

External assessment 2022

Stimulus book

Visual Art

General instruction

- Work in this book will not be marked.

Stimulus 1

This content has not been published for copyright reasons.

Fielding, R 2016, *In our hands*, This artwork can be viewed at www.outstation.com.au/stockroom/robert-fielding-hands.

**Robert Fielding, Western Arrernte/
Yankunytjatjara/Pitjantjatjara languages
(born Port Augusta, South Australia, 1969)**

***In our hands*, 2016**

Digital print on archival paper

90 x 90 cm

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Context

Robert Fielding is a contemporary Australian artist, curator and writer of Pakistani, Afghan, Western Arrernte and Yankunytjatjara descent. In the late 1990s, he moved from the small South Australian city of Port Augusta to Mimili community in the remote Anangu Pitjantjatjara Yankunytjatjara (APY) Lands, in the far northwest of South Australia. The community of Mimili is home to 350 Anangu people and was established in the early 1970s after the land was returned to the traditional owners. Fielding uses photography to communicate his concepts, while echoing his personal experience of living both in the Anangu and Western worlds.

In our hands is one of a series of works that references a political act in 1975, in which former prime minister Gough Whitlam handed over land title to the Gurindji people

and, during the ceremony, poured sand into the hand of Aboriginal elder Vincent Lingiari. This marked a key moment in the movement for Aboriginal land rights in Australia.

Stimulus 2

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Dickerson, R 2002, *Approaching Storm*,

This artwork can be viewed at

<https://dickersongallery.com.au/gallery-artists/robert-dickerson>.

Robert Dickerson (born Sydney, New South Wales, 1924; died 2015)

***Approaching Storm*, 2002**

Acrylic on canvas

54 x 74 cm

Context

Robert Dickerson was an Australian painter who was associated with an art movement in the late 1950s called The Antipodeans. This group of artists aimed to raise the profile of Australian art in response to abstract expressionism, a non-objective art movement that was gaining in popularity both overseas and in Australia. The Antipodeans were critical of other Australian artists who followed international trends. Instead, they focused on communicating with Australian audiences by creating figurative imagery depicting shared experiences. Dickerson maintained The Antipodeans' approach in his artworks throughout his career. The figure and landscape seen in *Approaching Storm* are typical of his style and art practice.

Stimulus 3

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Di Mauro, S 1999, *Respirare*, This artwork can be viewed at <https://sebastiandimauro.com/respirare>.

Sebastian Di Mauro (born Innisfail, Queensland, 1955)

Respirare (installation detail), 1999

Raw sugar, olive oil, carpet underlay, charcoal

Dimensions variable

Installed: Institute of Modern Art, Brisbane

Detail

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Context

Sebastian Di Mauro is a second-generation Australian-Italian who grew up among the sugar cane farms of North Queensland. His father owned a bakery and his Sicilian grandfather was a sugar cane farmer. Di Mauro's art practice responds to themes of immigration, citizenship, belonging, bi-culturalism and assimilation into new communities and cultures.

Respirare, which means 'to breathe' in Italian, consists of a floor covered with carpet underlay (a product made from vegetable fibre) and 55 raw sugar cones filled with Italian olive oil. The mounds are lit by small lights dropped from the ceiling of the gallery. The dimly lit charcoal text on the surrounding walls is written in Sicilian language. The text is an autobiographical narrative recounting the artist's childhood memories.

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Stimulus 4

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Ross, J 2021, *Touching other people's butterflies*, This artwork can be viewed at www.mca.com.au/artists-works/works/2015.7. Stills from video can be viewed at <https://vimeo.com/86166326>.

Joan Ross (born Glasgow, United Kingdom, 1960; lives and works Sydney, New South Wales)

***Touching other people's butterflies*, 2021**

Single-channel digital video animation,
colour, sound

(still) 1:10 minutes

Context

Joan Ross creates digital animation by combining landscapes and figures from

historical colonial paintings. *Touching other people's butterflies* places figures painted by the 18th-century English artist Thomas Gainsborough into a landscape painting by convict artist Joseph Lycett, titled *Distant view of Hobart Town, Van Dieman's Land, from Blufhead*, 1825.

At the beginning of the 2:30-minute animation, a large butterfly uncurls from a cocoon into an empty landscape.

A female figure and a dog, which Ross coloured fluorescent yellow, enter the scene and the woman sprays the butterfly with yellow paint. Then a male figure enters and captures the butterfly in a net. Towards the end of the animation, the original cocoon expands and engulfs both figures, leaving the dog alone with the net, and the butterfly flies safely away. The audio track features native bird calls, the flapping of the butterfly's wings and the whistling of the male figure.

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(still) 1:42 minutes

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(still) 2:11 minutes

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(still) 2:16 minutes

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Stimulus 5

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Kentridge, W 2011, *Drawing for the film Other Faces*, This artwork can be viewed at <https://lab.cccb.org/en/dadaism-in-william-kentridge>.

William Kentridge (born Johannesburg, South Africa, 1955)

Drawing for the film Other Faces, 2011

Charcoal and pencil on paper with ledger paper collage

72 x 79 cm

Context

William Kentridge is a South African artist known for his prints, drawings and animated films. His stop-motion films are constructed by photographing charcoal drawings as they are erased, altered and redrawn. The drawings are later displayed with the film. Kentridge explores historical perspectives specifically relating to South Africa's shift from an apartheid to a post-apartheid society. Apartheid was a system of institutionalised racial segregation that existed in South Africa from 1948 until the early 1990s. He also explores concepts such as politics, science and literature.

The figure seen in *Drawing for the film Other Faces* has appeared in Kentridge works since 1989. The artist refers to this fictional character as Soho Eckstein, an industrialist and property developer living in contemporary South Africa. In this artwork, the face of the suited figure is covered with collaged paper from a ledger (a book containing accounting records).

Stimulus 6

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Lee, Jason 2020, *Hindsight 20/20*,

This artwork can be viewed at

<https://bluethumb.com.au/jason-lee/Artwork/20-20-hindsight-0>.

Jason Lee, Larrakia/Wardaman/Karajarri
languages

(born Darwin, Northern Territory, 1967)

Hindsight 20/20, 2020

Ink on paper

29.7 x 40 cm

Context

Jason Lee is a multidisciplinary artist from Darwin. His work focuses on the deep connection between Aboriginal people and country. In *Hindsight 20/20*, the artist transforms a well-known political slogan, 'Aboriginal land, always was, always will be', into an optometrist's eye chart. This type of chart, first published in 1862, is used to test a patient's vision and follows a standard design of text size, font and coloured dividing lines on a numerical

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scale. Lee has manipulated one of the coloured dividing lines in his version of the chart; the top-coloured dividing line, which is usually green, has been changed to yellow. He has maintained the bottom red line, as per the standard eye chart design.

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Stimulus 7

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Lee, Jenna 2020, *HIStory Vessels*, This artwork can be viewed at <https://jennalee.art/history-vessels>.

Jenna Lee, Larrakia/Wardaman/Karajarri languages (born Canberra, ACT, 1992)

HIStory Vessels, 2020

Pages and cover board of the Ladybird history book, *The Story of Captain Cook*, linen book-binding thread, glue

Dimensions variable

Detail

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Context

Jenna Lee is a Larrakia, Wardaman and Karajarri woman with Japanese, Chinese, Filipino and Irish heritage. Her practice is influenced by her cultural identity, childhood memory and traditional processes learnt from her mother. Her recent works explore the use of paper, language and text.

Created in response to the 250-year anniversary of Lieutenant James Cook's arrival in 1770, the collection of forms in *HIStory Vessels* is reminiscent of traditional Larrakia objects and vessels. They were created from the deconstructed pages of a children's history book called *The Story of Captain Cook — An Adventure from History*. The 51-page book was first published in 1958.

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Stimulus 6

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Stimulus 7

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