

HUMANITY

The depiction of the figure can fall into various categories, from a nostalgic look at childhood and the importance of family, to expressing our admiration of individuals, even raising them to the status of a hero or celebrity. Through making and responding to art works, we can investigate the values associated with important life events.

With the figure, artists can explore relationships or symbolise humanity in general, challenging our beliefs and highlighting social issues. Different viewpoints expressed by artists help us understand our lives and those of others. Investigating the cultural context of art works allows us to appreciate the meanings intended by the artist as a reflection of values, traditions and cultural practices. Through making art works in various media, you will learn skills to increase your means of visual expression, and to be innovative and heighten your understanding of human experience.

Creating and studying video or short film as an art form can be enriching, as the interconnectedness of the arts (drama, music and dance) becomes evident.



FEATURED ARTISTS

UNIT 1 Family

Salvatore ZOFRE
Barbara HANB
Matt CALVER
Charles BLAC
David BLOMLEY

Student artists

UNIT 2 Heroes and celebrities

Andy WARHOL
Anthony BENNETT
sukioka YOSHITOSHI

Student artist

UNIT 3 Life events and social issues

David ROSETZKY
Darren SYLVESTER
Alberto GIACOMETTI
Dadang CHRISTANTO
Bui Cong KHANH
Damien HIRST
Tiwi artists

Student artists

Dadang Christanto
They give evidence
(Mereka Memeri Kesaksian)

1996–1997

terracotta powder mixed with resin/fibreglass, cloth and resin
ht 200 cm (male).

Purchased 2003 AGNSW

FAMILY

Each family is unique. You may have several brothers and sisters, be an only child, have a grandparent living with you, or your parents may be divorced. You may even include your pets as important members of your family. In order to create art works expressing your experiences, consider some of the following:

- What is your position within your family and how do you contribute?
- Do you spend time together each day? If so when?
- Think of your happiest family memory, maybe a celebration or holiday.
- What do you value most about your family?

GETTING STARTED

- 1 At home, collect photographs of your family or take new portrait shots (with your subject's permission).
- 2 Draw a member of your family (or roommate, if a school boarder) asleep. Alternatively, draw a member of your family sitting in a chair near a window or lamp.

MAKING TASK 1 — printmaking

Create a series of at least two linoprints in black and white of a member or members of your family. Try to communicate what you feel is special about your family. The series could work as a narrative or story (e.g. your holidays), within different rooms of your house or over time. Carefully consider how much of the background you want to include; that is, decide on your focus or viewpoint.

PROCESS

STEP 1 Take a photo or find an old photo of one or more members of your family.

STEP 2 Enlarge the image on a photocopier.

STEP 3 Using tracing paper or a lightbox, trace the main lines and simplify the darker shaded areas. You may want to alter the background or add a new one.

STEP 4 Decide which areas will be carved out (remain as white paper) and which areas you will roll over with black and thus be printed. Try to have a balance of lines and shapes that you will carve out.

See the work of artists Zofrea and Barbara Hanrahan on pages 71 and 72 to help you decide which areas to carve out.

You could extend one of your prints by experimenting with the printing process, such as printing onto a surface collaged with colour paper or by hand-colouring some of the white areas.

For further procedure for linoprinting, see the Introduction section (page 10) of this book.

DISPLAY

The school library may be a suitable area to display your visual narratives. Consider your audience and the display space when choosing how to mount your prints.

FORM

Printmaking

VOCABULARY

values important life principles in which one has a firm belief; for example, honesty

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SALVATORE ZOFREA

View other works by the artist.

Between the years 1994 and 1999, Zofrea created a series of 100 woodblocks called the *Appassionata* series, forming a visual narrative of his life as a young boy. This series tells of the love he felt for his birthplace, Italy, the importance of family and the hardships of assimilating (fitting in) with the Australian culture and lifestyle. Zofrea appears within these works as a boy, an adolescent and, finally, as a mature adult. He creates an atmosphere of strong family ties, **values** and beliefs, as well as identification with place.

Note how in *The Fortune Teller* Zofrea has carved thin lines out of the white background, while in the figures he has carved out large areas of white, leaving black outlines. Interest has been added through areas of pattern. Note also how areas of black have been left in the faces to give expression. The piano accordion (seen being played by the person on the right) is a musical instrument popular in European village life.

RESPONDING TASKS

- 1 What values are expressed in Zofrea's prints?
- 2 Write your own analysis of this woodblock considering meaning, emotions, balance of white and black areas, and carving technique.



Salvatore Zofrea
(Australian, b. 1946)
***Life in Borgia –
The Fortune Teller***
from the portfolio *An
Odyssey* 1989
woodcut, black ink
on white Arches paper
42 × 47.5 cm
Art Gallery of New
South Wales
Purchased 1994
Photo: AGNSW
© Salvatore Zofrea/
Licensed by Viscopy,
2013.

Barbara HANRAHAN

[1939–1991, Australian]

FORM

Printmaking

VOCABULARY

frivolity silliness or lack of seriousness

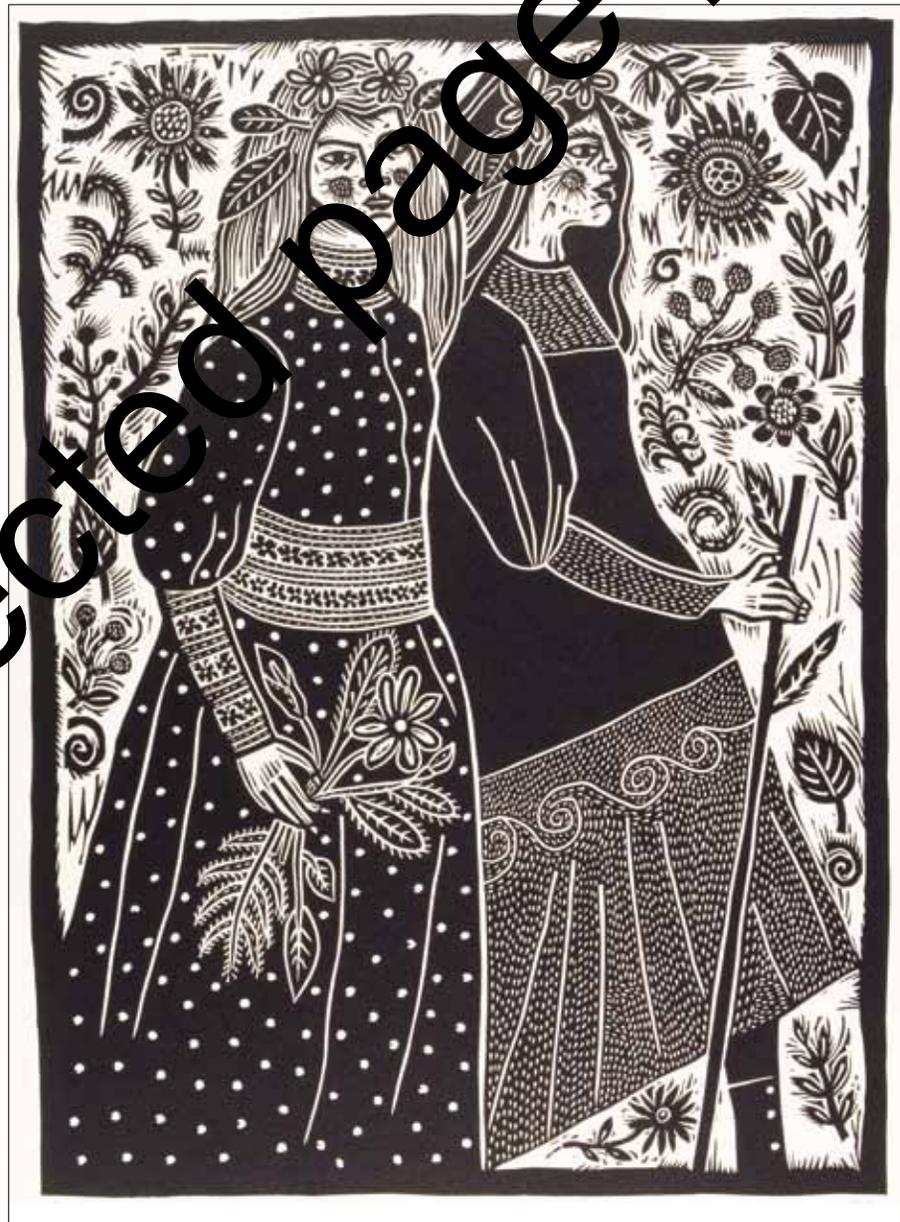
eBookplus

BARBARA HANRAHAN

See a gallery of the artist's work.

Are the two girls shown in *Autumn* sisters or friends? There is a strange mixture of **frivolity** and sadness that is almost hidden by the complexity of the patterning. They walk and pick flowers. It is an intriguing work with beautiful decorative qualities and an exquisite balance of black and white areas. The viewer is left to decipher the various meanings suggested.

Barbara Hanrahan fully utilises the expressive and decorative possibilities of the medium of lino. It is an excellent example of how to create coherent textures and surface interest by controlling the direction of the cut of the lino tool. Barbara Hanrahan studied printmaking at the South Australian School of Art, continuing her studies in London.



Barbara Hanrahan
(Australia, b. 1939, d. 1991)

Autumn from the portfolio *Twelve
linocuts, a suite of prints* 1990

linocut, black ink on ivory Vellin

Arches paper

51 x 38 cm

Art Gallery of New South Wales

Purchased 1990

Photo: AGNSW

© Courtesy J.P. Steele

150.1990.8

By arrangement with the Licensor,
The Barbara Hanrahan Estate,
c/- Curtis Brown (Aust) Pty Ltd

“As a child and ever after, the minute, hidden facets of things intrigued me. I was forever walking with my head bent, looking at the ground. I saw an ant pick its way across the earth, the moss at the base of the wall ... I came inside, and found the dust that lay under the mat, the stale hair in the brush.’

RESPONDING TASKS

- 1 Write two sentences analysing this work. Refer to the art elements and principles on page 19.
- 2 Do you see any relationship between the artist's statement and your impression of her print?
- 3 Write a short story or poem to accompany this linocut. Complete a cluster map first (see page 23) to organise your ideas and brainstorm some key words to use in your story or poem.

MAKING TASK 2 — painting

Collect a range of family portraits, and images of toys and of children at play as a reference to organise your ideas into a painting.

Experiment with different ways of grouping your imagery, such as into different size rectangles. Look at the works of Matt Calvert, Charles Blackman and David Bromley on pages 74, 75 and 78.

Objectives of the task are to:

- improve drawing and painting skills

- create an interesting painted surface
- experiment with textural areas and coloured outlines (try using palette knives, sponges and cardboard to create interesting surfaces)
- play with using a grid as a means of controlling composition
- work from own world, imagination and memories in a personal way.

Use the painting hints in the Introduction section of this book (page 6) as a guide.



Student art work:
painting by
Meghan Ridge, Year 8

RESPONDING TASKS

Take three photographs of members of your family (one or more) in everyday situations (not just a straight-on portrait shot). Consider where you normally see them, and what they might be holding or doing.

EXTENSION

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- Working from your imagination, create a stop motion animation inspired by a character from a children's book.

OR

- Rewrite and illustrate a classic children's book such as *Peter Rabbit* by Beatrix Potter. Experiment by making it a more contemporary story and consider having it take place in a suburban garden in Australia.

Matt CALVERT

(b. 1969, Australian)

FORM

Sculpture

VOCABULARY

silhouette an outline drawing, uniformly filled in with black, like a shadow

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MATT CALVERT

View other works by the artist.

Matt Calvert's works suggest the fragility and innocence of childhood. His sculptures seem to be brought to life from his personal memories and the discarded past. He makes sculptures from hard crushed glass of three-dimensional **silhouettes** of children and animals, as if they have come to life.

In fact much of the inspiration for Matt Calvert's imagery comes from his own experiences playing with toys, and from memories of his father, in particular a book his father passed on to him, a *Boy's Own Annual* titled 'I spy'. The illustrations in this typical 1950s storybook have been translated by Calvert into simplified, almost silhouette, sculptures of children, toys and flowers. His 'inn' characters in more recent work are his interpretation of the children's educational slot-toys. These stylised 'dolls' take on a futuristic feel with their large circular eyes, made of crushed clear glass within a dark green body, the clear glass allowing a slight view through the figure.

Through his work, Calvert is investigating the similarities and differences in childhood throughout the generations (he has a son of a similar age to himself when his own father died), in particular the qualities of innocence and vulnerability.

ARTIST'S PRACTICE

Calvert's original technique was to use smashed glass found on the side of the road after car crashes (perhaps in homage to his father who died in a car crash when Matt was young). He now buys recycled glass, meticulously gluing it together in layers with silicon. Most of the sculptures are actually hollow, the outer two side layers providing sufficient strength when joined by the contour layer going around the 'figure'. He thus transforms broken materials into something new and meaningful.

Matt Calvert uses mainly clear and plastic glass but also metal and plastic. The shapes of the rabbits he makes remind us of Beatrix Potter's children's story of Peter Rabbit who sneaks into Mr McGregor's garden. However, they are not cuddly or furry, due to his choice of media, although he does make his sculptures of such a scale that they appeal to the audience rather than overpowering or daunting them. Surprisingly, considering what they are made from, the smooth, patterned surface appeals to our sense of touch.



Matt Calvert
Small Boy and the Sea 2008
toughened glass/
automotive enamel
120 × 120 cm
© Matt Calvert

RESPONDING TASKS

- 1 What social issues does Calvert investigate in his art?
- 2 How does he engage his audience in order to communicate his meaning?
- 3 How does his choice of materials relate to his meaning?
- 4 Calvert uses recycled material. Why do you think it is important for artists to consider sustainability in their art making? Is this a contemporary concern? Think of traditional art media; for example, Michelangelo used to go to the town of Carrara in Italy to choose blocks of marble from the cliffs there.

Charles BLACKMAN

(b. 1928, Australian)

FORM

Painting

VOCABULARY

domestic to do with family or home life

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CHARLES BLACKMAN

View other works by the artist.

The Australian painter Charles Blackman created his famous *Alice in Wonderland* series of art works in the 1950s. The series is based on the story by Lewis Carroll of Alice's journey into the imagination — an absurd world that contained some horrible things, as well as both the odd and beautiful such as the misplaced feet in *Feet beneath the table*, shown on page 76. Here Alice sits calmly yet her eyes are staring. The surface has a textured feel due to the layers of paint that have been applied with rough brushstrokes.



Charles Blackman
 Australian, born 1928, worked in
 England 1961–66

Feet beneath the table 1956
 tempera and oil on composition board
 106.5 × 121.8 cm
 National Gallery of Victoria, Melbourne
 Presented through the NGV
 Foundation by Barbara Blackman,
 Honorary Life Benefactor, 2005
 © Charles Blackman and Blackman/
 Licensed by Viscopy, 2013.

Charles Blackman was the only boy in a fatherless, underprivileged family of four. His relationship with his mother and sisters created a sensitivity and awareness of emotions. Another influence on his life and painting was his wife Barbara, who had failing eyesight. This made Blackman more aware of human feelings and actions. It also helped foster his love of reading, as he read aloud to his wife. He read mainly fantasy and poetry. The influence from the books he read can be easily seen in his *Alice in Wonderland* series of paintings. Blackman created many paintings of **domestic** scenes, such as mother and child, picnics and children playing. Many expressed loneliness. Blackman often mixed together elements of the real world and his dreams or fantasies.

CRITIC'S STATEMENT

“ Art critic James Gleeson wrote in the *Sun* newspaper in July 1969 that ‘Blackman opens up the doorway from the world of ordinary events into the world of the artist’s imagination, where children play or dream or float unfettered by the bonds of everyday realities’.

RESPONDING TASKS

- 1 Several of Blackman’s paintings show heads turned away or eyes downcast. What effect does this create? Can you suggest why Blackman would do this?

- 2 What do you think Alice is thinking? What emotions is she feeling?
- 3 In the Alice series, Blackman has worked from his imagination but do you think he is trying to influence society's attitudes or values? If so, how?
- 4 Does reading biographical and historical information help you understand an artist's meaning or their choices in subject matter? If so, how does it help in the case of Blackman?
- 5 In giving their opinion of an art work, art critics often do not just describe what everyone can see but give an insight into the meaning or intention of the artist. What are the key words in the comment by James Gleeson on Charles Blackman?
- 6 Write a piece of critical writing on *Feet beneath the table*. Before you begin, read the student sample below to give you some ideas on how to use complex sentences to analyse the techniques used, and to express your interpretation and how you think an audience might react to the art work.



Charles Blackman
 Australian, b. 1928
Colette at the piano (from
 'Colette' series) 1976
 crayon, pastel, charcoal and synthetic
 polymer paint on woven paper
 176.8 × 147 cm
 Purchased 1978
 Queensland Art Gallery Collection
 © Charles Raymond Blackman/
 Licensed by Viscopy, 2013.

Student sample of critical writing on *Colette at the piano* by Charles Blackman

Charlotte Weale, Year 8

'This art work is of a young girl playing at the piano, but with a blank sheet of music in front of her. The fluid, long and thoughtful strokes used to construct the girl, compared to the bold, stiff line work used to create the background, piano and chair, contribute to the interesting and dramatic effect of the art work.

Although these components of the art work contradict each other, they create balance and tie the art work together as a whole leading our eyes across the piece. The colours used are quite basic, but not having overwhelming colours makes the black, white and random blocks and tinges of yellow stand out. The materials used, such as charcoal, paint and pastel, have been produced on top of woven paper. The mood is very mysterious and eerie as the blank sheet of music keeps the audience guessing. All of these individual aspects harmonise to create a stimulating and imaginative art work.'

David BROMLEY

(b. 1960, British/Australian)

FORM

Painting

VOCABULARY

nostalgia a longing for home, family and friends, or the past

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DAVID BROMLEY

Visit the artist's website.

Bromley generates a mood of **nostalgia**, looking back on an imaginative world. He creates an impression of childhood from the past, as we note from the clothes and types of toys. There is a sense of adventure but of an innocent, imaginative type that perhaps is no longer possible. There is a wholesome quality to his children and the life he shows them enjoying.

ARTIST'S PRACTICE

The intention of the artist shows in his choice of subject matter. In his painted children series, Bromley creates a mood of happiness and possibilities. Children from a past time play innocently with toys, and enjoy nature and each other's company. The atmosphere created is one of wholesome fun with fond memories of youth. The mood is one of joyful playfulness, of long summer days spent playing with toys at the seaside. Recurring objects are row boats, toy sailing boats and lighthouses. Hope, love and friendship stand out as his main themes. Although he often repeats some of his objects (such as butterflies, toy drums, swings and books) from one art work to another, he approaches his themes with imagination. He has also created a series of small bronze sculptures of children.

Bromley's technique is to paint with multiple layers, often allowing sky blue or bright red to show through as an outline around his figures and objects. Flesh tones are built up in successive layers, going from a mid all-over tone to highlights dry brushed or crumbled on top creating a texture and allowing the under-paint to show through. He sometimes uses a dark blue-black painted line to add details such as folds in clothing or facial features.

RESPONDING TASKS

- 1 Art works often give us information about a way of life in a particular time. The large scale of Bromley's paintings involves the audience and reminds us that these are not just book illustrations but have layers of meaning and affect us emotionally.

What toys or activities does Bromley paint that are not part of your childhood or that of today's young children? Do an internet search using the search term 'David Bromley — children'.



- 2 Name three toys that would be out of place in a Bromley painting.
- 3 What values about childhood do you think Bromley is trying to communicate to the viewer?

EXTENSION

- Create a story to match one of Bromley's art works.
- Research families as depicted in art. Suggested artists are Fred McCubbin, Jane Sutherland, Mary Cassatt, Henry Moore, Chagall, Picasso, Dorothea Lange, Goya, Pieter de Hooch, Abbey McCulloch. Choose two art works and discuss in essay form the attitudes and mood of the subjects and the techniques used by the artists.

David Bromley
On Any Sunday 2012
acrylic and oil on linen
120 × 150 cm
Courtesy the artist

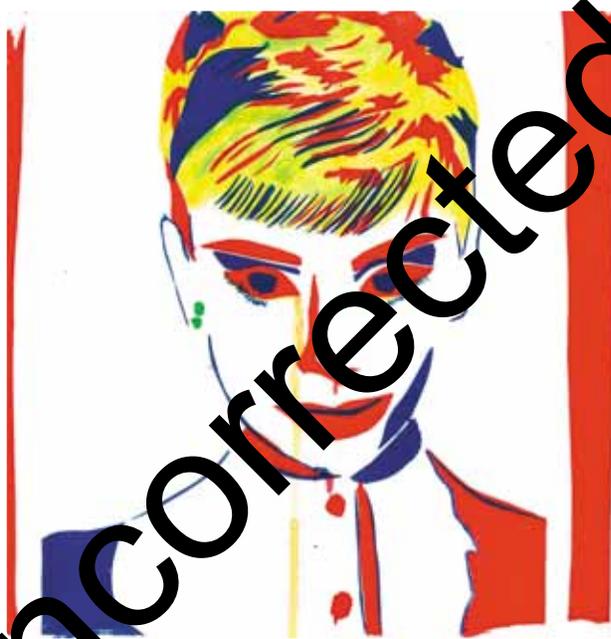
HEROES AND CELEBRITIES

What makes a hero? Is it the deeds they have done or what they have achieved? Humanity has always had heroes. It is interesting to look at heroes from different cultures. Perhaps it was their strength or leadership abilities that set them apart as individuals to admire. When we think of heroes today, we often think first of celebrities and those who achieve success or, in some cases, notoriety. But perhaps for you, a hero could be someone close to you who has made a difference in your life.

GETTING STARTED

Research images of someone you admire from history or the present. It could be a member of your family, a coach, a sporting hero, or a celebrity from music, film or TV. Choose your image or images and manipulate using Photoshop. Alternatively, use a paper stencil or photographic silkscreen to create a series of works. It could use a combination of methods, including hand painting at the end. For the procedure for photographic silkscreen, see the Introduction section of this book.

MAKING TASK 1 — paper stencil/silk screenprint



Student art work: **Audrey Hepburn**, silk screenprint
by Jacquelyn Chia, Year 9

PROCESS

STEP 1 Place a photocopy of your person on a lightbox. Place a new sheet of paper on top and trace the main areas of the image. (In the example at left, the blue outlines were traced first.) Keep your original photocopy.

STEP 2 Place your drawing on a cutting mat. Use a stencil knife (not scissors) to cut out the areas you wish to print. (Do not cut through the background.) **WORK IN PAIRS** — you will need someone to hold the screen down firmly as you print.

STEP 3 Place your stencil on top of a clean sheet of paper under which are some sheets of newspaper. Place the silkscreen on top. Add a generous amount of acrylic paint that has been mixed with a little flow or extender medium so that it doesn't clog the screen along the top edge between the wooden frame and the silk (there should be a border there).

With a squeegee at a 45-degree angle towards you, evenly and firmly move it down the screen, stopping before you hit the wooden frame.

STEP 4 Gently lift and remove your print. You may repeat this process so that you have an

edition of up to 3 prints. Generally your stencil will last for only 2 to 3 prints before it will need to be thrown away. However, the screen can be used again for someone else if working in the same colour, if you do a dry run first: with no new addition of paint and a piece of newspaper underneath, drag the squeegee down.

The paint will dry on the screen very quickly so CLEAN WITH RUNNING WATER AND A SPONGE THOROUGHLY.

STEP 5 Once your print is dry, you are ready to add another colour on top. In the student example, the second colour was red, the third yellow, then small areas were hand painted.

Andy WARHOL

[1928–1987, American]

FORM

Silk screenprinting

VOCABULARY

polaroid photograph photograph taken with a special camera that develops the photograph instantly

eBooks

THE ANDY WARHOL MUSEUM

Visit the Andy Warhol Museum online and view the collection.



Elizabeth Taylor 1963
synthetic polymer and
silkscreen inks on canvas
101.6 × 101.6 cm

HISTORICAL STUDY

Pop art was an art movement of the 1950s and 1960s originating in London and New York. It used images of popular culture and consumer society and often borrowed techniques from commercial art such as photographic silk screenprinting.

ARTIST'S PRACTICE

Andy Warhol was obsessed with stars and celebrities and constantly sought publicity himself. Warhol was originally a commercial graphic artist working in advertising who was renowned for his creative drawings of stars. Although at first he drew and painted his art works, by 1963 he was instead using the silkscreen process. He often used **polaroid photographs** as a starting point. By using photographic techniques and the silkscreen method, Warhol commented on the mass media world of America at the time.

RESPONDING TASKS

- 1 Do a web search of other portraits by Warhol, particularly his Marilyn Monroe series but also his repetitive works on Coca-Cola bottles and Campbell's soup cans.
- 2 Write your own analysis of a Warhol art work, in particular referring to technique, use of colour and line.
- 3 What can you learn about American society in the 1950s and 1960s from Warhol's paintings?

Anthony BENNETT

(b. 1966, Australian)

FORM

Painting

VOCABULARY

gestural marks or brushstrokes made through the movement of the arm or body

homage respect or honour

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ANTHONY BENNETT

View a gallery of the artist's works.

The series of art works, entitled *apollonian and dionysian*, is reminiscent of the comic book and movie characters Wonder Woman and Superman, the ultimate heroes. Not only did they have athletic powers and strength beyond mere mortals but they were ideals of beauty and also fought on the side of good. Bennett has used garish combinations of colour in a painted surface where the imagery tends to melt or be smeared. His bold black outlines are expressive and his paint quality varies from flat areas to **gestural** thick blending of colour and overlays of paint glazes, while at times the paint seems to melt and dribble, adding to the feeling of spontaneity. This is an artist who paints with passion and purpose. Just as there is a mix of fine art traditions and a cartoon, graffiti style, he uses popular culture and consumer imagery to lead us into deeper philosophical thought.

ARTIST'S PRACTICE

Bennett's paintings are a link to cartoons and Pop art, in particular Lichtenstein, graffiti and the art of Basquiat (see page 236). Bennett creates his own visual language from everyday culture, appropriating imagery from advertising, cartoons, movie stars and popular music, with references to art history. Artists that he makes reference to, either in imagery or technique, include Andy Warhol, Willem de Kooning and Cy Twombly (see page 138). There is a mix of genres, at times in **homage**, but at other times he uses critique in a mood



Uncorrected page proofs

Anthony Bennett
weaponised barbie 2012
mixed media on canvas
240 x 120 cm
© Anthony Bennett

of dissent. He challenges us to reconsider our values on popular culture. His titles are integral to communicating his attitude and meaning. This series is a development from his earlier 2007 exhibition of 'celebrity portraits', titled *super thanks for asking*. It included paintings of iconic figures such as Brett Whiteley, Vincent van Gogh, Salvador Dali, Andy Warhol, Reg Mombassa, Peter Garrett and Queen Elizabeth II.

RESPONDING

- 1 Write your own interpretation of *weaponised barbie*.
- 2 How is Bennett's representation of celebrities/heroes different from Warhol's? Consider technique, mood and meaning.
- 3 Look at the work of Basquiat (page 236) and Cy Twombly (page 138) and explain the influences you see on Bennett's work.
- 4 Why might an audience for a Warhol painting in the 1960s have a different viewpoint on the subject of celebrities to the viewpoint of an audience now? Can you find any evidence that makes you think Bennett has considered this in his work?

Tsukioka YOSHITOSHI

(1839–1892, Japanese)

FORM

Printmaking

VOCABULARY

ukiyo-e a genre of Japanese woodblock prints and paintings produced between the seventeenth and twentieth centuries

edp000110

TSUKIOKA YOSHITOSHI

View a gallery of the artist's works.

HISTORICAL PRACTICE

Edo Period Japanese Art

It is interesting to compare art works that present the heroes of different cultures and times, those who are famous and infamous.

This work is from the **ukiyo-e** (pictures of the floating world) school. It depicts a samurai, a warrior class that ruled Japan for nearly 700 years. Throughout its history, Japan experienced internal conflict as rival clans tried to take control of the country. Although they had an emperor as ruler from 600 A.D., power was still with these clans, led by the Shogun. The samurai were at the disposal of the Shogun. The warrior code that they embodied was the central value of Japanese culture for many years. Honour, particularly family honour, and loyalty to one's master were upheld as primary virtues of the samurai. The sword was the supreme weapon and was considered the symbol of the samurai. Only members of this class were allowed to carry such weapons. Readiness to die and to be able to focus beyond the superficial physical life of the present were key attributes. To become a true Japanese hero, one had to die a tragic death. The 'floating world' refers in its original Buddhist sense to the concept that nothing in the world is secure, least of all human life.

This woodblock tells the story of Musashi who is credited with developing the two-sword method of fighting. The story begins with him lost in the mountains when he comes upon an old man who offers him shelter. When Musashi boasts of his fighting abilities, the old man laughs, causing Musashi to attack him. Armed with only a saucepan lid, the old man, who was actually a legendary swordsman, taught Musashi the finer points of fighting.



RESPONDING TASKS

- 1 What symbols of hero worship do you see?
- 2 What value was central to the Japanese culture at this time and what were considered to be the main virtues of the samurai?
- 3 Can you see any similarities between this art work and heroes in cartoons and films you might have seen?
- 4 What do you consider as the attributes of a hero? Must a hero be fearsome and strong yet tragic, like the one depicted?
- 5 What is one Buddhist concept you have learnt from the explanation of Edo art?

EXTENSION

Use the [Cao Fei](#) weblink in your eBookPLUS to look at the work of contemporary Chinese artist, Cao Fei, particularly her photography series *Cosplayers*. How do they relate to the work of Anthony Bennett (see page 82) and the Japanese Edo artists?

Tsukioka Yoshitoshi
(Japanese 1839–1892)

***The duel between Miyamoto
Musashi and Tsukahara Bokuden***
1885

from the *New selection of Eastern
brocade pictures* series
colour woodblock

33.7 × 43.0 cm (overall)

National Gallery of Victoria,
Melbourne

Purchased through The Art
Foundation of Victoria with the
assistance of Coles Myer Ltd,
Governor, 1993

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LIFE EVENTS AND SOCIAL ISSUES

Through looking at a range of art works that investigate emotions such as loneliness, you will develop empathy while appreciating how new technologies have been used in contemporary art. By investigating the depiction of important life events and the place of art in rituals associated with death, not only will your cultural understanding deepen but you will grow to understand some of humanity's values.

David ROSETZKY

[b. 1970, Australian]

FORM

Video

VOCABULARY

monologue a speech made by a single character in which he or she speaks his or her innermost thoughts aloud
mood a prevailing atmosphere or feeling that evokes an emotional response from the viewer



DAVID ROSETZKY

Visit the artist's website to view *Nothing Like This* and other works.

David Rosetzky creates videos to which the audience feels connected as they become 'confidantes' to the characters.

Nothing Like This at first appears to be a holiday shot and we can easily imagine the sequence of events. The video begins with a group of young adults ambling down a gentle hill, opening onto a beautiful shimmering water scene. Yet there is a feeling of uneasiness — even the surf is insufficient for the longboard they carry out. The characters do not seem posed or false but the audio track dialogue suggests friendship problems and lack of understanding

David Rosetzky
Nothing Like This 2007
 video still
 Image courtesy the artist and
 Sutton Gallery, Melbourne



between them. There are frustrations and sulking as well as the usual holiday despair and sadness that it will soon end and perhaps did not live up to their expectations.

ARTIST'S PRACTICE

The central themes of Rosetzky's videos and photographs concern self-identity, subjectivity and community within our contemporary culture. He creates scenarios (stories or situations) in which he delves into human behaviour, interactions and relationships. He uses a slick technique of idealised images, which seem to reflect the advertising, fashion and film industries. Since 2000 he has placed his subjects within minimal settings of fashionable designer furniture, as they explore or divulge their anxieties and thoughts, reminding us of TV soap dramas. The characters' **monologues** reveal how they suffer feelings of isolation and insecurity in the company of others (as in *Weekender*).

One main issue is how the characters' identities, and the way the individuals act and respond, are conditioned by their environment and the expectations of those around them. Rosetzky made this even more dramatic in *Hothouse* by placing his subjects within 'boxes' with openings through which hands appeared, gently touching the person as they spoke about their feelings.

Rosetzky tends to create situations that complicate the normal viewer relationship with the subjects in the video. He seems to question the line between reality and fantasy, particularly as characters seem to swap identities. He similarly questions authenticity and artificiality in our contemporary society.

Rosetzky was awarded the inaugural Anne Landa Award for Moving Image and New Media Art, Art Gallery of NSW in 2005.

CRITIC'S STATEMENT

“ Art critic Andrew Frost describes Rosetzky's works as ‘investigating relationships within a cool, urban environment. [His works are] very restrained and somewhat formal but are emotionally highly charged nonetheless, expressing a kind of urban angst about issues to do with alienation, connection and loneliness.’ ”

RESPONDING TASKS

- 1 What links do you see with Rosetzky's art and issues of bullying at school? Look in particular at the quoted statement of the art critic Andrew Frost.
- 2 Many video artists alter time as a method to create **mood** or add meaning to their works. Daniel Crooks (pages 274–6) splices time sequences and fragments his images to create a sensation of movement and alter our perceptions. Rosetzky slows down his videos to a relaxed, languid pace. How do you think this would affect the mood and his meaning?
- 3 Read the quote by art critic Andrew Frost and find his opinion or judgement of Rosetzky's art works. Art critics provide a way of understanding an artist's work. How has Frost helped you appreciate or understand Rosetzky's work?

MAKING TASK 1 — pitching a short film

Write a short story of a holiday with an unhappy twist. You may like to work in a group and turn this into a storyboard for a proposal for a short film. Consider a soundtrack. Take three photographs as 'samples' of what screen shots might look like from this short film as if you were trying to convince a director to make your film.

FORM

Photography

VOCABULARY

consumerism a theory that the economy of a capitalist society needs people to consume more and more goods



DAVID SYLVESTER

Watch an interview with the artist.

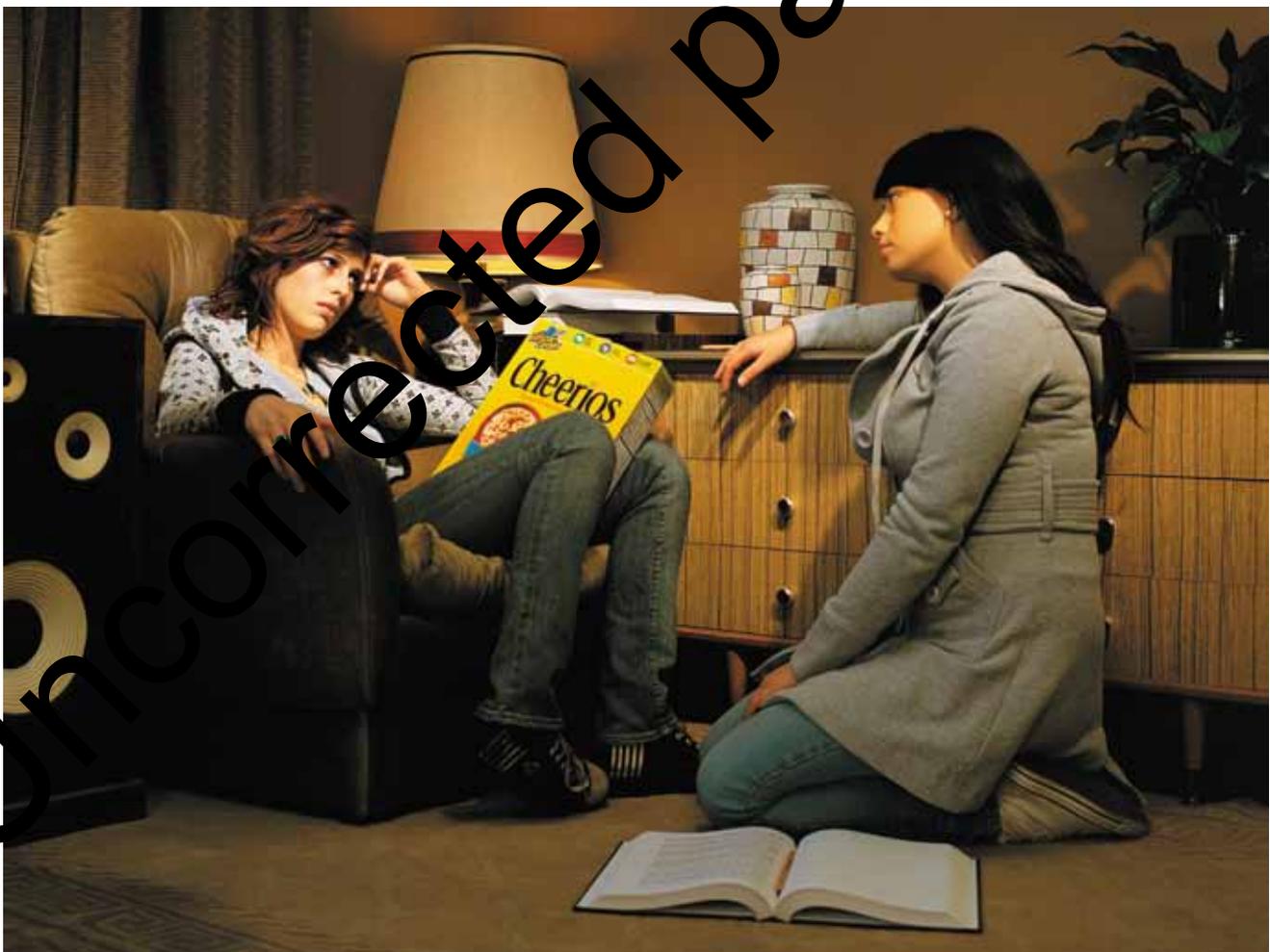
ARTIST'S PRACTICE

Darren Sylvester creates photographs about the relationships of teenagers and the effects of **consumerism** and technology on their lives. Every photograph is carefully planned to help suggest a mood or story. Positions of bodies, clothing and objects, and strategic lighting add to the emotional situation. Use the **Darren Sylvester** weblink in your eBookPLUS to see an interview with the artist discussing his recent work. For other works and information on Sylvester, see pages 44–5.

Darren Sylvester
Don't Substitute A Life To Satisfy Mine 2007
lightjet print
120 × 160 cm, edition of 3
Image courtesy the artist and Sullivan+Strumpf

RESPONDING TASKS

- 1 Look carefully at the objects Sylvester has chosen to include in this photograph and the body language of the teenagers.
- 2 Write a short story concerning the two people in the photograph and possible events leading up to this situation.



MAKING TASK 2 — group video

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In pairs or in a group, create a short film on the theme of loneliness — see student sample on your eBookPLUS, Giacometti (below), Sylvester (pages 44–5, 88) and Rosetsky (page 86) for ideas.

Brainstorm your ideas using a mind map or cluster map (see Introduction) then write a storyboard deciding on main actors, actions to take place and setting. Think about how to convey your mood or meaning — through lighting, facial expressions, body language, symbols.

Select your roles according to your expertise. Who is a born organiser to keep you on task and decide on filming times, who learns drama or dance or plays an instrument for backing music, who has advanced computer skills?

When you have finished your video, use the self-reflection form in your eBookPLUS to write an individual self-reflection as well as a group evaluation of your successes and the skills you have developed.



Student art work: **The fear of being lost** video by Katie Chauvel and Sophie McClellan, Year 9

Alberto GIACOMETTI

[1901–1966, Swiss]

FORM

Sculpture

VOCABULARY

existential concerned with existence of the individual as free and determining his or her own development

gaunt extremely thin

immensities extreme size

mortality the inevitability of death for humans

vulnerable sensitive, exposed to or not protected from hurt

eBookplus

ALBERTO GIACOMETTI/ MoMA

View a gallery of the artist's works.

Alberto Giacometti deals with issues of loneliness, the disjointed relationships that mankind experiences and the loss of the sense of the individual in the modern world of cities and the busy lives that they encourage. A modernist sculptor and obsessive drawer, Giacometti's main subjects are heads and distorted figures. Giacometti saw art as a means of communicating to others what he saw and felt. He wished his art works to reveal his memories and his concern with the concept of **mortality**. Giacometti's figures seem to be threatened by the idea of solitude. The typically **gaunt** frames, wiry bodies and knobbly, textured skin exist in **immensities** of space. Even though his figures are often shown in action, (e.g. *Man Pointing*, 1947 and *Walking Man*,

Alberto Giacometti
City Square 1948
bronze sculpture
21.6 × 64.5 × 43.8 cm
New York, Museum of Modern Art
(MoMA)
Digital image © 2013,
The Museum of Modern Art/
SCALA, Florence
© Fondation Alberto et Annette
Giacometti/ADAGP. Licensed by
Viscopy, 2013.



1947) they are almost shadows, creating a sense of **ulnerability** rather than forceful movement. His figures exist, yet, in the **existentialist** philosophy, they lack life. Perhaps it was Giacometti's friendship with philosopher Jean-Paul Sartre which led him to seek answers to questions of human existence. Existentialists believe you have to make your own meaning or significance in the world. In existentialist philosophy, which intensified after the experience of World War II, the only certainty is death. Giacometti's work is thus a reaction to the post-war social conditions, in particular the questions and void left by the experiences of the war, such as concentration camps and the atomic bomb. Giacometti seems to realise that the main difference between a living person and a corpse was the gaze. His works seem to ask 'what does it mean to look, to suffer, to live?'

Through his works, Giacometti seems to be trying to reach the inner soul hidden under the appearance of bodies and heads, to discover the secret hurt in every being. His figures appear haunted by sorrow, yet are deeply fascinating.

The sculpture *City Square* shows people walking. The figures are close to each other, yet the space between them seems to separate them as they walk in different directions. There is a feeling of isolation as if personal communication is lost. Giacometti has reduced each figure to its simplest, elongated expression. They are frail, thin figures as if eroded by time, their skin scarred and pitted. Most of his sculptures are now cast in bronze, but his earlier work used clay on a wire armature or plaster which he hacked into with a cleaver to work and rework the surface.

RESPONDING TASKS

- 1 Do you think the lack of social interaction, of talking and touching as expressed in Giacometti's works, is relevant to us today? (Consider the effect the mobile phone and texting has had on the way we communicate.)
- 2 Is the social problem of loneliness and alienation still prevalent? How is it communicated in today's world?
- 3 Analyse Giacometti's sculptural style in terms of the art elements and principles of mass, line, space and texture. Analyse how he uses space to create mood.
- 4 Assess how successful Giacometti is in conveying his meaning through his choice of media and technique.

MAKING TASK 3

— exploring mood

Create a group skit, choose music, write a poem or create a series of photographs to explore a theme or mood expressed in Giacometti's art.

MAKING TASK 4 — sculpture

Create a figurative sculpture to explore a human emotion. Look also at Rodin's *The Thinker* before you begin.

MAKING TASK 5 — choice of media

Create an art work set in a particular room where what appears to be beautiful or happy suggests a darker side or sense of uneasiness. This could be in any media of your choice — printmaking, drawing, painting or digital media.

If using digital media, you could use text or an accompanying soundtrack or transparent digital overlays to suggest the intended meanings or moods.

PROCESS

Take a series of photographs (or do drawings) of rooms in your house or rooms in the school.

STEP 1 Look at the work of Possetzky (page 86), Sylvester (pages 44–5, 88) and Giacometti (page 87) and consider your homework photographs and drawings. What makes these rooms special to you (and your family)? Which objects help add to your own happiness or sense of self? You may like to consider which room you feel happiest in, remember a room in a house of your past or think of a room in which you feel uncomfortable or lonely.

Decide on the intention of your art work (what mood, story or aspect you wish to concentrate on).

STEP 2 Decide which media to use to best suit what you are trying to achieve; for example, a linoprint allows you to concentrate on line and pattern, a painting on colour and expressive tone and brushstrokes, a photograph allows you to add people or realistic objects. Don't forget collage can be added to a painting and photographs can be manipulated using Photoshop or other similar software applications.

It could be a short film — a story carried out in the one room where you use your friends or family as actors (don't forget to get their permission first) and vary your shots from close up to whole room. Choose music to suit the mood and story.

YOU MUST MAKE THE DECISIONS — what is to be included? What is the viewpoint? What would you title the art work?

STEP 3 Plan your art work, do a rough sketch (or storyboard) first of the composition then begin.

STEP 4 Write an evaluation of your work considering its success as an art work, your skill with the media you chose and how you were able to create what you intended (for example, a particular mood to suggest a story or situation) or if you were concentrating on an exciting colour scheme and use of pattern.

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MAKING TASK 6 — sculpture/group installation

Create a group installation of clay figures to represent humanity and the individual differences between us all. You could have the figures bearing gifts or burdens (as in Dadang Christanto's work, page 92), in cultural dress or holding an object that is significant to you. You might also be influenced by the distortion and surface texture of Giacometti's figures. Brainstorm places where your figures could be exhibited and how you could set a mood to enhance the meaning of the art work such as by the arrangement of the figures (in one row or in groups etc.) or adding tea lights or incense. Perhaps ask another class to write an evaluation of the installation. Use your eBookPLUS to complete a self-reflection sheet at the completion of the task.

Dadang CHRISTANTO

(b. 1957, Indonesian)

FORM

Installation/
performance art

VOCABULARY

empathy emotional or mental understanding of the feelings or spirit of someone

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DADANG CHRISTANTO

View other works by the artist.

Dadang Christanto studied painting in Indonesia from 1975 to 1986. From 1999 to 2003 he was a lecturer at the School of Art and Design, Northern Territory University, Darwin. In 2004 he lectured at the College of Fine Arts, University of NSW, Sydney. In 2005 he moved back to Darwin.

They give evidence is an emotionally moving installation consisting of 16 male and female larger than life-size figures standing naked and vulnerable, holding bundles of clothes of their deceased or missing. It is a poignant tribute to the millions of innocent people massacred during the anti-communist purges of Indonesia. This art work is in the form of a memorial, the figures symbolising victims not heroes.

ART PRACTICE

Dadang Christanto is interested in commenting on social histories and issues with his art. He believes it is of paramount importance to recover and reclaim histories. In particular he wishes to express his own haunted childhood and



what he and his family suffered during the Indonesian massacres of 1965–66, during which his father was taken away in an army truck, never to be seen again. He wishes to express the government's manipulation of the historical events and the fear they instilled in the general public. But although his art is a response to personal trauma, his works have universal resonance or significance. They represent universal human suffering and communal grief. As an Indonesian of Chinese descent, he has **empathy** for any racial discrimination or acts of systematic violence. Dadang Christanto wishes to help heal social and personal wounds and provide hope for the future.

While much of his work still alludes to his Indonesian heritage, it has become more global, protesting injustices throughout the world on humanity as well as environmental concerns. Dadang Christanto's more recent work, *Survivor*, is a performance piece continuing with his concerns of disaster and human suffering. It is based on events in the Sidoarjo region of East Java where hot volcanic mud wiped out 11 nearby villages, a catastrophe that has had lasting effects on the economy and the lives of the people.

In this touring performance and exhibition, volunteers silently occupy the gallery space covered in mud from the neck down and holding a photographic portrait. For three hours the participants maintain a silent vigil, similar to the voiceless statues of *They give evidence*. The performance was developed from a previous performance by the artist in Jakarta in 2008.

RESPONDING TASKS

- 1 Write your personal response to the art work shown.
- 2 What do you see as the key concerns or the meaning communicated in Dadang Christanto's art?

They give evidence

(Mereka Memeri Kesaksian) 1996–1997

terracotta powder mixed with resin/fibreglass, cloth and resin
ht 200 cm (male)

Purchased 2003 AGNSW

- 3 Mood is often conveyed through colour, dramatic lighting or facial expression but what has Christanto used to communicate mood and meaning?
- 4 Can the work of artists such as Dadang Christanto have an influence on the society of their times? It has been said that although art may not directly save lives or stop wars, it can have a subversive power and raise international awareness. Do you agree?
- 5 Performance work requires documentation in photographs and video. Do you think a live audience would have a different experience from someone viewing the documentation? Explain the different experiences and why documentation is needed.

EXTENSION

Discuss in an essay the work of two artists who choose to address an issue of social concern in their work. One must be a non-Western artist and you should refer to specific examples of their work. In your essay, you should mention how their art is influenced by their culture (beliefs, values and lifestyle). How do they create meaning and message in their imagery?

MAKING TASK 7 — drawings or drop point prints

Create a series of drawings or drop point prints (see Introduction, page 9) that explore a social issue or injustice. Possibilities might be prisoner-of-war camps, refugee camps, poverty or violence.



Student art work: pencil sketch
by Lily Owens, Year 9



Student art work: pencil sketch by
Matilda Measday, Year 9

FORM

Ceramics

VOCABULARY

juxtaposed placed close together
translucent an effect created by the application of thin layers of paint or glaze allowing image or colour to be subtly revealed

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BUI CONG KHANH

View other works by the artist.

In *A contemporary story 2*, Bui Cong Khanh uses a humorous image for a traditional blue and white porcelain vessel in a comment on the changes that are occurring in Vietnamese culture and way of life. We see influence from the West with the toilet bowl, hamburger and glass of soft drink but this is **juxtaposed** with the leaf decoration on the rim of the pot, traditional belief symbols and decoration on the body. The slogan 'live to eat' is a reflection of Western consumerism. The influence of global commercialism and tourism is evident in this work. Although his painted ceramic works are generally figurative, they also contain imagery of daily life such as motor bikes, advertising and street signage as well as texts from propaganda banners. The large scale and layers of meaning take this series of pots out of the area of



Bui Cong Khanh
Vietnam, b. 1972
A contemporary story 2
2008
porcelain, hand-painted
58 × 20 × 20 cm
Acc. 2009.188
Purchased 2009. Queensland
Art Gallery Foundation Grant
Queensland Art Gallery Collection

simple craft into that of an art installation. Exhibited in the Triennial were two large vessels and seven smaller ones of about a metre high: one for each day of the week in the life of contemporary Vietnam.

ARTIST'S PRACTICE

Bui Cong Khanh uses the traditional cobalt blue oxide underglaze for his drawings, the vessel then being covered with a **translucent** glaze before being fired at a high temperature. The tradition of blue and white porcelain was begun in Vietnam during the fourteenth century, roughly the same time as in China. These pots were used as a trading commodity first in markets in Asia and later worldwide, although the decorations were traditionally that of dragons, flowers, fish and birds.

In his paintings, performances and ceramics, Bui Cong Khanh communicates his country's history as well as its contemporary society. There is a personal element to his work as well as underpinnings from Buddhist and Taoist philosophy.

RESPONDING TASKS

- 1 What can you learn about Vietnamese history and contemporary society from Bui Cong Khan's art?
- 2 What symbols of Western society can you see in this porcelain pot?
- 3 Explain how he has used his imagery to relate to the shape of the pot, thus enhancing its form.
- 4 Draw the shape of this pot but add a scene from your daily life as decoration and symbols which reflect where you live and your culture.

Damien HIRST

(b. 1965, British)

FORM

Various

VOCABULARY

centrifugal force in physics, the apparent outward force acting on a body moving in a curved path
formaldehyde a solution used as a preservative

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DAMIEN HIRST

Visit the artist's website.

ARTIST'S PRACTICE

Damien Hirst explores humanity's big issues: life, sickness, death and spirituality. He is also concerned with the way we use life, the way we commercialise it (particularly sickness) and the way we study it. His works can be disturbing, verging on what in art terms is called the 'abject' (the ugly and deliberately shocking), yet many of his works are decidedly beautiful and precious. There are recurring themes and symbols in his work. He works with both the dead (sheep, sharks, flies, cigarette butts) and the alive (an installation which included live butterflies).

In 1991 he created *The Physical Impossibility of Death in the Mind of Something Living*, consisting of a 5-metre tiger shark suspended in **formaldehyde** solution in a glass cabinet. Being presented like an exhibit in a natural history museum, it suggests conservation as well as representing death. The viewer is both shocked and fascinated as they peer into the tank at what represents fear and death to most people. He continued this 'natural history series' with *In His Infinite Wisdom* 2003, which displayed a six-legged calf, also preserved in formaldehyde, pushing the boundaries of contemporary art.



Hirst has also explored both horrifying and amusing aspects of life including sickness, with cabinets and shelves of aesthetically arranged objects (pills, surgical instruments and anatomy teaching parts). The cabinets represent an alternative way of representing the body, with each of the medicines on view corresponding to different conditions or ailments, and by extension to particular organs or parts of the body. Hirst seems to be pointing out the inefficiency or uselessness of medicine in curing long-term ailments of the body and mind. In *Still* 1994 and *Lapdancer* 2006, surgical instruments are displayed in stainless steel cabinets suggesting the clinical environment of the operating theatre and reminding us of how invasive surgical procedures can be.

The early medicine cabinets were created concurrently with his Spot Paintings, an attempt by Hirst to create a precise grid structure on the canvas in a scientific approach to painting. Each spot is painted a different colour and is of uniform size, equal to the size of the spaces between each dot. This extreme control of placement and relationship between parts can be seen in the way he later arranges objects on shelves, as seen in *Lullaby, the seasons*, 2002. The title of this work alludes to layers of meaning beyond the individually produced facsimile pills to replicate actual medicine. *Lullaby* is a song to send children to sleep while pharmaceuticals often have sleep-inducing side effects. The second part of the title, *The seasons* refers to the traditional art history motif to represent time passing and the transient nature of life.

In such works as *Comatorium* 1996, he has used an oversized ash tray and butts and ash as a reminder of the inevitability of death and as a symbol of the cremated remains of a human body.

Black Sun (2004) at first appears to be a heavily textured brown surface but as we peer closer, to our horror it is revealed that it is in fact made up of clusters of dead flies, an obvious symbol of death and decay.

In contrast to these works on death, the butterfly motif in the art work above is used as a symbol of beauty and the fragility of life with religious associations of resurrection. In this series of works, butterflies have been arranged into complex patterns reminiscent of medieval stained glass cathedral windows. By using real butterfly bodies adhered to the canvas, Hirst is reiterating the vulnerability of life.

In his spin paintings, such as *Beautiful Osiris Euphoria Painting*, 2007, created using **centrifugal force**, he suggests that fate and chance have a role to play in our lives. The colour appears to be applied in a scientific formula, creating beautiful spectrums of colour but in reality there is a high degree of randomness in their creation.

Damien Hirst
I am Becoming Death, Shatterer of Worlds 2006
Butterflies and household glass
on canvas
2134 × 5334 mm
Photographed by Prudence Cuming
Associates
© Damien Hirst and Science Ltd.
All rights reserved, DACS/
Licensed by Viscopy, 2013.

Hirst's art works are his personal journey of confronting his fear of mortality explored through themes of life and death, science and faith, as well as beauty and horror. Through his unusual choice of materials, he creates a powerful means of communicating the fragility of existence.

RESPONDING TASKS

- 1 How is Hirst's art a comment on the life cycle and what are some of the symbols he uses?
- 2 What are some of his different methods or materials for making art?
- 3 Examine the significance of the titles he gives his works. How do the titles lead you to discover his intention or suggest meaning?
- 4 To what extent do you think art can affect our values and beliefs? Does the art of Hirst make his viewers contemplate their life choices?

Tiwi artists

[Australian/Indigenous]

FORM

Installation

VOCABULARY

funerary to do with funerals or burial rituals

eBook Arts

TIWI ARTISTS/
AUSTRALIAN MUSEUM

Visit the Australian Museum online to find out about Pukumani poles by Tiwi artists.

HISTORICAL STUDY

The Tiwi people of Bathurst and Melville Islands (north of Darwin) carve elaborate burial poles or grave posts as part of the Pukumani **funerary** ceremony. They are carved and painted with symbolic patterns in a distinctive style to honour the dead by carrying information regarding the deceased, their deeds and kinship ties. The word Pukumani refers to the burial ceremony and associated taboos about touching certain people, food and objects. The Pukumani Ceremony is said to have been taught to the Tiwi by the Honey Bird Man upon the beginning of death. Before this time, Purukaparli, the elder, had the power to restore life to his people. The ceremony began with the death of his son.

The performance of the Pukumani ceremonies ensures that the spirit will find its way to the spirit world where it will dwell forever. Mourners are generally adorned with white paint. Some of the belongings of the deceased are placed on the mounded grave and left to decay. They both mark the place of burial and are gifts to please the spirits. The ceremony may take place two to six months after the burial and can last for a few days. Dancing and singing mark the end of the ceremony. Painted bark baskets are placed on top of the posts.

In 1958, 17 grave posts were commissioned for the Art Gallery of NSW. This was a shift in tradition and established Aboriginal culture within an art context. It was a conscious choice by the senior Tiwi artists to produce these grave posts for an outside audience. Although traditional techniques were used, ironwood was substituted for the traditional blackwood, which is reserved for ceremonies.

Contemporary Tiwi artists are known for a similar bold approach to geometrical designs, which can be found on textiles with vibrant colour combinations but also in printmaking and on ceramics.



Copyright and Indigenous Intellectual Property

In studying Aboriginal art we gain cultural understanding but we must also act ethically and respect that their art may signify their cultural identity and may contain environmental knowledge pertaining to a particular language or kinship group. It is therefore inappropriate to directly copy symbols and designs in Indigenous art. Aboriginal students are not permitted to use designs which are not related to their ancestral country or language group.

Tiwi artists from Melville Island, Northern Territory, Torres Strait Islanders

Pukumani Grave Posts
natural pigment on wood

RESPONDING TASKS

- 1 Name or explain some of the geometrical patterns you see on these grave posts, for example, diamond shapes.
- 2 What similarities and differences do you see in these grave posts and other cultures' ways of marking a burial place?
- 3 How are these grave posts linked to Aboriginal spirituality?
- 4 In what way does your family celebrate a family member's life?
- 5 Common elements of different cultural burial ceremonies include symbolic colour, the dead's belongings, dance or song (and may also include gifts and food). Analyse the similarities and differences of the Pukumani ceremony and a funeral of your own culture.

EXTENSION

- Can you think of a novel, film or poem which deals with the concept of death and memorials?
- Investigate other funerary customs such as ancient Egyptian pharaohs and pyramids, Indonesian ceremonies, mausoleums and crypts in European churches or China's Terracotta Army from the First Emperor (Qin Dynasty) as particular ways of honouring the history of a member of royalty.
- Aboriginal funerary rites differ from one place to another. Find out what traditions are involved with burial in Arnhem Land.

REFLECTION

Consider what skills you have developed and how you have learnt to express your ideas and feelings on some of life's issues. Decide on your strengths in media and approach and set yourself art-making goals to refine and strengthen your powers of communication. How has your understanding of other cultures been widened? It might help to list the different countries and time periods you have investigated in this chapter.

Uncorrected page proofs