

External assessment 2023

Stimulus book

Visual Art

General instruction

- Work in this book will not be marked.

Stimulus 1

This content has been redacted for copyright reasons.

Gupta, S 2008, *Line of Control* (brass and copper utensils), Nature Morte, <https://naturemorte.com/artists/subodhgupta/selectedwork/1612/>

Subodh Gupta (born Khagaul, India, 1964)

Line of Control, 2008

Brass and copper utensils

500 x 500 x 500 cm

Context

Subodh Gupta is an Indian artist who focuses on exploring social, political and economic issues of contemporary Indian life. India has a large and diverse population of approximately 1.42 billion people. It has significant wealth disparity and openly acknowledges its stockpile of nuclear weapons.

Gupta's work is known for showcasing everyday mass-produced items. *Line of Control* is comprised of Indian brass and copper cooking and eating utensils.

Stimulus 2

This content has been redacted for copyright reasons.

Berta, G 2016, *Moving Shadows IX*. (digital print on archival paper)
<https://addisfineart.com/press/179/>

Girma Berta (born Addis Ababa, Ethiopia, 1990)

Moving Shadows IX (from Moving Shadows II series), 2016

Digital print on archival paper

90 x 90 cm

Context

Girma Berta lives and works in Addis Ababa, the capital city of Ethiopia. Ethiopia is one of the poorest countries in the world and has a population of approximately 122 million people.

The subject of *Moving Shadows IX* was photographed on the streets of Addis Ababa as part of a series. Using his mobile phone, Berta captures scenes of daily life, then digitally manipulates the photographs by extracting only the figure and their shadow from the original image and adding the background surface.

Stimulus 3

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Morris, K 2020, *Cultural Reflections — Up above #1* (print on archival Canson Rag Photographique Paper), Incinerator Gallery, <https://kentmorris.com.au/exhibitions/reframed/>

Kent Morris, Barkindji peoples (born Melbourne, Victoria, 1964)

Cultural Reflections — Up above #1, 2016

Print on archival Canson Rag Photographique Paper

60 x 90 cm

Context

Kent Morris is a Melbourne-based artist descended from the Barkindji peoples of north-western NSW. His digitally manipulated photographs focus on the connections between cultural practices and the contemporary experience of First Nations Australians.

Morris created *Cultural Reflections — Up above #1* by digitally editing a single photograph taken while walking on Country, an experience that invites connection, observation and exploration of the land. During the editing process, nothing was added to or subtracted from the original photograph. Native birds, like the magpie in this artwork, are frequently seen in Morris's reconstructions of the built environment.

Stimulus 4

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Hattam, K 2008/2014, *The Integrity of the Personality* (collage of book pages and spines, charcoal and gouache on paper), Art Gallery NSW,
<https://www.artgallery.nsw.gov.au/collection/works/100.2014/>

Katherine Hattam (born Melbourne, Victoria, 1950)

The Integrity of the Personality, 2008–2014

Collage of book pages and spines, charcoal and gouache on paper

154 x 114 cm

Context

Katherine Hattam's works contain references to her domestic life, friends and family. These subjects are combined with her interests in art, literature and the history of place.

In *The Integrity of the Personality*, Hattam has collaged pages from books as the foundation layer of the work.

Stimulus 5

This content has been redacted for copyright reasons.

Quilty, B 2016, *High Tide Mark* (oil on canvas), National Gallery of Victoria, <https://www.ngv.vic.gov.au/explore/collection/work/122147/>

Ben Quilty (born Sydney, New South Wales, 1973)

High Tide Mark, 2016

Oil on canvas

170.5 x 160.4 cm

Context

Australian artist Ben Quilty invites the audience to consider current social and political issues. In 2016, Quilty travelled to Greece, Serbia and Lebanon to witness the global refugee crisis, part of which saw five million Syrians fleeing their country. *High Tide Mark* is a response to Quilty's observation of hundreds of discarded life jackets. These had been left on the shore in Lesbos, Greece by Syrian asylum seekers who had crossed the ocean from Türkiye (Turkey).

Stimulus 6

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Staunton, M 2002, Numbers Game (timber box, metal and bottles), Milani Gallery, <https://milanigallery.com.au/artists/madonna-staunton/>

Madonna Staunton (born Murwillumbah, New South Wales, 1938; died 2019)

Numbers Game, 2002

Timber box, metal and bottles

100 x 100 cm

Context

Madonna Staunton's works focused on collage and assemblage of discarded and ephemeral objects, and the memories and meanings associated with them. Staunton, who was also a poet, was influenced by philosophy, literature and music, and grew up surrounded by books in her father's bookshop. She commented on how social systems reduced people to numbers.

Numbers Game is comprised of redundant railway markers and old ink bottles. Railway markers were signs displayed to inform train crews about the track conditions ahead.

Stimulus 7

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JR 2017, *Migrants, Picnic across the border* (aerial photograph), JR – ArtNet,
<https://www.jr-art.net/projects/migrants-picnic-across-the-border>

JR (born Paris, France, 1983)

Migrants, Picnic across the border, 2017

Aerial photograph

Installation of printed tarpaulin

Context

JR is a French photographer and street artist whose real identity is unknown. He creates large black-and-white photographic images and installs them temporarily in public locations across the world.

Migrants, Picnic across the border was a staged event held on 8 October 2017. A large, printed photograph depicting the eyes of an illegal immigrant was laid out across the border between Mexico and the United States of America. The photograph was printed on tarpaulin, a heavy-duty fabric that may be used for temporary shelters.

The surface of the photograph was used for a picnic. Hundreds of guests came from the USA and Mexico, passing food through the border fence and sharing a meal together. On the Mexican side of the border, guests sat at a table around the eye on the left side of the photograph. On the other side, the tarpaulin of the eye on the right side of the photograph was stretched over the ground. A band played during the picnic, with performers on both sides of the fence.

Stimulus 8

This content has been redacted for copyright reasons.

Mungkuri, K (P) 2018, *Ngayuku Ngura (My country)* (ink and acrylic on line), Art Gallery NSW, <https://www.artgallery.nsw.gov.au/collection/works/244.2018.a-b/>

Kunmanara (Peter) Mungkuri OAM, Yankunytjatjara peoples (born Kaltjiti (Fregon), South Australia, 1946; died 2021)

Ngayuku Ngura (My country), 2018

Ink and acrylic on linen

Two panels with dimensions 198.5 x 152 cm; full work 198.5 x 304 cm

Context

Kunmanara (Peter) Mungkuri was an Elder from Indulkana in the Anangu Pitjantjatjara Yankunytjatjara Lands, a remote north-western area of South Australia. His work focused on his knowledge of this Country, passed on from ancestral stories. Depictions of the landscape, flora, cultural imagery and the lands he rode across while working as a stockman are present in his work.

Various tree species are represented in *Ngayuku Ngura (My country)*. The Yankunytjatjara peoples selected each tree species based on its suitability for making traditional tools such as spears (kulata), spear-throwers (miru), bowls (piti), hunting sticks (nulla-nulla) and digging sticks (wanna).

The artist was awarded the Medal of the Order of Australia (OAM) to recognise his commitment and service to both the Indulkana community and to visual arts in Australia.

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