

External assessment 2024

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Stimulus book

# Visual Art

## General instruction

- Work in this book will not be marked.



Queensland  
Government

**QCAA**

Queensland Curriculum  
& Assessment Authority

## Stimulus 1

This stimulus has been redacted for copyright reasons.

View stimulus at:

[www.agsa.sa.gov.au/collection-publications/collection/  
works/transpositions-the-invisible-body/30309](http://www.agsa.sa.gov.au/collection-publications/collection/works/transpositions-the-invisible-body/30309)

**Julie Rrap** (born Lismore, New South Wales, 1950)

*Transpositions: The Invisible Body*, 1988

Direct positive photograph on plywood

300 x 300 cm (overall)

30 x 30 cm (each panel)

### Context

Julie Rrap is a contemporary Australian artist who investigates the female body as a subject of art. She is particularly interested in exploring the role — and absence of role — of women in the history of art.

*Transpositions: The Invisible Body* is comprised of 100 photographs of female subjects in artworks created by male European artists from the Renaissance to the early 20th century. Rrap brings these portraits together without explicit reference to the original artists. While many of the artworks are recognisable and well known, most of the female subjects within them are unknown.

## Detail

This stimulus has been redacted for copyright reasons.

View stimulus at:

[www.agsa.sa.gov.au/collection-publications/collection/works/transpositions-the-invisible-body/30309](http://www.agsa.sa.gov.au/collection-publications/collection/works/transpositions-the-invisible-body/30309)

**Julie Rrap** (born Lismore, New South Wales, 1950)  
*Transpositions: The Invisible Body*, 1988 (Detail)

## Example of source artwork for Stimulus 1



**Johannes Vermeer** (born Delft, Netherlands, 1632; died 1675)

*Girl with a Pearl Earring*, 1665

Oil on canvas

44 x 39 cm

### Context

Johannes Vermeer was a Dutch painter from the 17th century. *Girl with a Pearl Earring* is considered a masterpiece of Dutch Golden Age painting and has become one of Vermeer's most famous works. It has been the subject of much speculation and interpretation, with some suggesting that the painting is a portrait of a specific person, possibly a maid, while others believe she is a fictional creation.

The painting is admired for its use of light and shadow, which creates a sense of depth and realism. The painting and its title have inspired books, films and other artworks.

## Stimulus 2

This stimulus has been redacted for copyright reasons.

View stimulus at:

[www.mca.com.au/collection/artworks/2014.15/#](http://www.mca.com.au/collection/artworks/2014.15/#)

**Franck Gohier** (born St Nazaire, France, 1968; lives and works in Darwin, Northern Territory)

*Roo Tail Soup*, 2013

Screen print, letter press

45.5 x 32.8 cm

### Context

Franck Gohier is a French-born artist who moved to Australia as a child. Through printmaking, painting and sculpture, his artworks explore his environment, experiences and the history of his community. He makes use of imagery and motifs from the media and popular culture to make comment on social, cultural and political issues.

*Roo Tail Soup* is one of a series of prints that mimic Andy Warhol's *Campbell's Soup Cans* artworks. Each soup can in Gohier's series features Australian animals common in the Northern Territory, particularly those featured in tourism campaigns.

## Example of source artwork for Stimulus 2

This stimulus has been redacted for  
copyright reasons.

View stimulus at:

[www.masterworksfineart.com/artists/andy-warhol/screen-print/chicken-noodle-soup-campbells-soup-i/id/w-6826](http://www.masterworksfineart.com/artists/andy-warhol/screen-print/chicken-noodle-soup-campbells-soup-i/id/w-6826)

**Andy Warhol** (born Pennsylvania, USA, 1928; died 1987)

***Chicken Noodle Soup, Campbell's Soup I***, 1968

Colour screen print on Lenox Museum board

88.9 x 58.4 cm

### **Context**

Andy Warhol's *Campbell's Soup Cans* is a series of paintings and screen prints first made in the 1960s that featured different varieties of canned soup made by the Campbell's food company. This series was part of a larger art movement called pop art, which celebrated everyday objects and consumer culture. The soup can series became a reflection of the changing cultural landscape of America at the time, and it continues to be a symbol of pop art and American consumerism today. Each painting in the series featured a different flavour of soup, with a carefully reproduced brand name and label design.

## Stimulus 3

This stimulus has been redacted for copyright reasons.

View stimulus at:

<https://tonyalbert.com.au/conversations-with-margaret-preston/>

(image 6)

**Tony Albert**, Girramay, East Cape region, Kuku Yalanji, East Cape region peoples (born Townsville, Queensland, 1981)

*Conversations with Preston: Fennel Flowers and Sturt's Desert Pea*, 2020

Acrylic and vintage appropriated fabric on Arches paper

62 x 57 cm

### Context

Tony Albert is a contemporary Australian artist known for his use of 'Aboriginalia', a term he invented to describe mass-market kitsch objects that were popular in mid-20th century Australian households. These objects stereotypically depict Aboriginal people and culture, and are functional — plates, tea towels and ashtrays — as well as decorative — small sculptures and woodcarvings. 'Kitsch' is a term applied to art and design that is perceived as simplistic imitation or of questionable taste.

In his body of work, *Conversations with Margaret Preston*, Tony Albert responds to the ideas and philosophies of Australian artist Margaret Preston and her artistic influence on a visual national identity. Albert reworks source prints by Preston using vintage fabrics from his collection of Aboriginalia.

In this artwork, which responds to Preston's *Flannel Flowers and Sturt's Desert Pea*, Albert appears to have deliberately changed the central flowers, as reflected in the title of his artwork. Flannel flowers are white, whereas fennel flowers are yellow.

## Source artwork for Stimulus 3

This stimulus has been redacted for copyright reasons.

View stimulus at:

[www.mutualart.com/Artwork/Flannel-Flowers-and-Sturts-Desert-Pea/0FE303BDEFF17AED](http://www.mutualart.com/Artwork/Flannel-Flowers-and-Sturts-Desert-Pea/0FE303BDEFF17AED)

**Margaret Preston** (born Port Adelaide, South Australia, 1875; died 1963)

### *Flannel Flowers and Sturt's Desert Pea*

Woodcut

12.9 x 12.7 cm

### **Context**

Margaret Preston was an Australian artist of the modernist period, a time of experimentation in the arts from the late 19th- to mid-20th century, particularly the years following World War I. She advocated strongly for a national style that was distinctive and reflective of Australian culture. Although the portrayal of flowers was a traditional subject matter already favoured in the 19th century, Preston transformed the still life for the modern Australian. *Flannel Flowers and Sturt's Desert Pea* is a trial proof woodblock created when Preston was experimenting heavily with colour.

Preston's woodblock prints often feature Australian landscapes, flora and fauna. She was particularly interested in depicting the unique characteristics of the Australian environment and celebrating its beauty. Central to her style were Chinese and Japanese influences, along with the techniques and motifs of Australian Indigenous art. Through Preston's influence, Aboriginal designs and motifs became popular in Australian homes and were reproduced on common household objects. Her use of Aboriginal iconography and imagery has been the subject of discussion and criticism.

## Stimulus 4

This stimulus has been redacted for copyright reasons.

View stimulus at:

[www.art.salon/artist/yasumasa-morimura](http://www.art.salon/artist/yasumasa-morimura)

**Yasumasa Morimura** (born Osaka, Japan, 1951)

*An Inner Dialogue with Frida Kahlo (Hand Shaped Earring)*, 2001

Colour photograph

120.02 x 95.89 cm

### Context

Yasumasa Morimura is a contemporary Japanese artist who uses make-up, costumes, painting and sometimes digital manipulation to reimagine portraits of famous individuals from art history. Morimura studies and analyses the lives of the artists, and the themes and historical background of their artworks, and recreates and transforms them according to his own interpretations. His body of work explores the ways artworks can communicate the identity of artist and subject.

*An Inner Dialogue with Frida Kahlo (Hand Shaped Earring)* is from a series of portraits inspired by Frida Kahlo's life and career. Morimura created the series over a period of 10 years, adopting trademark symbols used by Kahlo to reveal her world of joy, suffering, and mental and physical pain.





**Frida Kahlo** (born Mexico City, Mexico, 1907; died 1954)

***Self Portrait, Dedicated to Dr Eloesser***, 1940

Oil on masonite

59.5 x 40 cm

### **Context**

Frida Kahlo was a Mexican painter known for her deeply personal art, as well as her strong sense of self and feminist ideals. Her body of work includes many self-portraits, which usually depict her wearing traditional Mexican clothing and referencing her own experiences with physical pain and illness. Her work has become a symbol of Mexican cultural identity.

*Self Portrait, Dedicated to Dr Eloesser* is a painting Kahlo dedicated to a physician with whom she had a close relationship. Dr Eloesser supported Kahlo through many of her physical and emotional struggles, including her chronic pain and her relationship with her husband, the artist Diego Rivera. The text on the banner at the bottom says: 'I painted my portrait in the year 1940 for Dr Leo Eloesser, my doctor and my best friend. With all my love. Frida Kahlo'. The earring in the shape of a hand was given to Kahlo by Spanish artist Pablo Picasso when she was in Paris.

## Stimulus 5

This stimulus has been redacted for copyright reasons.

View stimulus at:

[www.thisiscolossal.com/2022/08/michael-mapes-collage-portraits](http://www.thisiscolossal.com/2022/08/michael-mapes-collage-portraits)

**Michael Mapes** (born Kentucky, USA, 1962)

*Clelia*, 2021

Prints, photo prints, costume jewellery, fabric, hair, dried flowers, specimen bags, insect pins, gelatin capsules, thread, miscellaneous printed elements

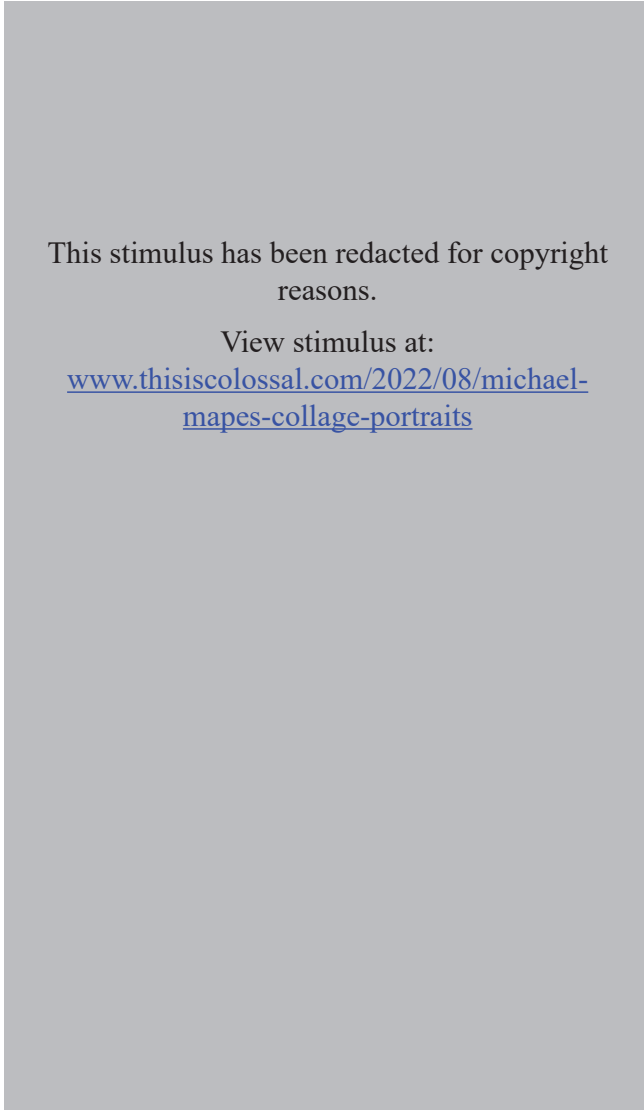
58.42 x 71.12 x 8.89 cm

### Context

Michael Mapes is a contemporary American mixed-media artist. His deconstructed compositions are created using collections of many small individual elements, layered together to reconstruct images that are assembled in specimen boxes. The artworks reflect the artist's interest in scientific study, particularly entomology (the study of insects), biology (the study of natural science) and forensics (the study of criminology).

His artworks reference traditions and prominent works in art history. *Clelia* is a reconstruction of the *Portrait of Clelia Farnese* created in 1590 by Italian painter Scipione Pulzone.

## Detail



**Michael Mapes** (born Kentucky, USA, 1962)  
*Clelia*, 2021 (Detail)

## Source artwork for Stimulus 5



**Scipione Pulzone** (born Gaeta, Italy, 1544; died 1598)

*Portrait of Clelia Farnese*, 1590

Oil on canvas

72.5 x 58 cm

### Context

Scipione Pulzone was a Neapolitan painter of the late Italian Renaissance. His work differs in several respects from the mannerist style predominant at the time. He excelled above all in portraiture, displaying particularly high artistic quality in the rendering of details. He was active mainly in Rome but also worked in Naples and Florence, where he painted Italian nobility and important members of the Catholic Church.

The subject of this painting, Clelia Farnese (1556–1613), was an Italian noblewoman who twice married into prominent families. Despite coming from a powerful family of her own, Clelia was unaware of her mother's identity, which was kept a secret. Written sources from this period provide details of her considerable beauty and intelligence; marriages, children and social behaviours; and the harsh laws she implemented in the territory for which her second husband was responsible.

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## Stimulus 1

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## Stimulus 2

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## Stimulus 3

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## Stimulus 4

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## Stimulus 5

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