

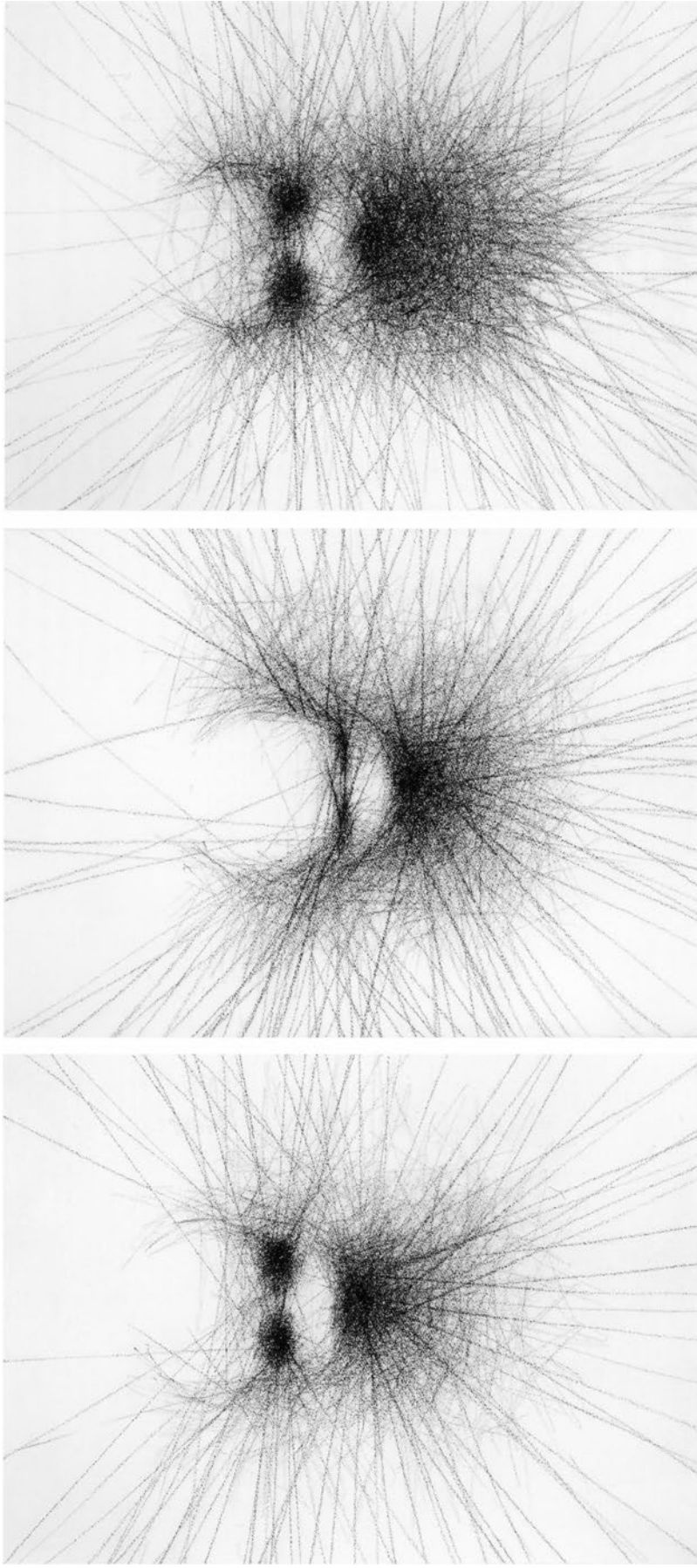
Friday 2 June 2017

**Stimulus book: Black and white**

# Visual Art

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**Image 1**



Vernon Ah Kee (1967 – )  
Kuku Yalanji, Waanyi, Yidinji and Guugu Yimithirr peoples  
*unwritten* 2009  
charcoal on Arches paper  
three parts, each 76.0 × 56.0 cm  
Collection of The University of Queensland, purchased 2010.  
Image reproduced from: The University of Queensland University  
Art Museum 2012, *New v2: Selected recent acquisitions, 2009–  
2011*, St Lucia, Queensland.  
Courtesy of the artist and Milani Gallery

Vernon Ah Kee is a leading conceptual artist and in these works he uses a convergence of line against an empty background. In these evocative and powerful works, a face emerges from the lines. Ah Kee comments on Aboriginal identity and how Aboriginal people are seen in Australia. His work attempts to challenge racial stereotypes and investigates the restriction of Indigenous identity by an Australian culture.

## Image 2



Donna Marcus (1960 – )  
*Code iii-v 2003*  
aluminum  
three parts, each part 149.0 × 149.0 × 9.0 cm  
Gift of Donna Marcus through the Australian Government's  
Cultural Gifts Program, 2012

Donna Marcus uses discarded aluminium kitchen utensils to construct her sculptural artworks. In this piece she has used old electric frypan lids. She does not manipulate the raw materials, preferring their inherent qualities to contribute to the overall meaning of the work.

Marcus is interested in the history of cooking tools and the memories that each one holds, giving a personal value to a mass produced industrial object. She likes giving old objects a different use, years after their construction and a life in someone's kitchen.

### Image 3



Gilbert Jack (1955 – )  
Thaayorre people  
Theo Tremblay (Printer)  
Editions Tremblay NFP (Print workshop)  
*Dollar learns electric* 2011  
linocut on BFK Rives paper, edition 7/80  
43.0 × 36.5 cm  
Collection of The University of Queensland, purchased 2011

Gilbert Jack uses his artwork to tell traditional stories and comment on contemporary issues relating to his community in Cape York. Jack is a Thaayorre elder and traditional owner of Pormpuraaw. He makes his artwork at the town Art Centre, which is a hub for the production of artwork and the documentation of language, songs and dance unique to his community.

In this work Jack comments on the difficulty that many people in his community confront: the disconnection between the traditional way of living such as customary hunting rituals, and the compromise of contemporary life. This dilemma is expressed by Dollar the dog as he sits in front of a well-stocked refrigerator.

## Image 4



Emily Kame Kngwarreye (c. 1919 – 1996)

*Big Yam Dreaming* 1995

synthetic polymer paint on canvas

291.1 × 801.8 cm

National Gallery of Victoria, Melbourne

<https://www.ngv.vic.gov.au/explore/collection/work/57498/>

Presented through The Art Foundation of Victoria by Donald and Janet Holt and family, Governors, 1995

Image reproduced from: Neale, M (ed.) 2008, *Utopia: the Genius of Emily Kame Kngwarreye*, National Museum of Australia Press, Canberra, Australian Capital Territory.

Emily Kame Kngwarreye was an Aboriginal artist from the Utopia community in the Northern Territory.

This painting celebrates Kngwarreye's ancestors and her Dreaming<sup>1</sup> story, the yam.<sup>2</sup> It recognises the significance of yams as food and as a cultural icon. The pencil yam is an edible tuber that grows beneath the ground. This composition is a planar perspective<sup>3</sup> of Alhalkere (Kngwarreye's birthplace), and references the underground roots of the yam and the white striped body paintings worn by Anmatyerr women in *Awelye*<sup>4</sup> ceremonies. Kngwarreye's work focuses on the yam as an important cultural symbol with various layers of meaning.

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- 1 As defined at Australian Stories: The Dreaming ([www.australia.gov.au/about-australia/australian-story/dreaming](http://www.australia.gov.au/about-australia/australian-story/dreaming)): The Dreaming, or *Tjukurrpa*, also means to 'see and understand the law' ... Dreaming stories pass on important knowledge, cultural values and belief systems to later generations. Through song, dance, painting and storytelling which express the dreaming stories, [Aboriginal peoples] have maintained a link with the Dreaming from ancient times to today, creating a rich cultural heritage ... In most stories of the Dreaming, the Ancestor Spirits came to the earth in human form and as they moved through the land, they created the animals, plants, rocks and other forms of the land that we know today. They also created the relationships between groups and individuals to the land, the animals and other people ... Because the ancestors did not disappear at the end of the Dreaming, but remained in these sacred sites, the Dreaming is never-ending, linking the past and the present, the people and the land.
  - 2 Yam describes a white vegetable, which grows on an underground vine and is like potato when cooked.
  - 3 Planar perspective refers to a method of dividing a composition in a series of layered planes to create a sense of depth.
  - 4 *Awelye* describes that which has anything to do with women's business (ceremonies) in the Utopia community.

## Image 5



Benjamin Armstrong (1975 – )

*Hold everything dear 1* 2008

wax and fabric on wood, blown glass

132.0 × 226.0 × 243.0 cm

Collection of The University of Queensland, purchased 2009

Benjamin Armstrong is interested in the nature of human existence and explores this through various sculptural media. Armstrong has named the artwork after a book by John Berger, *Hold Everything Dear*, which is an investigation of the fragile state of the world. He often uses wax and glass in his sculpture, taking advantage of the natural lighting and its visual impact on the work. The materials used often oppose each other: some are light and mobile while others remain static. In this work he uses fragile objects and focuses on the space between them. Armstrong's work invites the viewer to interpret, respond and make meaning through their own lived experiences. This artist is an observer of life and uses his mysterious forms to communicate his observations.



## Image 6



Joy Hester (1920 – 1960) Australia

*Girl* 1957

brush and ink on paper

49.9 × 75.5 cm

not signed, not dated

NGA 1972.376

Provenance: The artist, Gray Smith, Mrs Robert Dulieu, South Yarra Galleries

Image reproduced from: Hart, D 2001, *Joy Hester and friends*, National Gallery of Australia, Canberra, Australian Capital Territory.

Joy Hester was a major figure in the development of modernism<sup>5</sup> in Australia during the 1940s and post-World War II. She was in a group of avant-garde<sup>6</sup> artists called the Angry Penguins who challenged the traditions and restrictions of art and literature in Australia at that time. Hester lived and worked at Heide in Melbourne through the earlier part of her adult life. She was a significant member of the Heide group. She responded to the times, expressing herself using mainly inks in her drawing and painting, producing intense, raw personal artworks that have calligraphic<sup>7</sup> qualities.

Hester's drawings reveal her interest in and insight into relationships, the complexity of life and emotional vulnerability. Her work contains only necessary details and evokes a poetic sense of the subject matter.

5 Modernism is a broad movement of innovation and experimentation that rejected the styles of the past where artists and writers were interested in making art that better reflected society.

6 Avant-garde is a French term that translates to 'vanguard' (referring to ideas and people that are ahead of their time), which is used to describe something that is cutting-edge or pushing the boundaries.

7 Calligraphic refers to an ancient Chinese art practice of using lines and forms in expressive and harmonious ways. It is often associated with writing.



## Image 7



Joel Sam (1977 – ) Saibai Island, Torres Strait

*Bidthai (squid)*

2006

linocut printed in black ink from one block

paper: Arches BRK 300 GSM

matrix size: 310 × 230 mm

edition size: 50

publisher: KickArts

printer: Theo Tremblay / Renea Stevens

Joel Sam is a Torres Strait Islander who now lives and works in Cairns. His subject matter is influenced by the sea creatures that live in the Torres Strait, and his mark making is guided by his cultural heritage. The artist's family originates from Saibai Island, but he was born on Waiben.

Printmaking has a history in Aboriginal communities and Torres Strait Islander communities. The establishment of well-resourced printmaking workshops across many communities in Northern Australia in the 1990s enabled the development of many significant art practices in the Torres Strait. The most common form of printmaking now used is relief printing with linoleum or wood blocks. The mark making used is similar to the traditional incised decoration on sculptures and domestic objects, used to pass on stories from one generation to another. In the Torres Strait, printmaking has now become a way of preserving culture and bringing these stories to a wider audience.

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