

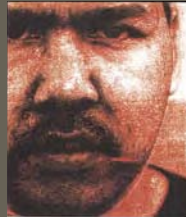
QUEENSLAND ART GALLERY | travelling exhibition

THE QUEENSLAND ART GALLERY PROVIDES A PROGRAM OF TRAVELLING EXHIBITIONS AND RELATED SERVICES TO REGIONAL QUEENSLAND.



QUEENSLAND

LIVE contemporary art on tour



This man was 18 years old and Aboriginal. After being shot and killed by British soldiers, the body was hung from a tree as a punishment for what was said to be the only Aboriginal man who remained loyal to the British cause in 1919.



TOUR SCHEDULE

GLADSTONE REGIONAL ART GALLERY AND MUSEUM
22 FEB – 25 APRIL 2006

LOGAN ART GALLERY
23 MAY – 8 JULY 2006

BUNDABERG ARTS CENTRE
19 JULY – 3 SEP 2006

KICKARTS CONTEMPORARY ARTS, CAIRNS
13 SEP – 19 NOV 2006

IPSWICH ART GALLERY
2 DEC 2006 – 11 FEB 2007

REDLAND ART GALLERY, CLEVELAND
25 FEB – 15 APRIL 2007

ARTSPACE MACKAY
4 MAY – 8 JULY 2007

TOOWOOMBA REGIONAL ART GALLERY
23 AUG – 7 OCT 2007

The tour will conclude at the Queensland Art Gallery in 2008.

INTRODUCTION

INFORMATION FOR TEACHERS

This education resource is structured around key themes in contemporary art practice. Teachers can use these themes to explore, with their students, the works featured in 'Queensland Live'. This resource includes contextual information, points for discussion and debate, and activities with relevance to key learning area syllabuses. Cross-curricular links are indicated throughout the text as follows:

- Visual Arts — **VA**
- English — **ENG**
- Studies of Society and the Environment — **SOSE**
- Mathematics — **MATHS**

The thematic structure of this resource complements the essays on each artist in the exhibition catalogue.

It is anticipated this resource will have a broader application than this specific exhibition, that it will be helpful when discussing contemporary art with your students, and for contexts such as the 'Education Minister's Awards for Excellence in Art' exhibition.

It is intended that this material be presented to primary students by their teacher, and to secondary students with minimal direction, or independently. The questions and activities promote the key Visual Arts outcomes: making, displaying and appraising images and objects.

Please adapt and build on this material in any way you wish. To enhance your exhibition visit, we encourage you to use this resource with your students before and after your gallery visit,

and in conjunction with the exhibition catalogue. A webography of online resources may be found at www.qag.qld.gov.au/qldlive.

Terms in bold can be found in the glossary of this resource.

THE CRITICAL CONTEXT OF THE EXHIBITION

This exhibition includes works by 11 of Queensland's leading artists, in a snapshot of the excellence, diversity and achievement found in the visual arts in this state today. The majority of the works in the exhibition date from the last ten years, but some of the artists represented here have been practising their art for decades more. 'Queensland Live' is a condensed selection from a far wider field, one that is rich, varied and very sure of its place in the world. The artists included in 'Queensland Live' are, importantly, all citizens of the wider world; they have studied, travelled and exhibited widely, both nationally and internationally.

Each has a distinctive personal vocabulary, expressed through a practice which has been consciously and deliberately honed over the years. The diversity of materials and methods seen in 'Queensland Live' speaks to the inspired individuality and independence of the artists. Each has pursued their own path single-mindedly; each has come to their own visions of the world. And this is, most precisely, why we turn to artists: for new and fresh ways to see the world.

Only some of these re-imaginings refer directly to living in Queensland. Scott Redford, for example, plays with re-visionings of the Gold Coast, where he grew up and where his family still lives; Judy Watson's paintings and prints find their most fundamental inspiration in the country of her Aboriginal grandmother in far north-west Queensland, around Riversleigh

Station and Lawn Hill Gorge; and we could hazard a guess that Luke Roberts's *Wunderkammer/Kunstkamera* 1994 still resonates with the sense of wonder from a childhood in Alpha, in central western Queensland.

Five of these leading Australian artists are Indigenous. Working today as artists, their interests and images do not depend on traditional forms of Indigenous art, though they may sometimes refer to them, even quite critically in some cases. In a sense, Vernon Ah Kee, Richard Bell, Gordon Bennett, Judy Watson and Tracey Moffatt are posing crucial questions to everyone in contemporary Australia: *Who do we see? How do we see?*

Some of these visions, such as those of the two youngest artists in the exhibition, Vernon Ah Kee and Anne Wallace, are so different as almost to be contradictory — stories of suffering, and elegant accounts of existential angst. Yet that very difference is, in one sense, the point of 'Queensland Live': that two very different artists from totally different backgrounds may, with complete certainty, pursue their ideas and their ideals, as artists, as Queenslanders.

QUEENSLAND AND BEYOND: ART, LANDSCAPE AND CULTURE

Have you noticed that when you meet a person for the first time, you usually ask them where they are from? In their work many artists draw our attention to where they are from, leading us to consider notions of home and the boundaries of place. Do geographical boundaries define how we live, or who we are?

Queensland features as a subject in the work of many contemporary artists with a connection to the state. For a long time in Queensland, art was perceived as something that came from interstate and overseas. Today, contemporary Queensland artists are achieving recognition for their work beyond the state's geographical boundaries. The dialogue they engage in with other places allows these artists to redefine common views of the landscape and culture of Queensland. For some people, the beach is a fundamental part of life in Queensland, for others the bush is more familiar, while for others it is cities and towns. What is important to you about Queensland?

People's perceptions of Australia vary. While Indigenous people have inhabited the land for tens of thousands of years, in the last 200 years people have come to Australia from all around the world. These people have brought with them plants and animals, as well as agricultural, social and cultural practices and ideas, which have altered the physical and cultural landscape.

Contemporary art is as diverse as the artists who engage with its making, and geographical boundaries do not entirely define the people who live within them. What do you think are the connections between Queensland and contemporary art?

FOCUS ARTISTS

Scott Redford

The imagery of Queensland's Gold Coast is explored in Scott Redford's 'Surf paintings' such as *Surf painting/Modernist house* 2000, which combines the idyllic nature and romantic connotations of the silhouetted beach palm with the economic realities of mass tourism. The Gold Coast is associated with sunshine and pristine beaches, and increasingly with wealth and capital.

Anne Wallace

Anne Wallace's paintings are based on her **reveries**, rather than actual events or locations. American popular culture — or the artist's experience of it — is the setting for her 'Song cycle' series of paintings. The paintings' titles are phrases from the celebrated song lyrics of 'Stardust melody' by American jazz singer—songwriter Hoagy Carmichael, which is based in **nostalgia**, reverie and longing.

CROSS-CURRICULAR LINKS

For primary students:

- What are the different types of landscapes you can see in this exhibition? **VA / SOSE**
- Describe the view from your bedroom window — what can you see? Draw what you believe this scene may look like in 50 years time. How do you think it will have changed? **VA / SOSE**

For secondary students:

- Why is the landscape still an important genre for contemporary artists? **VA**

- Although we can't point to specific places in Anne Wallace's paintings, they do look familiar to us. What clues are there to places we might recognise? What effect does this recognition create in Wallace's works? **VA**
- Are there characteristics that identify you as a Queenslander? How might these characteristics be different for people living in other states of Australia? **SOSE**

Activities:

- Create a model of the suburb, town or area where you live. Which features will you include? Once you have finished your model, draw an aerial view of this place. Compare the two views of the same landscape.
- How do the artists in this exhibition represent different perspectives of Queensland?
- Create a soundtrack to express the feelings, moods and ideas of a particular place in Queensland. Could this accompany one of the art works in this exhibition? In what ways does your soundtrack match any of the art works?

These CROSS-CURRICULAR LINKS also apply to CONTEMPORARY QUEENSLAND INDIGENOUS ART

Above: Anne Wallace
That was long ago 2005

Below: Anne Wallace
Sometimes I wonder 2005



Scott Redford
Surf painting/Modernist house 2000



WHO SAYS? LANGUAGE AND MEANING

If two people witness an event, and both are asked to describe it in detail, it is likely there will be differences between their accounts. People and ideas exist within many contexts and, however similar our experiences and beliefs, we all see things differently. Because texts, whether written or visual, are created by people — all of whom have their own sets of ideas and beliefs; no text can present an unbiased version of an event, or the ‘truth’ about an idea.

Languages are systems where words, pictures and other signs stand in for, or convey, ideas and feelings. While language is often spoken and written, we also employ other types of languages — such as signs, symbols, images (both figurative and abstract), and body language — to communicate with others.

All languages develop and change over time, and their complexity and use within art and visual culture has increased through technological developments such as TV, film, computers and digital cameras becoming more prominent in our lives.

We often talk about written and spoken language as being governed by ‘rules’ such as grammar, spelling and genre. In **Western** art, certain forms of religious painting were once governed by specific rules, or **iconography**, in which signs and symbols could be decoded by viewers. Contemporary visual culture is more diverse and codes are not easily applied today; therefore decoding some images can often seem an overwhelming task. **Semiotics**, or the study of signs, is one method of decoding the symbols used in visual culture.

Contemporary artists often play with or interrogate the ways that ideas or objects are represented so they can investigate how we understand and make meaning from images. Some visual artists also use text and writing to explore ideas about language and meaning.

FOCUS ARTISTS

Richard Bell

Richard Bell uses language to examine the underlying tensions and exclusions of our most common levels of communication — like the implications of the word ‘sorry’, and what it means to be called ‘Australian’. He also uses the colours of the canvas to refer to ideas of whiteness and blackness. What do the sizes of the canvases imply?

Gordon Bennett

Gordon Bennett **appropriates** a variety of historical and art historical references, from **crosshatching** and Central Desert dot painting to graffiti-like texts (referring to the late New York artist **Jean-Michel Basquiat**) to roughly painted interiors of living room chairs, and highly abstracted works. Bennett’s subject matter primarily deals with the dispossession of Indigenous people. His art questions racial **stereotypes**, examines the way identity is socially constructed, and challenges ideas about racial **authenticity**.

Luke Roberts

Luke Roberts’s *Wunderkammer/Kunstkamera (detail)* 1994 contains many objects, some accompanied by accurate information, some with bizarre or invented misinformation. The artist has expressed a wish to catalogue and number everything on earth! By doing this he draws attention to the way that museums, including art galleries, use particular contexts to create meaning: through what they display and the way they display it.

CROSS-CURRICULAR LINKS

For primary students:

- Languages develop and change over time. What are some words you and your friends use that your parents don’t understand? **ENG**
- Choose an object from Luke Roberts’s cabinets. Write a story about how you think the artist found it and why he chose to include it in this art work. **ENG**

- Museums provide information on objects through labels. Choose two items in your classroom and write labels for them. What aspects of the items did you talk about? **ENG**
- Write a list of words to describe Gordon Bennett’s facial expressions in his *Self portrait* works. Why do you think he made himself look like this? **ENG**

For secondary students:

- Analyse the words used in Richard Bell’s art work in this exhibition. How does his use of **phonetic** spellings reflect issues relating to race and culture in Australian society? **ENG / SOSE**
- Write a short list of abbreviations used in mobile phone text messaging. Write the following sentence as you would in a text message: ‘Hi, I’m running late for school. Can we cancel breakfast?’ What is the least number of characters you could use to convey your message? **ENG**
- The effects of colonisation on Indigenous Australians are addressed in Richard Bell’s work. Research and discuss the ideas and arguments presented in Australia’s ‘History Wars’. **SOSE**

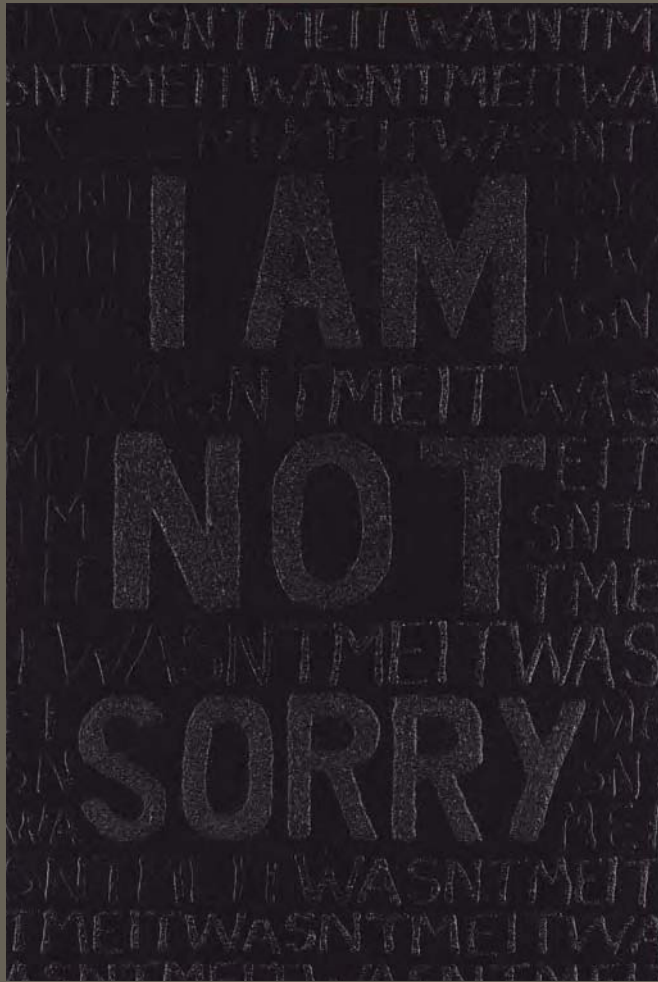
Activities:

- Describe a single event using two different media (i.e. video, poster, text message, PowerPoint). Discuss the descriptions with your classmates to determine which method is more effective.
- Think about the ways Gordon Bennett has manipulated an image of his face with digital techniques to create different expressions. Choose another way to express similar emotions (i.e. personal journal, music, poetry, drawing) and record them.

These CROSS-CURRICULAR LINKS also apply to MAKING ART



Gordon Bennett
Self portrait #17 2004



Richard Bell
I didn't do it 2002



Luke Roberts
Wunderkammer/Kunstkamera (detail) 1994

STORIES

One of the most important ways we make sense of the world is through stories. We hear them through storybooks read to small children, and as anecdotes told by friends and family. We watch them as movies, plays, TV shows and music videos. We read them in newspapers, books and magazines, and we tell them to others.

Stories or narratives do not always unfold in linear time; in other words, they don't start with the beginning, followed by the middle, and finish with the end. Can you think of movies you have seen, or books you have read, that do not tell their story following this traditional structure?

Stories are an important way of learning things. In many cultures and communities, storytelling is an important method of passing on significant information and beliefs from generation to generation. Stories can stretch the imagination and take us to new places. They can be very personal and connect storyteller and audience to people or objects with particular significance.

Artists tell stories for themselves as well as for their audiences. When these stories are particularly private or challenging, the art-making process allows the artist to communicate things that would be hard to deal with in other ways. This process can be emotionally difficult for the artist, but fulfilling, and while art about confronting ideas can be shocking for the audience, it often brings important issues to the fore.

Narratives can be conveyed in many ways. Contemporary artists use techniques and methods that audiences are familiar with through other popular storytelling modes such as film and video and digital photography. Vernon Ah Kee and Tracey Moffatt are two artists in this exhibition who use photography and the moving image to convey narratives. Think about how some of the other artists in the exhibition also engage with storytelling.

FOCUS ARTISTS

Vernon Ah Kee

In his work *This man is . . . This woman is . . .* 2003 (printed 2005), Vernon Ah Kee uses the faces of a young Indigenous Australian man and woman to tell stories of many personal histories. The panels, in which the two faces are repeated, tell multiple stories from an Indigenous perspective, and draw on the history of Australia's European settlement. Ah Kee refers to issues such as the dispossession of Indigenous people from their lands, the removal of Indigenous children from their families, Indigenous deaths in custody, and the everyday experience of racism encountered by Indigenous people.

Tracey Moffatt

Night cries: A rural tragedy 1989 speaks in intimate terms of a mother–daughter relationship. The work focuses on the chain of events that influences the relationship, and draws on ideas about death, childhood, loneliness and memory. It invites viewers to consider broader black-and-white relations, and the history of attempts to assimilate Indigenous Australian people into white society.

CROSS-CURRICULAR LINKS

For primary students:

- Tell a story to a friend without speaking. You may draw, write or use actions to tell your story. **VA**
- Stories often teach us things. Share a story with your classmates that has taught you an important lesson. **ENG**
- Design a storyboard of a popular fairytale. What happens when you change the order of the images? **ENG**

For secondary students:

- What are the underlying moral lessons of these popular stories: *Cinderella*, *Little Red Riding Hood*, *Jack and the Beanstalk*, *Charlie and the Chocolate Factory*? **ENG**
- Research Indigenous oral storytelling traditions and find two stories from a particular language group or community. What are these stories about? How are they relevant to contemporary Australian society? **SOSE**
- Why does Vernon Ah Kee use images of the same man and woman to tell different people's stories? What effect does this have on the viewer? **VA**

Activities:

- Film and edit a short movie (30 seconds) that tells your story, including important moments or events that have helped to shape who you are. Visit the following site to see some of the short movies people have made about their lives — Video Lives: Your Place, Your Story (ABC2) <www.abc.net.au/videolives> (viewed October 2005)

These CROSS-CURRICULAR LINKS also apply to MOMENTS IN TIME

Above: Tracey Moffatt

Up in the sky (portfolio) (detail) 1997

Below: Tracey Moffatt

Night cries: A rural tragedy (still) 1989



Vernon Ah Kee

This man is . . . This woman is . . . (detail) 2003, printed 2005



This man was 19 years old and Aboriginal. After being shot and killed by British soldiers, his body was hung from a tree as a deterrent to other people in his clan who would resist settler expansion throughout the Sydney basin in 1816.

CONTEMPORARY QUEENSLAND INDIGENOUS ART

What images come to mind when you think of Indigenous art? Film, text, digital prints, dot paintings, photographs, dilly bags — contemporary Indigenous Australian art is all these things and more.

In recent years, Queensland Indigenous artists have been recognised nationally and internationally for their work, which confronts prejudices in our society. Many of these artists make work that draws on traditional values and ideas, while challenging ideas of **authenticity**. Some artists also dispute the label of ‘Indigenous artist’; they feel this label implies Indigenous artists are only able to make art that is a social commentary on Indigenous issues.

A false division of ‘traditional’ and ‘urban’ has often been applied to Indigenous Australian art. This separation — arguably, created by the forces of the art market — is not one that is endorsed by many Indigenous Australian artists. There has been a tendency to describe art works as ‘more’ or ‘less’ **authentically** Indigenous depending on the geographical home of the artist and the style of their work. Contemporary Queensland Indigenous artists have been at the forefront of challenging these ideas, reminding us that a film or digital photograph is just as significant and **authentic** as a dot or bark painting.

Many of the artists studied at art schools, in a system that taught European art, history and philosophy. They seek to define their identities and forms of artistic expression, and position themselves in both colonial history and contemporary Indigenous Australian practice.

Works by contemporary Indigenous artists often ask questions about how Indigenous Australians are portrayed and **stereotyped**, and also how Indigenous art is spoken about by non-Indigenous people.

FOCUS ARTISTS

Richard Bell

Richard Bell’s oft-repeated slogan is ‘Aboriginal Art — It’s a White thing’. He calls his slogan ‘Bell’s Theorem’, after a famous theory by the quantum physicist **John Bell** (1928–90). The artist’s theory presents the idea of Aboriginal art as a construct devised by non-Indigenous people. Bell’s work is often confronting, and sometimes offensive, but it compels us to

re-think our attitudes and recognise differences in people. Often his works use humour to draw attention to the issue of past government policies of assimilation, and their effects on Indigenous Australian identity.

Judy Watson

In her work, Judy Watson expresses the story of her Indigenous heritage through references to her mother and grandmother, and particularly how the landscape is a central component of these relationships. Reflecting on the experience of exhibiting her work internationally, Watson has said: ‘Being outside of my own country and culture accentuates commonalities and differences with other countries and their cultures and enforces a greater understanding of my own.’¹

¹ Judy Watson quoted in *Fluent: Emily Kame Ngwarreye, Yvonne Koolmatrie and Judy Watson*, 47th Venice Biennale [exhibition catalogue], Art Gallery of New South Wales, Sydney, 1997, p.13.

CROSS-CURRICULAR LINKS

For primary students:

- What materials do Indigenous Australian artists use to make art today? Why do they choose these materials? **VA**
- Judy Watson’s art work draws on her family history and Indigenous culture. What other ideas have the Indigenous artists in this exhibition made art works about? **VA**

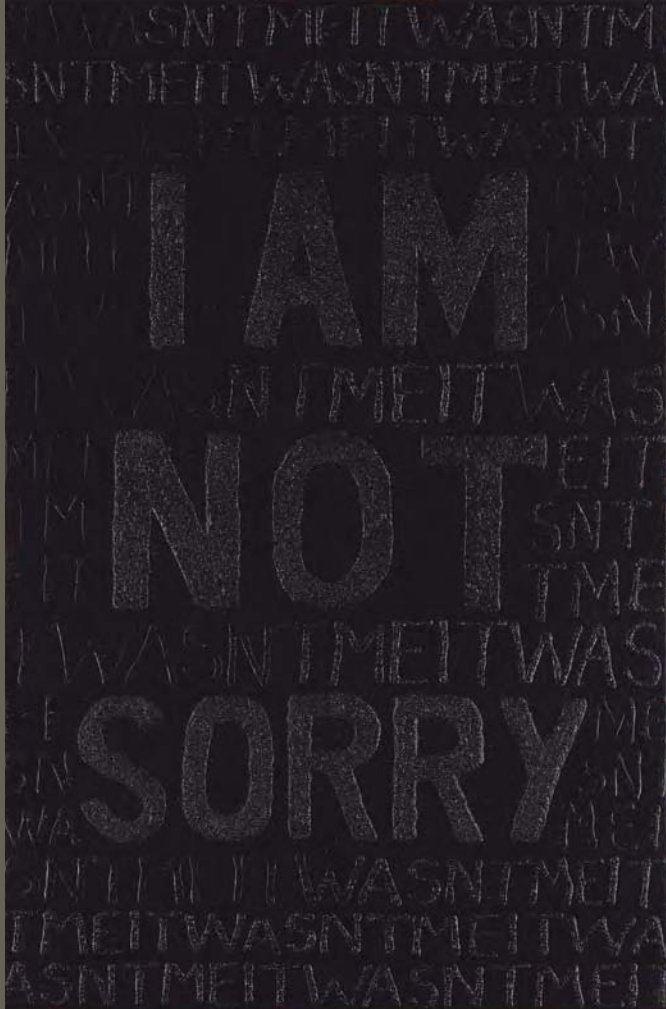
For secondary students:

- Name some of the ways Indigenous artists draw on traditional practices to make contemporary works of art. **VA**
- What other media do Indigenous artists make art works from today that are not featured in this exhibition? **VA**
- Identify some stereotypes portrayed in the media, such as TV, popular music and advertising. Where do you think these stereotypes come from? Why do you think stereotypes are used? **ENG / SOSE**
- Contemporary Queensland Indigenous artists deal with issues which are sometimes confronting to the viewer. How are the art works tools for raising our awareness of these issues but also towards resolving them?

Activities:

- Think about an issue or an idea important to you — it could relate to poverty, terrorism, animal cruelty, war, etc. Design a billboard to raise awareness of this issue. Consider the visual elements you would use to evoke a response from the viewer.

These CROSS-CURRICULAR LINKS also apply to QUEENSLAND AND BEYOND: ART, LANDSCAPE AND CULTURE



Richard Bell
I didn't do it 2002



Judy Watson
burnt shield 2002

MOMENTS IN TIME

The recollection of some moments in our lives stay with us forever. Some memories are happy and joyous, others are difficult or painful. Objects, incidents or images can spark memories of these times, and imagination can play a significant role in creating **nostalgia** for the past. Imagination and nostalgia can heighten one's experience of a particular moment which, in fact, no longer exists. We often think time is linear, organised and ordered, but the ways in which we remember are not like this at all.

Throughout history artists have engaged with ideas of the fleeting nature of time, most notably through the **memento mori** and **vanitas (still life)** traditions, in which artists represented mortality and the passing of time. These works reflect human frailty and the apparent insignificance of the individual in the wider context of nature and the world. The fragility of life is represented by decay, which is often used as a symbol of time and the ephemeral nature of life.

These ideas continue to fascinate contemporary artists working in a variety of media, including new technologies. Film and video, for example, allow artists to represent the passing of time using a medium based on duration.

Many artists negotiate the concept of time in their work, some through taking time as a subject and others through their use of the time-based media of film or video. Some artists use visual images or symbols to record a progression of experience over time. Representations of time unfold within the frame of the moving image, or through the experience of viewing a series of works. The time invested in watching moving-image works invites us to consider the idea of duration.

FOCUS ARTISTS

Eugene Carchesio

The watercolours which constitute *Dead leaves of Tokyo* 1999 are the product of the artist's three-month residency in Japan in 1999. In these works, Carchesio explores the potential of decaying leaves to represent a state of mind, a way of seeing. The stark rendering of the leaves, so small in scale against the austerity of the white drawing paper, reinforces the poignancy of this ephemeral subject matter. These drawings offer meditations on the everyday, and signal the places the artist visited in Japan.

Judith Wright

The intimate story of *One dances* 2003 surrounds Judith Wright and her family. Wright made this film in collaboration with two of her sons — one was behind the camera, while the other danced slowly with a **marionette**. The film marks the culmination of Wright's 30-year search for the resting place of her daughter, who died soon after she was born. Video allows the artist the potential to capture the time-based nature of movement. The viewer is asked to make sense of the dance unfolding on screen by drawing on their own experiences of the world.

CROSS-CURRICULAR LINKS

For primary students:

- Make a list of as many words as you can which are about time.
ENG
- Birthdays, anniversaries and New Year's Eve celebrations all remind us of the passing of time. What other important events do you remember or celebrate each year? **MATHS / SOSE**
- How is time recorded or represented by different cultures — both now and in the past? **MATHS / SOSE**

For secondary students:

- Reflect on the expression 'time heals all wounds'. What are some other familiar sayings about time? What do these sayings mean? **ENG**
- Does time affect your ability to remember things that have happened in your life? Why do you think two people remember the same event in different ways? **ENG / SOSE**
- How do digital technologies influence the ways you capture important events in your life? **VA / SOSE**

Activities:

- During the course of a day, take a digital photograph of the same scene outside your classroom window at different times (e.g. 9am, 12 noon, 3pm). What changes are revealed as the day progresses? Compare your photographs with your classmates. Are there any noticeable differences between your sets of images?

These CROSS-CURRICULAR LINKS also apply to STORIES

Judith Wright
One dances (still) (detail) 2003



Eugene Carchesio
Dead leaves of Tokyo (detail) 1999



MAKING ART

What is the difference between an everyday object and the object as an art work? Contemporary artists explore this idea in different ways, and the boundaries between the two are often blurred. Today it is as common to watch a television or computer screen in an art gallery as it is in our homes. At what point can a familiar, commonplace object become a work of art?

Artists can use anything to make an art work, including materials and processes from sources as diverse as industrial manufacturing, medical research and information technology. The investigation and reworking of varied materials used in contemporary art is an indication of artists' engagement with the material world around us. Because things we use or see everyday are familiar to us, when they are presented as art works we may question their status as art. These debates have been important in changing perceptions of what constitutes an art object. If contemporary artists use commonly available materials in their work, does this mean these works are not valuable?

Another way that artists confront traditional ideas about the value of art, and the appropriate subject matter for art, is to consider their role in the process of making art. Can something be an art work if the artist doesn't make it themselves?

Some cultures do not recognise the idea of the artist; instead people are acknowledged for their skills which are usually developed with the help of others. This idea is reflected in many contemporary art practices, which range from hand-crafting to artists employing other people to make works based on their ideas — as well as all the possibilities in between. The works featured here are interesting examples of different ways of approaching and making a contemporary art work. These works

make us think about what defines an art work, who is an artist, and what is involved in the art-making process.

FOCUS ARTISTS

Gwyn Hanssen Pigott

Gwyn Hanssen Pigott's work raises interesting questions about materials and traditional ways of making. On one hand, her works can be seen as pots, cups, beakers and vases, while on another, they are groups of ceramic objects that relate to one another in a particular setting. In this respect, the artist's objects can be considered familial groupings. When Hanssen Pigott began to group her objects and consider them not simply as functional vessels, the focus of her work turned from 'producing' ceramics to the 'installation' of art works, and the many different contexts the objects could create. While the artist's work grows from a long tradition of ceramics, she uses the medium to modify the tradition and allow new interpretations.

Scott Redford

Scott Redford's 'Surf paintings' are made from fibreglass, polyester resin and acrylic lacquer on urethane foam, materials used in surfboard manufacturing. Many are labelled with a commercial decal, a popular form of mass-produced decoration usually seen on school bags, cars and surfboards, and which feature prominently in youth and surf cultures. While Redford drew the original sketches, the works were fabricated and painted at Phantom Surf Boards, a small surfboard manufacturer on the Gold Coast. The proprietor Chris Garrett oversaw the production of the works to Redford's design and specifications, while Alonzo Punker painted the works.

CROSS-CURRICULAR LINKS

For primary students:

- Similar objects are often grouped to form collections (e.g. stamps, coins, dolls). Bring an item from home and, as a class, find ways to sort and group your items. What are the different ways you chose to group them? **VA**
- Go outside and find three items that interest you. Describe how you would turn these items into an art work. **VA**

For secondary students:

- Who determines the value of an object? How might the value of an object change across cultural and historical contexts? **VA / SOSE**
- In an age which values **intellectual property**, how do artists protect their ideas from being 'ripped off' or reproduced without permission? What strategies do galleries and artists use to prevent this from happening? **VA / ENG**
- When a work is not physically made, but commercially produced, is it still the artist's work? What does this say about the value of an artist's technical abilities? **VA**
- Name some artists who don't make art with their own hands. **VA**

Activities:

- Create a process diary about one of your art works using digital images to document the processes involved.

Scott Redford
Surf painting/The reflex 2000

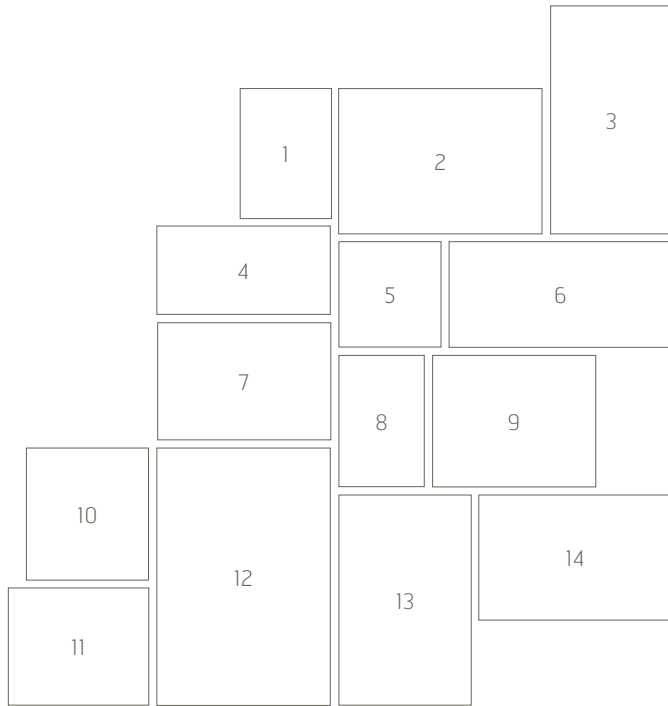
Gwyn Hanssen Pigott
Drift (detail) 2005



phantom



IMAGES



1. Vernon Ah Kee

Australia b.1967
(Kuku Yalanji/Waanyi/Yidinyji/
Guugu Yimithirr language groups)
This man is . . . This woman is . . .
(detail) 2003, printed 2005
Inkjet on polypropylene, satin
laminated
24 panels: 29.5 x 21 x 0.5cm (each);
29.5 x 1800 x 0.5cm (installed)
Commissioned 2005. John Darnell
Bequest

2. Anne Wallace

Australia b.1970
That was long ago 2005
Oil on canvas
91 x 127cm
Purchased 2005 with funds from
James C. Sourris through the
Queensland Art Gallery Foundation
Image courtesy: Darren Knight Gallery, Sydney

3. Scott Redford

Australia b.1962
Surf painting/The reflex 2000
Fibreglass, polyester resin and
acrylic lacquer on urethane foam
221 x 114.5cm
Purchased 2001. Queensland Art
Gallery Foundation Grant

4. Scott Redford

Australia b.1962
Surf painting/Modernist house
2000
Fibreglass, polyester resin and
acrylic lacquer on urethane foam
114.5 x 221cm
Purchased 2001. Queensland Art
Gallery Foundation Grant

5. Luke Roberts

Australia b.1952
Wunderkammer/Kunstkamera
(detail) 1994
Found objects with artist's labels
Various dimensions
Purchased 1995. Queensland Art
Gallery Foundation

6. Eugene Carchesio

Australia b.1960
Dead leaves of Tokyo (detail) 1999
Sketchbook containing 39
compositions, occupying 43 leaves;
watercolour on paper
35.6 x 28 x 1cm (closed);
43 leaves: 35.6 x 28cm (each)
Purchased 1999. Ivy Lillian Walton
Bequest

7. Tracey Moffatt

Australia/United States b.1960
Night cries: A rural tragedy (still)
1989
35mm film exhibited on DVD:
17 minutes, colour, sound
Purchased 2004

8. Richard Bell

Australia b.1953
(Kamilaroi language group)
I didn't do it 2002
Gravel, glue and synthetic polymer
paint on canvas
90 x 60cm
Purchased 2002. Queensland Art
Gallery Foundation

9. Tracey Moffatt

Australia/United States b.1960
Up in the sky (portfolio) (detail)
1997
Photo-offset on paper ed. 5/60
25 sheets: 61 x 76cm (each)
Gift of Roslyn and Tony Oxley
through the Queensland Art Gallery
Foundation 2002

10. Judith Wright

Australia b.1945
One dances (still) (detail) 2003
Digital Betacam exhibited on DVD:
15 minutes, colour, sound, ed.3/6
Purchased 2005

11. Anne Wallace

Australia b.1970
Sometimes I wonder 2005
Oil on canvas
48 x 57cm
Purchased 2005 with funds from
the Estate of Margaret Hockey, OAM,
through and with the assistance
of the Queensland Art Gallery
Foundation
Image courtesy: Darren Knight Gallery, Sydney

12. Gordon Bennett

Australia b.1955
Self portrait #17 2004
UV inkjet print on photographic
paper
72.5 x 61cm
Purchased 2005. The Queensland
Government's special Centenary
Fund

13. Judy Watson

Australia b.1959
(Waanyi language group)
burnt shield 2002
Synthetic polymer paint, ash,
charcoal on canvas
190 x 118cm (unstretched)
Purchased 2003. The Queensland
Government's special Centenary
Fund
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14. Gwyn Hanssen Pigott

Australia b.1935
Drift (detail) 2005
Wheelthrown Limoges and Southern
Ice porcelain, slip-cast
19 parts: 30 x 150 x 23cm (installed)
Purchased 2005. The Queensland
Government's Queensland Gallery
of Modern Art Acquisitions Fund

**All works are in the Collection of
the Queensland Art Gallery.**

GLOSSARY

Appropriate: to take for oneself; take possession of; appropriation: the act of appropriating; rather than *appropriate*, i.e. suitable or fitting for a particular purpose.

Authentic: authorship or origin is reputed; of genuine origin; authenticity: the quality of being authentic; reliability; genuineness.

Basquiat, Jean-Michel: an American artist (1960–88) of Puerto Rican and Haitian descent, who first gained fame as a graffiti artist in New York City and who was then a highly successful artist in the international art scene of the 1980s. He explored and confronted modernist appropriations of sources including African art.

Bell, John: a quantum physicist (1928–90) whose famous theorem explained that no physical theory of local hidden variables can ever reproduce all of the predictions of quantum mechanics.

Crosshatching: hatching or shading with two or more intersecting series of parallel lines.

Iconography: a set of specified or traditional symbolic forms associated with the subject or theme of a stylised work of art.

Intellectual property: the rights of creative workers in literary, artistic, industrial and scientific fields which can be protected either by copyright or trademarks, patents, etc.

Marionette: a jointed puppet controlled by strings or wires attached to its limbs.

Memento mori: Latin phrase meaning 'Remember that you are mortal' (or literally 'remember mortality'). It names a genre of artistic creations that vary widely, but which all share the same purpose — to remind people of their own mortality.

Nostalgia: a longing and desire for home, family and friends, or the past.

Phonetic: of or relating to speech sounds and their production.

Reverie: a state of dreamy meditation, a daydream: *lost in reverie*.

Semiotics: also known as semiology — the study of signs, both individually and grouped in sign systems; includes the study of how meaning is transmitted and understood.

Stereotype: a simplified conception, opinion, or image of an individual or group of people. The term is often used in a negative or prejudicial sense and is frequently used to justify certain discriminatory behaviours.

Still life: an art genre (seen especially in painting or photography) that takes as its subject the representation of inanimate objects, such as flowers or fruit.

Western: originally defined as Western Europe; most modern uses of the term refer to the societies of Western and Central Europe and their close genealogical, linguistic, and philosophical colonial descendants. Typically included are those countries whose ethnic identity and dominant culture are derived from European culture, such as North America, Australia and New Zealand.

Wunderkammer/Kunstkamera: literally meaning room of wonder/ room of art where the exotic, curious and beautiful were collected for private contemplation and pleasure; precursors to museums as we now know them.

Vanitas: a term referring to the arts, learning and time. The word is Latin, meaning 'vanity', and refers to still-life paintings — by Northern European painters, especially Dutch painters of the seventeenth century — characterised by the depiction of rotten or rotting fruit, skulls, watches, hourglasses and musical instruments.

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