **Yayoi Kusama** (b. 1929) what the artist was trying

to do in this work? The title, *Self Obliteration by Dots*, provides a clue. In this performance, the artist placed dots all over her body and her surroundings to blend herself into the background.

The dots in Kusama's works can be interpreted in many ways. Dots are often seen as symbols of the molecules that make up all matter, including humans. Perhaps Kusama's performance is a reminder that, despite our humanity and individuality, we are only one small part of a complex universe.

Kusama's dots also have personal significance. Since childhood, the artist has experienced hallucinations and visions in which dots, or sometimes nets and flowers, envelop and float around her. These motifs are repeated in infinite variations and patterns throughout her work. Making art has helped her cope with this condition.

Kusama has worked in a variety of artforms during the last 50 years, including painting, sculpture, collage and installation, to explore themes related to obliteration, nothingness and infinity.

- 1 How does Kusama convey the idea of 'obliterating' herself in this work? Think about her use of materials and elements, and the performance aspect of the work.

Installation art

Installation artists create environments or arrangements of objects, materials or other elements, such as video, light, colour or sound. Many installations are **site-specific**, which means they are made to suit a particular environment. Some installations are **ephemeral** and exist for a limited time. Some can be taken apart and reassembled in different environments.



Follow the link from <http://artdetect3e.nelsonnet.com.au> to learn about the 2012 major exhibition of Kusama's work at the Queensland Art Gallery.

See an installation work by Kusama on p. 201.

DISCUSS

Many **four-dimensional artworks**, such as performances and installations, are known through photographic, video and written documentation.

Discuss how experiencing a recording of a four-dimensional artwork would differ from experiencing the artwork in real time.

How important is it to permanently record such artworks? What role does the recording of the artwork play in how the artwork will be viewed once it no longer exists?

Dots and more dots

Viewing *Atomic: Full of Love, Full of Wonder* by Australian artist **Nike Savvas** (b. 1964), visitors were indeed filled with wonder. The vast exhibition space was a spectacle of gently shimmering coloured balls. Up close, it was easy for viewers to be transported to another realm and see the gently hovering balls as brilliantly coloured molecules suspended in space. From a distance, the same balls formed distinct horizontal bands of colour that suggested the red soil and blue skies of the Australian landscape.

Although Savvas grew up in Australia, she now lives in London. Her longing for the Australian landscape partly inspired the work.

It took more than 67 000 coloured balls to create this **installation**. Each of the spray-painted balls was threaded onto transparent fishing line to create a giant ‘necklace’. Hundreds of necklaces were then methodically installed across, up and along the walls to fill the exhibition space. Every ball was then spaced apart and glued into place. Fans were installed in the gallery space to move the balls.

Savvas researched and planned this work in London. Some preparatory work was started by assistants before the artist arrived in Australia, but it took a large crew of people working around the clock to complete the installation.

Savvas is interested in creating works that viewers experience rather than just look at. She relates this interest back to her experiences as a child attending mass at a Greek Orthodox Church. Although she did not understand what was being said, the atmosphere of the church, created by the scent of frankincense and the rich variety of sights and sounds, made the experience memorable.

- 2 Suggest why *Atomic: Full of Love, Full of Wonder* can be seen as an artwork about the artist’s personal experiences and memories.
- 3 People usually only spend a few seconds looking at an artwork; however, visitors often spent extended periods viewing *Atomic: Full of Love, Full of Wonder*. Suggest reasons for this.
- 4 Whose work interests you more: Kusama’s or Savvas’s? Why?

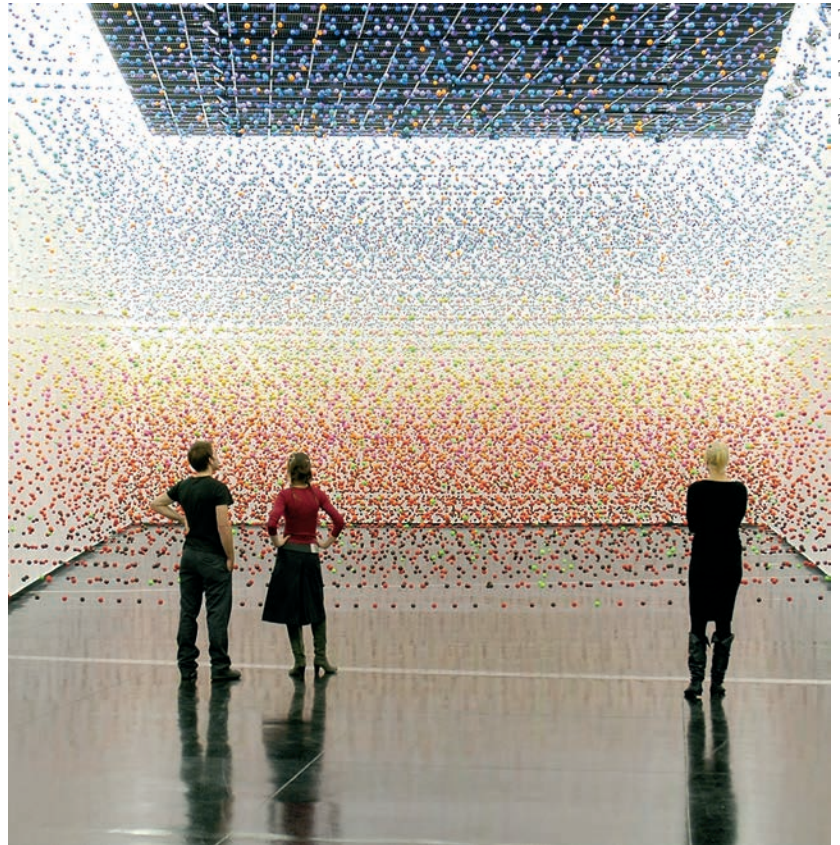


Photo: John Brash

Nike Savvas

Australian, b. 1964

Atomic: Full of Love, Full of Wonder, 2005

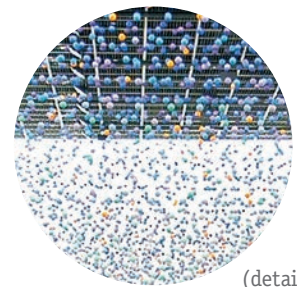
polystyrene balls, paint, nylon wire, electric fans that gyrate the balls
dimensions variable

Installation view, Australian Centre for Contemporary Art

© Nike Savvas, represented by Arc One Gallery Melbourne and Dominik Mersch Sydney

EXPLORE

The work of French artist Georges Seurat (1859–1891) was one of the things that inspired *Atomic: Full of Love, Full of Wonder*. Find an example of Seurat’s work and suggest what aspect of his art might have inspired Savvas.



(detail)

CREATE

Work with other students to collect a particular object, such as plastic milk bottles, coloured plastic bags or old tins: anything you can find plenty of. Use the objects to create an interesting installation. You may like to incorporate sound or lighting. Your work should encourage viewers to think about more than the objects you have collected.

Document the development of the work in photographs or video.

The balls in Savvas’s installation are fishing floats.

Savvas made the first work of this kind with suspended polystyrene balls in 1994. It was titled *Simple Division* and was collected by the Auckland Art Gallery, New Zealand.

ART IN THE NATURAL ENVIRONMENT

Many artworks are made for locations other than galleries and are often **site-specific**. The materials, ideas and designs of such artworks reflect strong connections to their environments.

Goldsworthy was commissioned to create a permanent work for the Adelaide Botanic Garden during his visit to Australia in 1991. Since this time, he has also produced several permanent works for Herring Island Environmental Sculpture Park in Melbourne and Conondale National Park in Queensland.



Follow the link from <http://artdetect3e.nelsonnet.com.au> to watch how Goldsworthy built *Strangler Cairn*.

Land art

Land art (or earth art) is art created in the natural environment. Some artworks involve significant and often permanent changes to the environment; other land art has a more subtle or temporary presence in the environment.

Art in nature

English artist **Andy Goldsworthy** (b. 1956) creates his work in the landscape, often in remote locations, and his materials are what nature provides. He often works with stones, pebbles and twigs, but his materials have also included snow and ice in Antarctica and brilliantly coloured autumn leaves in Japan.

Goldsworthy's sculptures have a sense of place and reflect a sensitivity to the materials,

patterns and rhythms of nature. He generally does not work with living plant materials, and most of his works are made to be absorbed back into the environment by the forces of nature, such as water, sun and wind. His artworks are photographed and, very importantly, continue to exist as memories for those who experience them.

In 1991, Goldsworthy spent several weeks at Mount Victor Station, east of the Flinders Ranges in South Australia. Goldsworthy was struck by the colours in the Australian landscape. The red sand became an important feature of the **ephemeral** artworks he made in this environment, including *Red Earth*, the sand sculpture at Mount Victor Station that appears to flow through the landscape like a river.

DISCUSS

Think about sights, people, events or activities you have known or experienced that now only exist as a memory. How important is memory when experiencing an artwork? Is the importance of an artwork diminished if it is not permanent and can only exist as a memory or a photograph?

- 1 What ideas, feelings or other meanings does *Red Earth* suggest to you? How?
- 2 Goldsworthy has said that his experience working on a farm affected his art more than going to art school. Suggest why this might be so.

Fairfax Syndication/The Age/Bryan Charlton



Artist Andy Goldsworthy, created a sculpture entitled *Red Earth* in the Australian outback, 10 August 1991.

Art that grows

Karakarook's Garden is a permanent **site-specific** work in the grounds of Heide Museum of Modern Art, which has an extensive garden and sculpture park. One of the features of the museum's garden is a large kitchen garden of vegetables, herbs and roses, planted by the former owners of Heide, John and Sunday Reed. In contrast to this garden, *Karakarook's Garden* is planted entirely with indigenous plants, native to Australia.

The title honours Karakarook who, according to local Wurundjeri culture and tradition, taught the Wurundjeri women about edible and medicinal plants. Many of the garden's plants have edible or healing properties.

The environment and sustainability are a continuing focus for **installation** artist **Lauren Berkowitz** (b. 1965). Berkowitz characteristically works with found, recycled or natural materials, including materials sourced from the local environment, to create both **ephemeral** and permanent artworks.

Her work involves extensive research and often features connections between the environment, history and culture. The ordered, geometric structure of the plantings in the garden bed in *Karakarook's Garden* are a reference to the **modern art** styles that were championed by John and Sunday Reed.

- 3 What does multisensory mean? How can *Karakarook's Garden* be described as multisensory?
- 4 Suggest how *Karakarook's Garden* highlights connections between the environment, history and culture.



EXPLORE

In 2011, Goldsworthy completed *Strangler Cairn* to celebrate the Conondale Range Great Walk.

Watch the YouTube video about the making of the work.

What materials, techniques and processes were used to create this work, and what informed the artist's selection of these?

What similarities and differences are there between this work and *Red Earth*?

DISCUSS

Goldsworthy's sculptures sit gently in the landscape so that people discover them in the same way as they might discover any natural form or feature. Suggest how experiencing an artwork in this way differs from looking at an artwork in a gallery.

DISCUSS

Discuss why artists may want to make artworks for the natural or urban environment rather than for traditional art spaces.



Follow the links from <http://artdetect3e.nelsonnet.com.au> to see Berkowitz's website and to learn more about the Heide Museum of Modern Art.

EXPLORE

Although land art is a relatively recent development in western art, other cultures have long traditions of such art.

Find out how another culture has used natural materials to create artwork in the environment, for example, Aboriginal sand paintings and Japanese gardens.

CREATE

Do some research to learn about other projects by Goldsworthy and Berkowitz.

In your school grounds or another suitable location, create an environmental work inspired by and using natural found materials from that environment. Take care to show the same respect for the environment that Goldsworthy and Berkowitz do.

Lauren Berkowitz
Australian, b. 1965
Karakarook's Garden, 2005–06
indigenous plants and Dromana toppings
12 × 7 m
Heide Museum of Modern Art, Melbourne
Commissioned through the Heide Foundation with the support of
Arts Victoria through the Arts Development Program, 2005

ART IN THE URBAN ENVIRONMENT

Urban environments – the streets, laneways, buildings and other locations of a city and its suburbs – provide many artists with inspiration for making and displaying art.



Follow the links from <http://artdetect3e.nelsonnet.com.au> to see photographs and videos documenting ROA's work.

ROA also exhibits his work in galleries. At a solo exhibition in Melbourne in 2012, he exhibited paintings of animals on found objects.

In 2010, more than 2000 people signed a petition to save ROA's 3.5-metre commissioned mural of a rabbit on the side of a recording studio and café in London after the local council demanded the removal of the work.

Bringing nature to the city

ROA (b. 1976) is a renowned street artist whose works can be found around the world. He first discovered the magic of street art as a teenager growing up in the city of Ghent, Belgium.

ROA is best known today for his large-scale murals of animals, painted mainly in black and white. ROA has had a fascination with animals since he was a boy.

The animals that are the subjects of his murals are native to the place he is working. He has a strong interest in animal welfare and finds it helpful to get to know the characteristics and behaviour of the animals that he depicts. When ROA visited Melbourne in 2012, he visited Healesville Sanctuary, where he closely observed and sketched native animals and was given the opportunity to go behind the scenes and speak to keepers and vets.

While in Melbourne, ROA completed a number of murals, including several at Healesville Sanctuary and *Echidna* in the inner-city suburb of Fitzroy.

Photographs documenting the process of making *Echidna* reveal how ROA began by painting a solid white background on the brick wall. He then sketched out the contours of the echidna with a roller before using a variety of techniques – including spray paint and a combination of matte and gloss paint – to add shading and details such as the echidna quills.

1 What ideas, feelings or other meanings does ROA's depiction of an echidna suggest to you? What about the work causes you to think or feel this way?

EXPLORE

Look at other murals by ROA. What evidence can you see to show that ROA's work relates to the location in which it is painted?

DISCUSS

Although ROA's work is very public, and the process of making his art is often well documented through photography and video, he prefers to remain anonymous. His real name is not public, and he works under the pseudonym ROA. Suggest why this might be.



ROA
Belgian, b. 1976
Echidna, 2 December 2012
Fitzroy, Melbourne



Ash Keating
 Australian, b. 1980
West Park Proposition,
 2012 (production still)
 three channel video
 installation
 National Gallery of Victoria,
 Melbourne
 Purchased, NGV Foundation,
 2012
 © Ash Keating

Landscape on a grand scale

Melbourne-based contemporary artist **Ash Keating** (b. 1980) has an art practice based largely outside of galleries. His works include many **interventions** in the urban environment, and they are often designed to provoke audiences to think about urban development.

The photograph here shows a 50-metre painting that Keating made on the wall of a tilt-slab concrete factory building in a new industrial park in Truganina, on the outskirts of Melbourne. The horizontal bands of shimmering colour echo the colour and textures of the surrounding spring landscape.

The painting was made in just eight hours. The artist used paint-filled pressurised fire extinguishers (a technique he has worked with since 2004) and flung buckets of water-based house paint at the wall to create the painting. The process of painting was physically demanding and was recorded by director and editor Jason Heller, who worked in **collaboration** with Keating to create a three-part video **installation**, *West Park Proposition*. The installation has featured in a number of exhibitions and is an important documentation of the painting, but it is also a separate artwork.

- 2 Watch the three-screen video installation *West Park Proposition*. Suggest how the video work, as well as the process of creating it, provokes audiences to think about urban development.



Follow the links from <http://artdetect3e.nelsonnet.com.au> to watch videos of the making of *West Park Proposition*.

EXPLORE

Imagine that you have the task of commissioning an artwork for a large blank concrete wall in your school. Identify an artist who you would like to hire for this project, and write a proposal that explains why you recommend your chosen artist. Include background information about the artist and their work in your proposal.

DISCUSS

What challenges do you think artists working in urban environments and public spaces might face?

2.20

ART AND TECHNOLOGY

New media art is a general term used to describe artforms that use technology invented since the middle of the twentieth century, such as video, sound art and computer-generated art, including Internet art.

Technology has influenced not only how artists create art and what art looks like but also the way art is viewed, displayed and stored. Sometimes new technology is also the subject matter of art.



Kate Beynon
Australian, b. 1970
Li Ji Warrior Girl, 2000
(stills from animated video)
Courtesy of the artist and Sutton Gallery

Moving images

Artists have been working with moving images since the first motion-picture cameras were invented late in the nineteenth century.

Li Ji in Melbourne

Like many contemporary artists, Australian artist **Kate Beynon** (b. 1970) (pp. 26, 196–7) works in a variety of artforms and uses both traditional media and new technology.

The ancient Chinese heroine Li Ji (p. 26) is the subject of many of Beynon's artworks, including an animated video, *Li Ji Warrior Girl*. In the video, Li Ji appears as a Chinese-Australian girl walking through Melbourne towards Chinatown.

The first scene pictured here shows Li Ji walking along Swanston Street; it is loosely based on John Brack's iconic painting *Collins St., 5 p.m.* (p. 94). While the people in Brack's painting appear to have an uneventful journey through the city, Li Ji's journey is more emotionally confronting. She sees evidence of Chinese migration being welcomed by the city; however, she also sees racist graffiti. While walking, she has flashbacks to her previous life as a heroine in ancient China. The memories give her strength as she thinks about issues of racism and her own identity as a Chinese-Australian.

- 1 Suggest why animated video is an effective medium for the story of Li Ji.
- 2 In her past life, Li Ji battled with and defeated a giant python. What battle does she face in a modern city?
- 3 Compare the still from *Li Ji Warrior Girl* with *Collins St., 5 p.m.* How has Beynon adapted Brack's image to present a different view of Australian society?

A virtual world

Joyce Hinterding (b. 1958) and **David Haines** (b. 1966) have been working on solo projects and in **collaboration** for several decades. They often create works that explore ideas and phenomena more commonly associated with scientific inquiry, and they are fascinated by unseen energy, including radio emissions, electromagnetic energy and paranormal or psychic activity.

Technology has been an important tool for these artists. Their work takes many different forms and innovatively harnesses technology's potential. About 15 years ago, they began using 3D simulation in their work after teaching themselves to code in 3D computer programs usually used for gaming. They used this technology to create *Geology*, an immersive, **interactive installation**.

Geology is a 16-metre-wide high-resolution projection of a 3D, computer-generated virtual world. Motion sensors, which respond to visitors' movements, allow visitors to enter and explore three layers of a vast, dramatic, rocky landscape. Through 'portals' in the landscape, the audience is able to navigate cavernous, fantastic and spectacular subterranean worlds.

- 4 The artists were inspired to create *Geology* after they visited Christchurch, not long after its devastating 2011 earthquake. Suggest how their visit might have inspired the work.
- 5 How does *Geology* differ from the virtual worlds in computer games? Compare the appearance and experience that this work offers the audience with those of a computer game.

DISCUSS

Have you any old film at home, but no projector to view the film? Perhaps you have information on a disk, but your new computer does not have a disk drive.

Technology is constantly evolving, making previous forms obsolete. What implications might this have for artworks stored or displayed using media that become obsolete? How can such problems be overcome?



Photo: Christopher Snee

David Haines and Joyce Hinterding
Australian

Geology, 2015

real-time 3D environment, 2 × HD projections, game engine, motion sensor, spatial 3D audio

Installation view

Museum of Contemporary Art Australia, Sydney, June 2015

Commissioned by the Museum of Contemporary Art Australia, supported by Christchurch Art Gallery Te Puna o Waiwhetu, Christchurch, New Zealand

© the artist. Courtesy Sarah Cottier Gallery



CREATE

Using technology of your choice, create a virtual world that takes the audience on a journey. You could use a simple animation program and base your world on a familiar environment, as Beynon has done, or you could create an environment for an imaginary, futuristic adventure into an unknown world, as Haines and Hinterding have done.



Follow the link from <http://artdetect3e.nelsonnet.com.au> for learning resources related to *Energies: Haines and Hinterding*, a major exhibition of Haines and Hinterding's work.

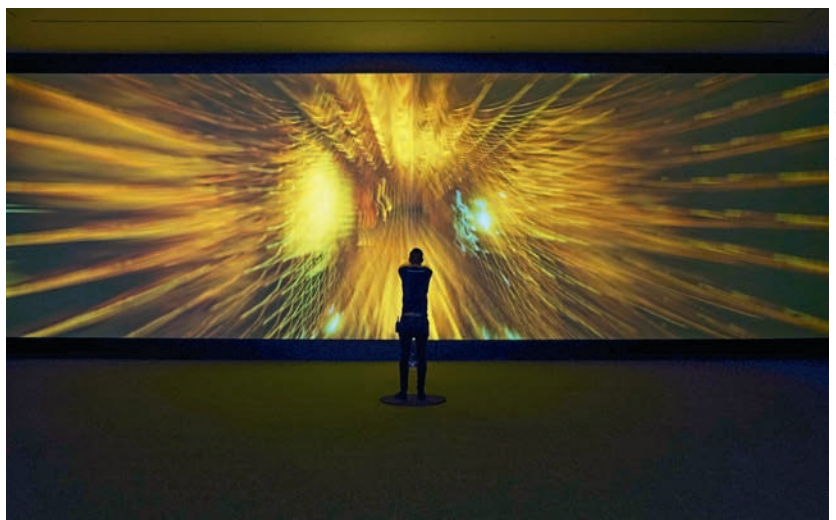


Photo: Christopher Snee

This production still shows the final layer with geometric crystal structures.

PARTICIPATE AND COLLABORATE

2.21

INVOLVING THE AUDIENCE

Participatory art is a form of art-making that requires the participation of the audience.

Participatory art

Participatory art can take many forms, but it includes interactive environments, events or activities that create opportunities for audiences to be actively involved in experiencing or making art. **Collaboration** and social interaction play an important role in participatory art projects.

emerge out of the rubble. Then, they are modified, destroyed and rebuilt. The shape and form of the city evolves during the exhibition, reflecting the imagination and creativity of all those who contribute.

Eliasson (b. 1967) is a Danish artist who lives in Berlin. He works with a range of media and artforms, including photography, sculpture and **installation**.

Eliasson is very interested in how people perceive and experience the environment. His parents are from Iceland, and Iceland's dramatic landscape and climate have been an important source of inspiration for many of his works, including installations where he has used mist and light to create immersive environments for audiences.

DISCUSS

How does participatory art differ from more traditional artforms? What challenges might participatory art present for artists, audiences and galleries, and for other places where these works are presented?

Make and remake

Did you play with Lego as a child? *The Cubic Structural Evolution Project* is made up of tens of thousands of white Lego bricks laid out on long white tables. Visitors are invited to use the Lego to construct a cityscape. As people come and go, fabulous buildings and spectacular structures of all shapes and sizes

1 What similarities can you see between *The Cubic Structural Evolution Project* and a real city? Do you believe these similarities are part of the meaning of the work? Explain.

2 Discuss how each of the following contribute to *The Cubic Structural Evolution Project*:

- audience participation
- the use of Lego bricks
- the colour of the Lego bricks.

Group work

Although artworks are often thought of as being created by individual artists, artists sometimes work together in groups.

DAMP is a Melbourne-based art collective whose members have worked together on many different projects, including performances, **installations**, sculptures and videos.

For their *Untitled Pencil* collaborative drawing project at Monash University Museum of Art in 2013, four members of DAMP – Narelle Desmond, Sharon Goodwin, Deb Kunda and James Lynch – made a giant pencil and invited visitors to use the pencil to create a collaborative drawing in a small group or in pairs. The audience became artists.



Follow the link from <http://artdetect3e.nelsonnet.com.au> to watch a time-lapse video of *The Cubic Structural Evolution Project* when it was on display at Auckland Art Gallery Toi o Tāmaki.

Photo: Mark Sherwood, OAGOMA



Olafur Eliasson
Danish, b. 1967

The Cubic Structural Evolution Project (installation view), 2004
white LEGO bricks (various sizes), wood, mirror
dimensions variable

Purchased 2005, Queensland Art Gallery Foundation Grant
Queensland Art Gallery
© 2004 Olafur Eliasson



DAMP
Untitled Pencil, 2010–
 graphite, timber and acrylic
 ongoing performance
 © DAMP

DAMP is very interested in the relationships between audience, artist and artwork. DAMP's works often involve exchanges with their audience. In an early work, *Clothing Exchange* (1997), they displayed items of clothing belonging to members of the group. A note was pinned to each piece of clothing to explain its significance to the owner. People were invited to take a piece of clothing. In return, they were asked to agree to be photographed wearing the clothing. The photographs were then displayed as part of the exhibition.

DAMP started as a drawing workshop at the Victorian College of the Arts in Melbourne in 1995, but it became an independent collective in 1997. Since then, over 70 artists have come and gone from the group, and the group has been involved in many projects around Australia and overseas.

Members meet weekly, in 12-week blocks, for a few hours at a time to discuss ideas and plan their works. While one person may propose an idea, the proposal is always followed by a lot of group discussion, debate and teamwork. This means that the artworks created by DAMP are true **collaborations**.

3 In what way do you think the *Untitled Pencil* project reflects DAMP's interest in the relationships between audience, artist and artwork?

DISCUSS

What are some of the challenges and advantages for artists working together as a group? Is working as a collective or group more suited to some forms of art-making than others? Explain.

EXPLORE

Research a range of participatory art projects, such as Erwin Wurm's *One Minute Sculptures*, Carsten Höller's slides, Rivane Neuenschwander's *I Wish Your Wish* and Yayoi Kusama's *Obliteration Room*.

Identify one work that you would like the opportunity to interact with. Briefly describe the work and explain the ideas the artist is interested in. How has the artist used audience participation to explore these ideas? What appeals to you about the work?

CREATE

Form your own art collective with a group of friends. Give your group a name.

Brainstorm ideas for an artwork that invites audience participation. Your artwork should only use simple materials and should be something that will be accessible and interesting to people of different ages and backgrounds.

Think about where and when you could present your artwork. Perhaps your school has an arts week or an arts festival?

As a group, pitch your idea to the class, explaining how your work will involve audiences in experiencing or making art.