

External assessment 2021

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Stimulus book

# Visual Art

## General instruction

- Work in this book will not be marked.

## Stimulus 1

This stimulus has not been published for copyright reasons.  
Similar installation images of 'Moon Plain' can be viewed at  
<http://www.matejandrazvogrincic.com/exhibition>

**Matej Andraž Vogrinčič** (born Slovenia, 1970)

*Moon Plain*, 2002

Plaster casts, three sizes: 20 cm, 13.5 cm, 12.5 cm high

Installed at Moon Plain near Coober Pedy, South Australia

Installed size: approximately 800 square metres

## Context

In his installation practice, Matej Andraž Vogrinčič focuses on responding to places and spaces around the world using everyday objects. In the South Australian desert, near the opal mining town of Coober Pedy, he worked for three months with the Aboriginal traditional owners, the Antakirinja People, to make and install the work. Consisting of 1800 plaster casts of toy watering cans, the installation is situated on Moon Plain in a slight bowl-shaped depression where water pools on the rare occasions that it rains. The Moon Plain is composed largely of gypsum, the principal ingredient of plaster. It is usually covered with fist-sized stones. The installation is designed to remain on the plain until it is worn away by the elements.

Installation view from the air

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Installation view from a distance

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## Stimulus 2

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Similar images of 'Portrait' can be viewed at:

<https://www.adnate.com.au/mural>

**Adnate** (born Australia, 1984)

*Portrait*, 2014

Hosier Lane, Melbourne, street view

Spray paint

23 metres tall

## Context

Adnate focuses on representing the stories of Indigenous Peoples in Australia and overseas. The street artist works closely with communities and elders to learn stories and histories that he translates into photographs, using models from the community. The photographed imagery becomes the basis for his painted, public murals. The subject of Adnate's Hosier Lane mural in central Melbourne is a boy from Melbourne's northern suburbs. The boy gazes in the direction of Birrarung Marr, a significant area for Aboriginal peoples on the northern bank of the Yarra River. This location, important to the local Kulin people, is now a large park providing experiences for the public in Kulin history and traditions. Birrarung is the traditional name of the Yarra River and Marr refers to the mist that settles over the river.

## Detail

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copyright reasons.

(Detail of source)

## Stimulus 3

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Similar images of 'What's in a Name' can be viewed at:

<https://darrenknightgallery.com/artists/mills/whats-in-a-name-and-recent-works/>

**Jennifer Mills** (born Australia, 1966)

*What's in a Name?*, 2009–11

Installation view, Darren Knight Gallery, Sydney

Watercolour with pencil on paper

325 sheets: installed dimensions variable

### Context

Jennifer Mills focuses on connections between people, identity and the duality of the real and imagined. Self-portraiture is a prominent feature of her works. Mills, who lives in Melbourne, sourced content for this installation by searching the internet for other women who share her name. She used their posted images to create 325 portraits of women from all over the world. Mills' practice explores watercolour and mixed media, while her work ranges from photographically realistic to layered and abstract.

Detail

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(Detail of source)

Detail

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## Stimulus 4

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Similar images of 'In Bed' can be viewed at:

<https://learning.qagoma.qld.gov.au/artworks/in-bed/>

**Ron Mueck** (born Australia, 1958)

*In Bed*, 2005

Mixed media

161.9 x 649.9 x 395 cm

### Context

Ron Mueck focuses on expressing emotions and thoughts in his anatomically realistic figurative sculptures. He draws on memories, dreams and everyday experiences to create hyperrealistic works. Hyperrealism is a term used to describe artwork that looks extremely realistic. Despite this attention to reality, Mueck is known for his manipulation of scale. As a child, Mueck's family ran a business making dolls and toys, and he became an artist after a career in the film and television industry making models and puppets. He applies the skills of model-making in his work. His process involves modelling the form of the subject from clay, then casting it in silicon, painting on the details such as veins and blemishes, and individually inserting horse hairs into hand-drilled holes. Mueck lives and works in London, England.



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## Installation view

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## Stimulus 5

Installation view from below

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(Detail of source)

**Yhonnie Scarce**, Kokatha/Nukunu peoples (born Australia, 1973)

*Thunder Raining Poison*, 2015

Glass, wire and metal armature

More than 5 metres high, dimensions variable

## Context

Yhonnie Scarce focuses on her family and community history in her artistic practice as a glass artist. She lives and works in Melbourne and is specifically interested in a place on her grandfather's country in South Australia, called Maralinga, where nuclear bomb testing occurred between 1956 and 1963. As a result of the tests, vast expanses of land became uninhabitable due to radiation clouds, Aboriginal people were exposed to nuclear radiation, and food and water sources became contaminated. The atomic blasts were so hot that in some places the sandy surface of the desert became fused into a glassy substance. Scarce's installation hangs from the ceiling of the gallery and is comprised of more than 2000 yams formed from hand-blown glass. Blown glass forms are created by the manipulation of molten glass using the artist's breath. Yams are an important food source growing across inland Australia.

## Installation view

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Similar images of 'Thunder Raining Poison' can be viewed at:

<https://digital.nga.gov.au/archive/defyingempire/artists.cfm%3Fartistid=42884.html>

## References

### Stimulus 1

Trumble, A 2003, 'Matej Andraž Vogrinčič', *Art and Australia Spring*, vol. 41, no. 1, pp. 70, 76–77.

### Stimulus 2

Adnate, M 2021, *Wall Mural*, Item no. 2, Adnate, <https://www.adnate.com.au/mural>

### Stimulus 3

QAGOMA 2012, *Contemporary Australia Women*, exhibition catalogue, pp. 110–11.

### Stimulus 4

Chambers, N 2010, *Ron Mueck*, National Gallery of Victoria, p. 70.

Fondation Cartier pour l'art contemporain 2013, *Ron Mueck*, exhibition catalogue, p. 30.

QAGOMA 2011, *In bed by Ron Mueck*, exhibition catalogue.

### Stimulus 5

Baum, T 2017, *Defying Empire*, 3rd National Indigenous Art Triennial, National Gallery of Australia, pp. 6, 112.



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