

Friday 2 June 2017

Stimulus book

Visual Art

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Image 1



Ian W. Abdulla 1947 – 2011, Ngarrindjeri people, South Australia

Finding frogs in the night to put on the crossline to catch a Ponde or Pilarkie over night, 1990, Barmera, South Australia

synthetic polymer paint on canvas, 183.0 × 244.0 cm

Mayne Contemporary Art Fund 2002

Image reproduced from: Art Gallery of South Australia 2014, *Highlights: Aboriginal and Torres Strait Islander Collection*, Art Gallery of South Australia, Adelaide, South Australia.

Ian Abdulla began making art in 1988 and told stories of his life in his paintings and screen prints.

Many of his artworks depict the memories of his childhood and record the constant movement of his family to where work was available throughout the Riverland region in rural South Australia.

Despite the hardship of the Ngarrindjeri people who were dispossessed of their land, Abdulla expressed a sense of community in his work.

The incorporated text gives an insight into the experiences and lifestyle of his people providing a documentary context as well as aesthetic interest.

Image 2



Bryan Spier (1975 –)

Captured talent 2007

synthetic polymer paint on canvas board

45.5 × 35.5 cm

Collection of the University of Queensland

Gift of Dr Morris Low through the Australian Government's Cultural Gifts Program, 2013

Australian artist Bryan Spier creates bold, abstract paintings as he explores possibilities within subject matter that reflect his observations of the world.

He references formalism¹ in his contemporary work, and is specific and considered in his approach to the composition within, and the possibilities beyond, the frame of each piece. Spier's artworks examine compositional elements such as colour, line and shape. He uses different strategies to create imagery, and focuses specifically on the process of starting an artwork.

Spier sees the opportunity for his art to be exploited or controlled by the viewer and for them to consider an extension beyond the edges of the canvas.

1 Formalism focuses on the analysis of form and the use of formal elements rather than subject matter. Formalist approaches focus on how art is made and its visual features.

Image 3



Detail

Rosie Barkus
Muralug people b. 1959
Shipwrecks
2010
Commercial cotton fabric, block and screen printed, fabric paint
400 × 113 cm
Commissioned for 'Land, Sea and Sky: Contemporary Art of the Torres Strait Islands'
Purchased 2011 with funds from Thomas Bradley through the Queensland Art Gallery
Foundation

Full work

Rosie Barkus is a self-taught textile designer, printer and artist from Waiben in the Torres Strait.

The detailed image above is part of the full fabric length shown on the left.

Barkus's artwork is inspired by her cultural heritage, the history of the Torres Strait and the life of the marine environment.

Shipwrecks records the fate of many European sailors shipwrecked because of the sudden storms and unpredictable tides common to the region. While attempting to sail through the shipping route in the 1600s, many sailors lost their lives.

In this work, Barkus depicts the outcome of a fatal confrontation between a group of marooned sailors and the local tribal warriors.

Rosie Barkus identifies a warrior who wears a necklace of skulls. In this work she highlights the often forgotten history of the Torres Strait and the impact of Europeans.

Image 4



Lisa Adams (1969 –)

Sparrow 2009

oil on canvas

65.0 × 75.0 cm

Collection of The University of Queensland, purchased 2010

Contemporary Queensland artist Lisa Adams sets herself in a vast rural landscape. She is wearing a gauntlet, or glove, worn to protect the hand and arm when holding a bird of prey in the sport of falconry.² A sparrow sits on the gauntlet and is attached by a tether. Adams has captured a particular moment in time connecting the subject matter of her art to her emotional journey as an artist. She considers her very detailed hyperrealistic paintings as being personal statements or chapters in her life. They seem to be her attempts at trying to understand her reality and challenges in making and understanding art and being an artist. Adams is meticulous in her research when developing ideas and compositions.

2 Falconry refers to the hunting of wild prey by trained birds of prey (e.g. falcon, hawk or eagle).

Image 5



Front view



Rear view

Patricia Piccinini (1965 –)

The long awaited

2008

silicon, fibreglass, steel, human hair, plywood, leather, clothing

92.0 × 151.0 × 81.0 cm

Detached Cultural Organisation, Hobart

Photographer: Graham Baring

Contemporary artist Patricia Piccinini explores a type of post-human future in her artwork. Piccinini is interested in the human condition, how we function and respond to diversity, and living in a contemporary world where there are new and exciting scientific discoveries every day. She uses relationships between humans and imagined creatures to communicate her concepts. In this work, Piccinini positions the two figures in a comfortable embrace, both with their eyes closed.

Her industry-fabricated sculptures look very believable despite some taking on the appearance of unfamiliar morphed humans.

Image 6



Tony Albert
Australia b.1981
Girramay people
Sorry 2008

Found kitsch objects applied to individual vinyl letters
99 objects: 200 x 510 x 10cm (installed)

The James C Sourris Collection. Purchased 2008 with funds from
James C Sourris through the Queensland Art Gallery Foundation
Image reproduced from: Queensland Art Gallery 2010, *21st century :
art in the first decade*, ed. M Wallace, Brisbane, Queensland.
Image courtesy of the artist and Sullivan + Strumpf.

In this work Tony Albert is making a political statement about the 'Apology to Australia's Indigenous peoples' made in the Parliament of Australia in 2008 by the prime minister at the time.

Each letter of the word 'sorry' is covered with kitschy³ domestic objects or drawings that Albert collected. There are 99 objects or drawings in total. Each object or drawing is decorated with insensitive stereotypical images of Aboriginal people, objects now referred to as Aboriginalia.⁴

Albert works with a contemporary technique and aesthetic. He is interested in, and comments on, the portrayal of difference and how it is understood.

- 3 Kitschy collectively refers to decorative items that are regarded as overly sentimental in style and of low artistic merit.
- 4 Aboriginalia refers to tourist souvenirs decorated with depictions of Aboriginal peoples, symbolism and motifs, now considered culturally insensitive and politically charged as they objectify Aboriginal people. Souvenirs such as ashtrays, playing cards, clocks and paintings on velvet, decorated with images of Aboriginal culture, were mass-produced.

Image 7



Claire Healy (1970 –)

Sean Cordeiro (1974 –)

*Wohnwagen*⁵ (*flatpack – Past Times*) 2006–2007

digital type C photographs, edition 7/20

six parts, each 34.0 × 42.0 cm

Purchased 2013

Image reproduced from: The University of Queensland University Art Museum, Helmrich, M & Were, I 2013, *New. v. 3: Selected recent acquisitions, 2011–2013*, St Lucia, Queensland.

Courtesy of the artist and Roslyn Oxley 9 Gallery, Sydney

The subject matter for Claire Healy and Sean Cordeiro's artwork is influenced by their own nomadic⁶ existence. This way of life stimulates their ideas and provides the materials they use in their artworks. Their work investigates the idea of mobility, possessions and home.

These Australian artists work and travel together and spend much of their time finding artistic opportunities, community support and different display sites. The display of their artwork in different contexts brings additional meaning.

This artwork began as a small caravan, home to an elderly woman for 40 years. The remaining contents accumulated in this tiny space reveal some of her personal history and life.

Healy and Cordeiro use the caravan and its contents to construct this artwork in many formats, both physical and photographic.

5 A *Wohnwagen* or 'living wagon' is an Austrian-designed, eco-friendly tiny house on wheels.

6 Nomadic refers to a person or people who have no fixed address and move from one place to another.

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