

External assessment

Stimulus book

Visual Art

General instruction

- Work in this book will not be marked.

Stimulus 1

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View at https://payload.cargocollective.com/1/1/50553/640380/a-gladiator-class--envied-by-all-the-men--adored-by-all-the-women_web.jpg (image)
on page <https://www.tarrynandpilar.com/Heart-of-Gold-Project-5-The-All-Australian-Surf-Lifesaver-Series>

Tarryn Gill (born Perth, Western Australia, 1981) and

Pilar Mata Dupont (born Perth, Western Australia, 1981)

A Gladiator Class, Envied by all the Men, Adored by all the Women, (from Heart of Gold Project 5: The all Australian surf lifesaver series), 2008

Giclée print on paper, ed. 1/3

75 x 50 cm

Context

Gill and Mata Dupont focus on challenging representations of Australia by exploring narratives of national identity. The pair live and work in Western Australia. In the Heart of Gold Project they collaborated with a writer to create ambitious works of photography, film and performance around a fictional narrative. Surf lifesaving originated in Australia in 1907 when volunteer groups of men were trained to patrol the beaches of Sydney to promote safety.

Stimulus 2



Freddie Timms, Gidja people (born Police Hole, Bedford Downs, Western Australia, 1946; died 2017)

Ned Kelly, 1999

Natural pigments on canvas

122.5 x 135 cm

Context

Freddie Timms focused on his experience of and response to events, stories and the landscape of the Gidja people of the Kimberley region of Western Australia, where he was born, worked and died. His work varied from bird's-eye views of his country to political commentary. Timms was influenced by seeing an exhibition of Sidney Nolan's Ned Kelly paintings. Timms appropriated Nolan's unique depiction of Ned Kelly and applied it to his own paintings of the Kelly story. Timms became fascinated with Kelly's story, which became part of his dreaming¹ and therefore the subject matter of many of his paintings.

¹ Dreaming is a Western term used to describe the Aboriginal spirituality system. Dreaming encompasses all the cultural values, laws and knowledge which are passed down through song, dance, painting and storytelling to each generation.

Stimulus 3

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Barbara Kruger (born Newark, New Jersey, USA, 1945)

Untitled (In the beginning there was crying / in the middle there was confusion / in the end there was silence), 2007

Digital print/vinyl

287.02 x 248.92 cm

Context

Barbara Kruger focuses on challenging popular representations of power, gender and politics. Kruger's artistic practice draws on her background as a graphic designer working on magazines and book cover designs. She is known for her collage works that juxtapose imagery from popular culture with unrelated text. Kruger lives and works in New York City and Los Angeles.

Stimulus 4

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View at <https://content.ngv.vic.gov.au/retrieve.php?size=1280&type=image&vernonID=122780> (image) on page <https://www.ngv.vic.gov.au/explore/collection/work/122780/>

Christian Thompson, Bidjara people (born Gawler, South Australia, 1978)

Otherring the Explorer, James Cook, (from Museum of Others series), 2016

C-type print

120 x 120 cm

Context

Christian Thompson focuses on identity and the continuing impact of European colonisation. He lives and works in London. His diverse art practice includes photography, video and performance works. In the Museum of Others series, Thompson appropriates historic imagery of influential explorers, archaeologists and scientists, inserting them into photographs in which he also features.

Captain James Cook reached the southern coast of New South Wales in 1770 and sailed north, charting Australia's eastern coastline and claiming the land for Great Britain on 22 August 1770. The image of Captain Cook in this work is appropriated from a portrait of him made in 1776 by Nathaniel Dance. Cook posed for the painting prior to departing for his final journey to the Pacific. The representation was designed to capture Cook's character and skills.

Stimulus 5

This stimulus has not been published for copyright reasons.

View at https://payload.cargocollective.com/1/5/178270/2436639/5%20edited_700.jpg (image) on page <https://hiromitango.com/Insanity-Magnet>

Hiromi Tango (born Shikoku, Japan, 1976)

Insanity Magnet, 2009

Photograph of a performance during the dust storm, New Farm Park, Brisbane

Size unavailable

Context

Hiromi Tango focuses on the therapeutic qualities of art. Her practice is driven by working with people, and listening and responding to their stories. Tango lives and works at Tweed Heads in Australia. The dust storm in which this photo was taken was so large and forceful that it was visible from space, covered most of eastern Australia and deposited tonnes of earth from the centre of the country into the ocean. Tango responded to the storm wearing a costume made of her own personal artefacts. She began making it as part of a public performance in a shop-front, encouraging passers-by to write messages and attach them to the window. Tango wove the tags containing the messages with wool, lace, silk flowers and other personal artefacts.

Stimulus 6

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View at <https://www.cairnsartgallery.com.au/files/media/thumbcache/001/0a3/944/209/1999.36.jpg> (image) on page <https://www.cairnsartgallery.com.au/collections/kobupa-thoerapiese-preparing-for-war>

Alick Tipoti, Kala Lagaw Ya people (born Waiben, Torres Strait, 1975)

Kobupa Thoerapiese, 1999

Linocut on paper, ed. 4/98

99 x 65.5 cm

Context

Alick Tipoti focuses on continuing the culture and language of the Torres Strait Islands, where he lives and works. His artistic practice draws on the ancestral stories of the western Torres Strait, which he expresses through dance performances, printmaking, sculpture and large murals. His linocuts communicate subject matter such as warriors, headhunters, shaman and ancestor spirits. There is a rich traditional history of wood carving in the Torres Strait, which inspires the patterns and motifs in the background areas of Tipoti's linocut designs.

Stimulus 7

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View on page <https://artsearch.nga.gov.au/detail.cfm?IRN=275628>

https://artsearch.nga.gov.au/images/2400/275628_a.jpg

Yinka Shonibare (born London, England, 1962)

Refugee Astronaut, 2015

Fibreglass, printed cotton, net, wood, metal and plastic objects

208 x 93 x 90 cm

Context

Yinka Shonibare focuses on issues of race and class. He was born in London and moved to Lagos, Nigeria at the age of three. As an adult, he returned to London to study and now lives and works there. He is known for a diverse art practice including sculpted figures wearing clothing made from patterned 'African' fabrics. While Africa has its own rich textile traditions, the fabric used by Shonibare has a complex history. It was originally inspired by traditional handmade Indonesian batik designs, mass produced by the Dutch during the colonial period and sold in West Africa, where it became a sign of African identity in the 1960s.

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View on page <https://artsearch.nga.gov.au/detail.cfm?IRN=275628>

https://artsearch.nga.gov.au/images/2400/275628_e.jpg

Rear view

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View on page <https://artsearch.nga.gov.au/detail.cfm?IRN=275628>

https://artsearch.nga.gov.au/images/2400/275628_c.jpg

Side view

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View on page <https://artsearch.nga.gov.au/detail.cfm?IRN=275628>

close-up of backpack (not included on National Gallery of Australia's website)

Detail

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References

- Art Basel 2007, 6–9 December, Miami Beach, exhibition catalogue, p. 68.
- Janairo, M 2015, *Yinka Shonibare, MBE's 'Refugee Astronaut'*, <https://mikejanairo.files.wordpress.com/2015/06/ref-ast-back.jpg>
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- Ward, L 2015, 'Survival Instincts' in *Artonview*, NGA, vol 84, p. 59.

Attribution

Stimulus 2

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