

School No. [REDACTED]

SACE No. [REDACTED]

Subject: Visual Arts – Art (2VAA20)

AT1

110 gsm



A3 297 x 420 mm

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CANSON
student
visual diary

GENUINE DRAWING PAPER



with their family. (my great, great grandfather)

MEDIUMS

- o Acrylic paint on canvas
- o Lino print
- o Charcoal
- o Watercolour
- o Pastel pencils
- o Sculpture

CULTURAL IDENTITY

- o my Aboriginal background
- o discover more about my family and ancestor's traditional stories
- o You can only paint stories unique to your family
- o Visit Ceduna to learn more about my ancestors and traditional stories and painting styles/technique

BRAINSTORM

INDIGENOUS ART

- o Modern Art
- o Traditional Art
- o Dot paintings
- o Art that portrays emotion and the past history

My Nanna was born in Port Lincoln in 1950 to my great grandparents. As a child, along with her 2 sisters, she was taken from her family and sent to a white foster home in Adelaide. In her later teens, my Nanna returned to Port Lincoln to be with her family again. She was apart of what is now known as the Stolen Generation, which by definition is 'the Aboriginal people forcibly removed from their families as children between the 1900s and 1960s to be brought up by white foster families or in institutions.'

My great, great grandfather, was born on the land and lived as a traditional Aboriginal man with other Kokatha tribe members. His family moved from the bush to the Koonibba mission because their traditional way of life became a lot harder to sustain after the European settlement of Australia. The Koonibba mission is the site of an Aboriginal mission founded in 1901. It was established by the Lutheran Church to house, protect and 'Christainise' the local Aboriginal people. The mission was located in South Australia, north-west of Ceduna and provided food and shelter for Aboriginal people. Although my great, great grandfather voluntarily moved into the mission, many Aboriginal people were forced in against their will. My great grandfather, was born in the Koonibba mission.

My Nanna is a Kokatha woman, meaning myself and my family are of Kokatha descent.



Koonibba football team of 1910.

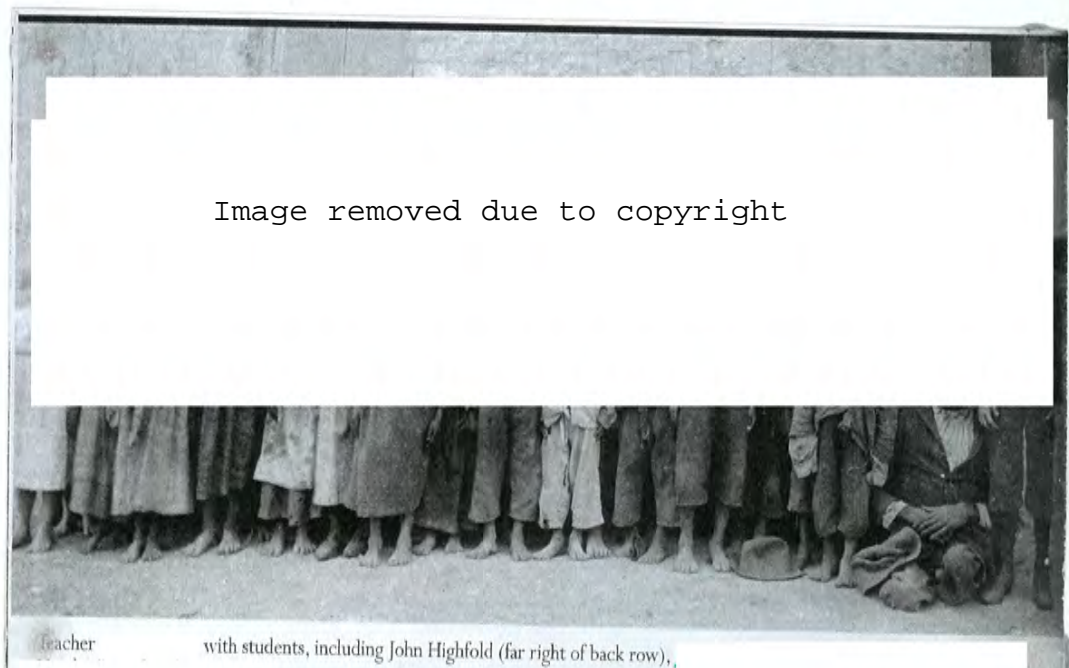


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teacher with students, including John Highfold (far right of back row),



Mountain Devil Lizard Dreaming 1997 Synthetic polymer paint on Belgian linen 182.5 x 182.5 cm (6' x 6') Private collection, Brisbane, Australia, Exhibited November 1998, Seppelt Contemporary Art Award, Museum of Contemporary Art, Sydney

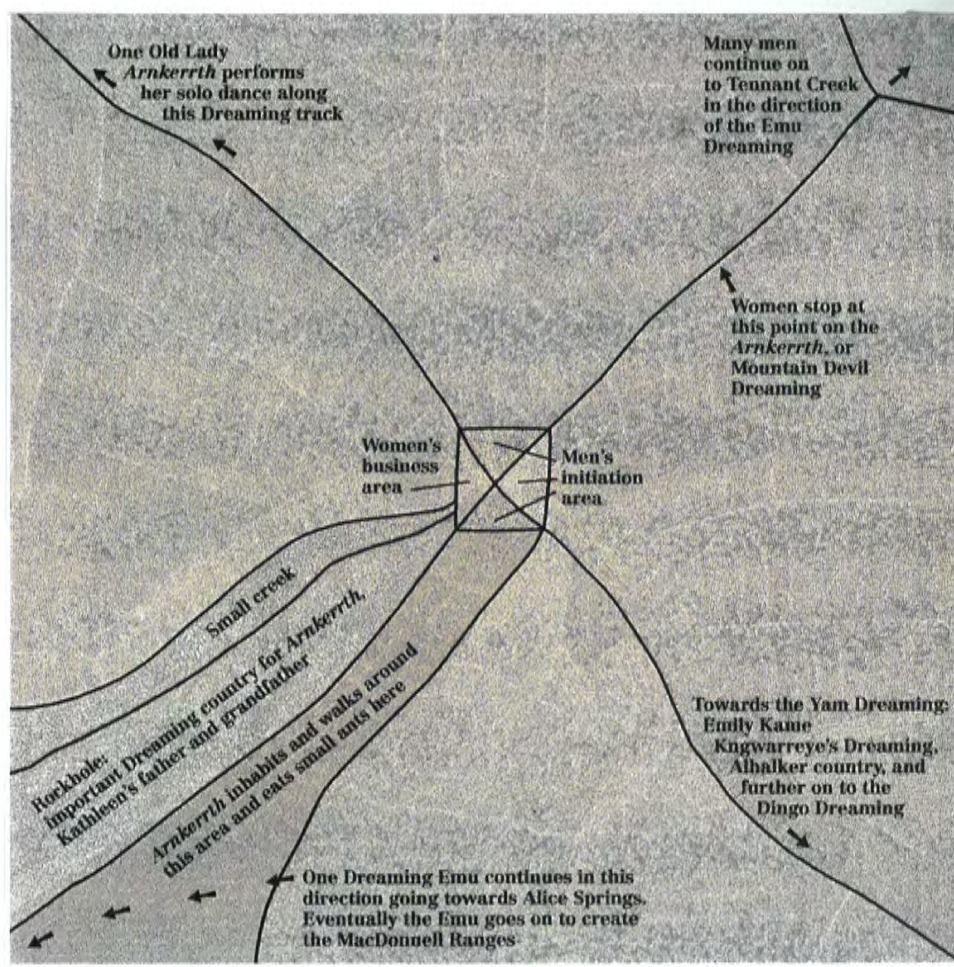
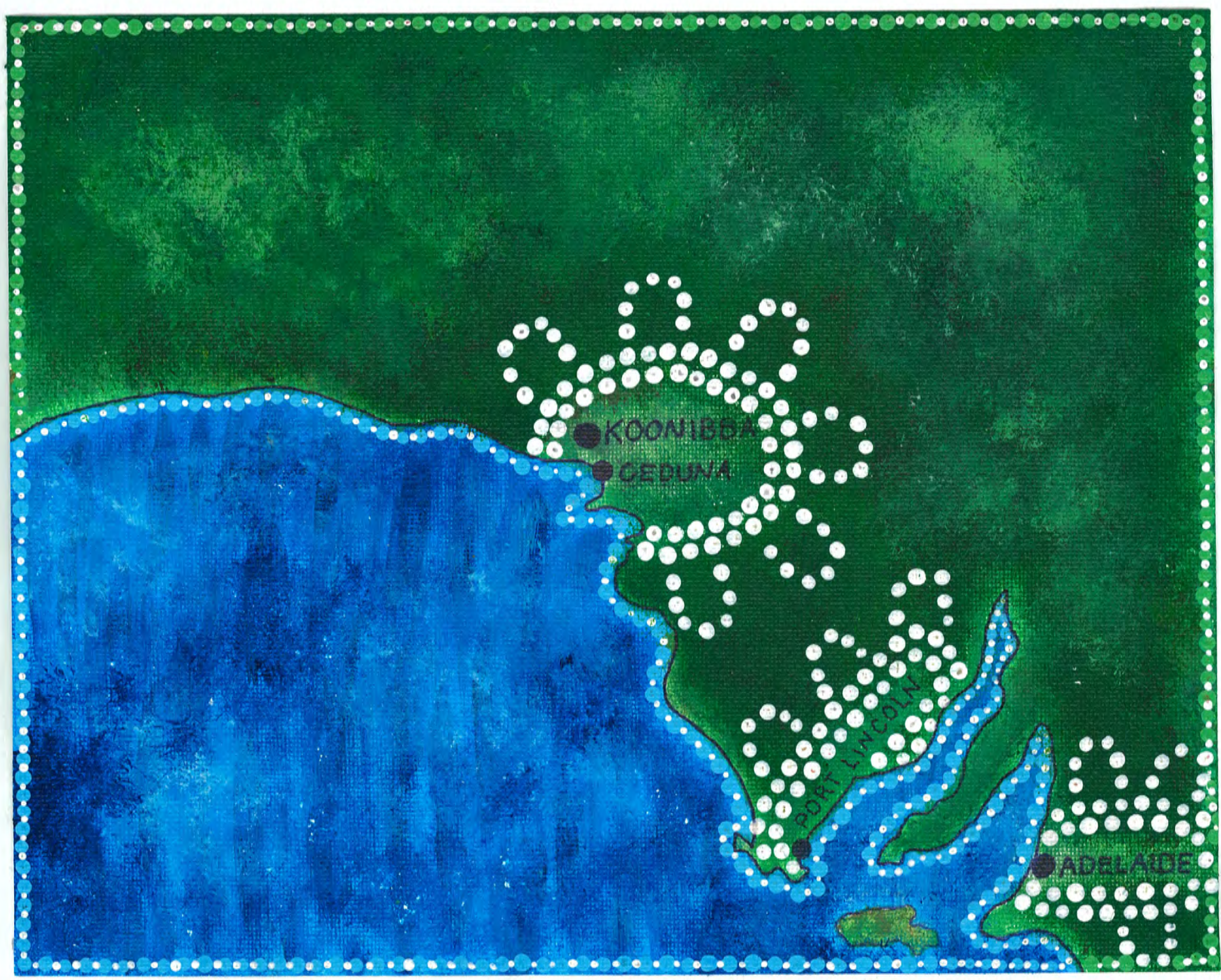
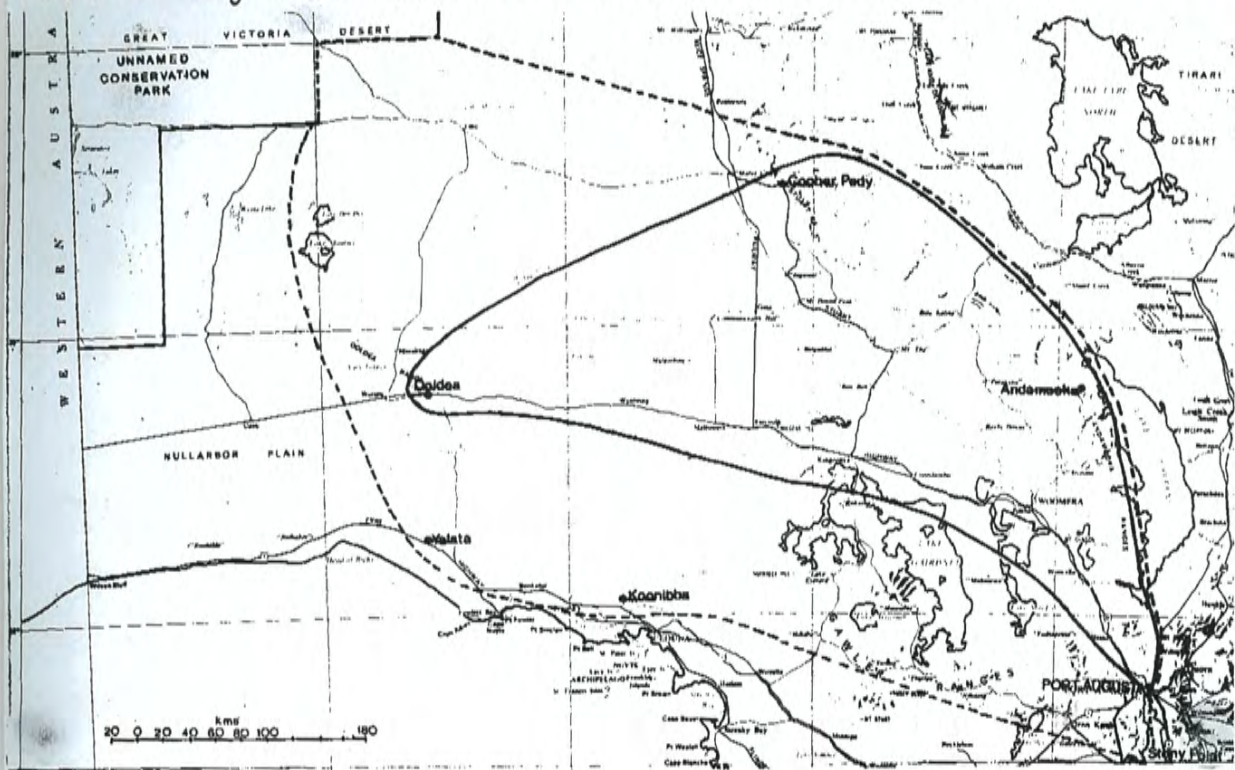


Diagram showing significant sites in Kathleen Petyarre's Mountain Devil Lizard Dreaming 1997. Diagram courtesy Kathleen Petyarre, Christelle Nicholls and Maggie Fletcher, Flinders University Art Museum, South Australia

Kathleen Petyarre is an Australian Aboriginal artist whose artwork relate directly to her country and her dreamings. Her work 'Mountain Devil Lizard Dreaming', 1997, depicts a finely dotted, abstract, map that represents the land that Aboriginal people this creation Ancestor travel. Inspired by Kathleen Petyarre's map work, I decided to create my own map painting that illustrates places in South Australia that are significant to my family. Port Lincoln was where my Nanna was born, Adelaide was where she was taken to a 'white' foster home, and the Koonibba mission was where my great, great grandfather lived. Ceduna is a point of reference.



Kokatha Territory according to collective statements issued by the Kokatha People's Committee



The map above outlines the Kokatha Territory within SA, according to collective statements that were issued by a number of Kokatha individuals to the Kokatha People's Committee. The dotted lines and continuous line indicate the areas where the Kokatha people, including my great, great grandfather, were living off the land. The photos on the right show what the Kokatha Territory land looks like today (sourced from the Kokatha People's Committee). The photo shown below was taken from the book 'Koonibba Mission' and show areas of the Koonibba mission during the early stages, and during the times when my great, great grandfather was living in the mission.



Original image from Koonibba mission book

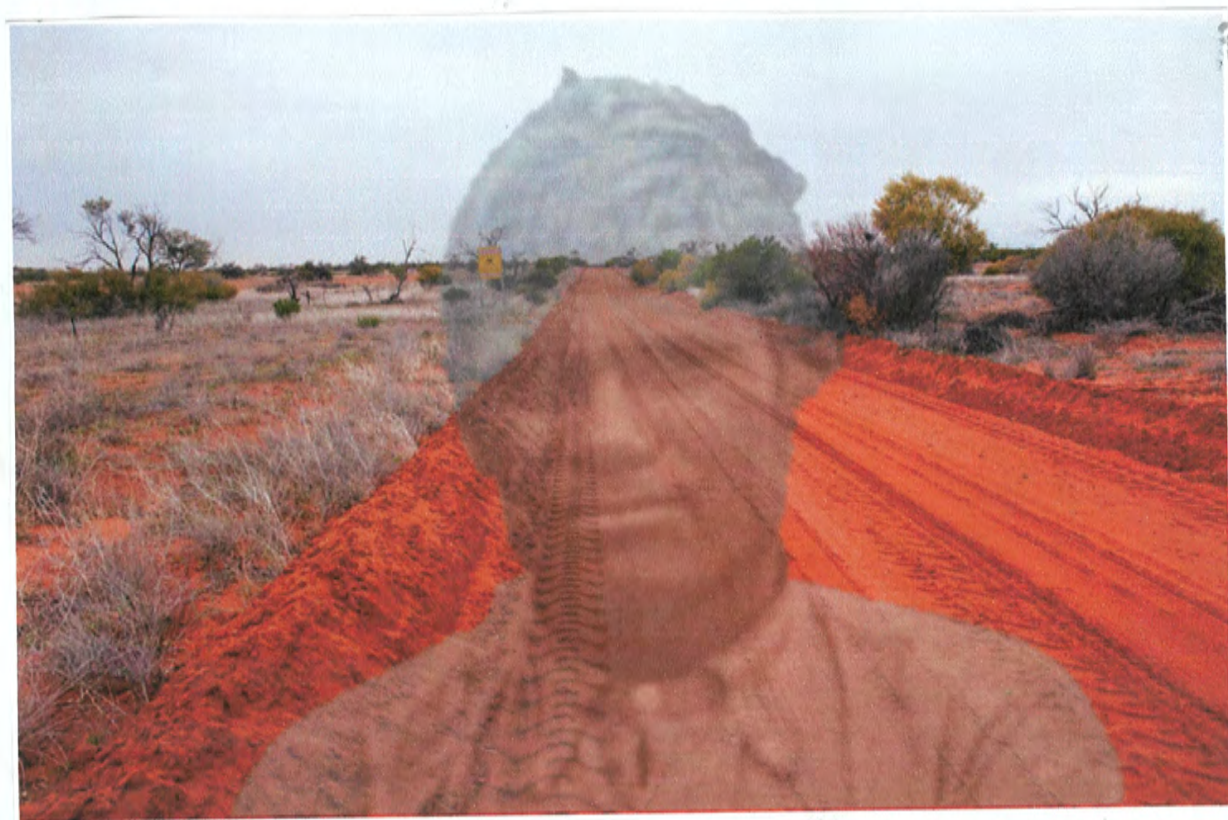


Oil paint on paper

I was inspired by the bright and vibrant colours of the land in the Kokatha territory today, and I wanted to translate this in an image of the Koonibba mission. I did this to symbolise the importance of land to Aboriginal people. This image was especially important as it was taken during the times my great, great grandfather was living in the mission, hence another reason why I wanted to explore the beauty of the land.



Leah King-Smith is an Indigenous Australian photographer, who is largely recognised for her photo compositions and her major exhibition: *Patterns of Connection*, 1991. Her exhibition consists of works that combine black and white photographs of nineteenth century Aboriginal people, with her own colour photographs of Victorian landscape. The work showcases the importance of land to Aboriginal people and is very personally engaging.



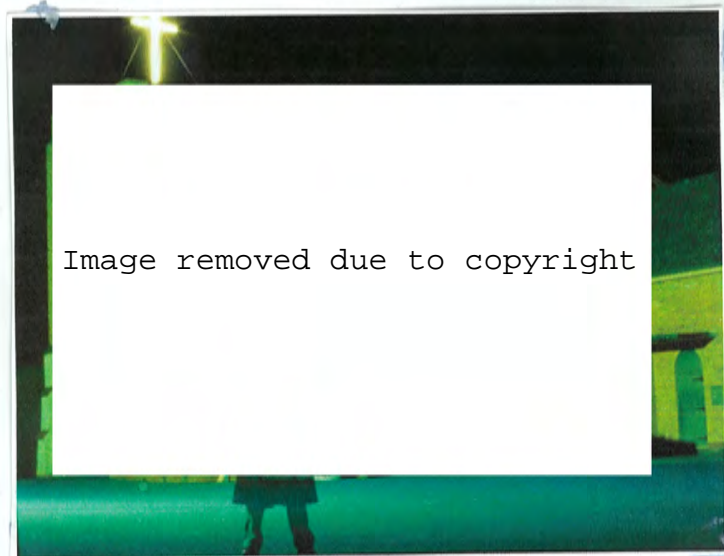
My response is a photo composition of my great, great grandfather, at the age of 14 in 1910, over a photograph of the Kokatha territory land.

It showcases the importance of the Kokatha land to my great great grandfather.

Using Photoshop I removed the background of the photograph of my great, great grandfather. (Although I had trouble removing some areas around his hair), and made the photo 50% transparent and aligned it over the landscape.

King-Smith's work is visually similar to that of Darren Siwes, who uses time-lapse photography to create his eerie works that reference issues of identity - personal, historical and cultural.

Although visually similar, Siwes work is almost opposite in meaning, as it depicts a well-dressed Aboriginal man standing in front of a church, which signifies his integration into a white community and his detachment and alienation from it.



DARREN SIWES - Church, cibachrom print, ed 6, 100x120cm

DREAMTIME STORIES

Aboriginal people believed that the entire world was made by their Ancestors way back in the very beginning of time, the Dreamtime. The Ancestors made everything - the Aboriginal people, the rocks, mountains, rivers, creeks, waterholes, plants and animals. It is believed that the spirits gave them their hunting tools and each tribe its land, their totems and their Dreaming. Dreaming stories pass on important knowledge, cultural values and belief systems to later generations. Through song, dance, painting and storytelling which express the dreaming stories, Aboriginal people have maintained a link with the Dreaming from ancient times to today, creating a rich cultural heritage. In terms of painting the dreaming stories, Aboriginal people inherit the rights to these stories which are passed down through generations within certain skin groups. An Aboriginal artist cannot paint a story that does not belong to them through family.



Image removed due to copyright

Wayamba the Turtle - Dreamtime story given by Auntie June Barker. The painting was created by Peter Muraay Djeripi Mulcahy, using acrylic on linen. It tells the story of Wayamba the Turtle and describes in detail the events that would unfold in this ancient and dramatic story. The painting is to be read section by section. (bottom left clockwise)



Image removed due to copyright

Gaygar the Mother Duck - Dreamtime story. The painting was created by Peter Muraay Djeripi Mulcahy. The dreaming tells the story of Gaygar the mother duck, her abduction and escape from the water rat. It tells of a mother's unconditional love for her children their forced and speedy exodus from their country.

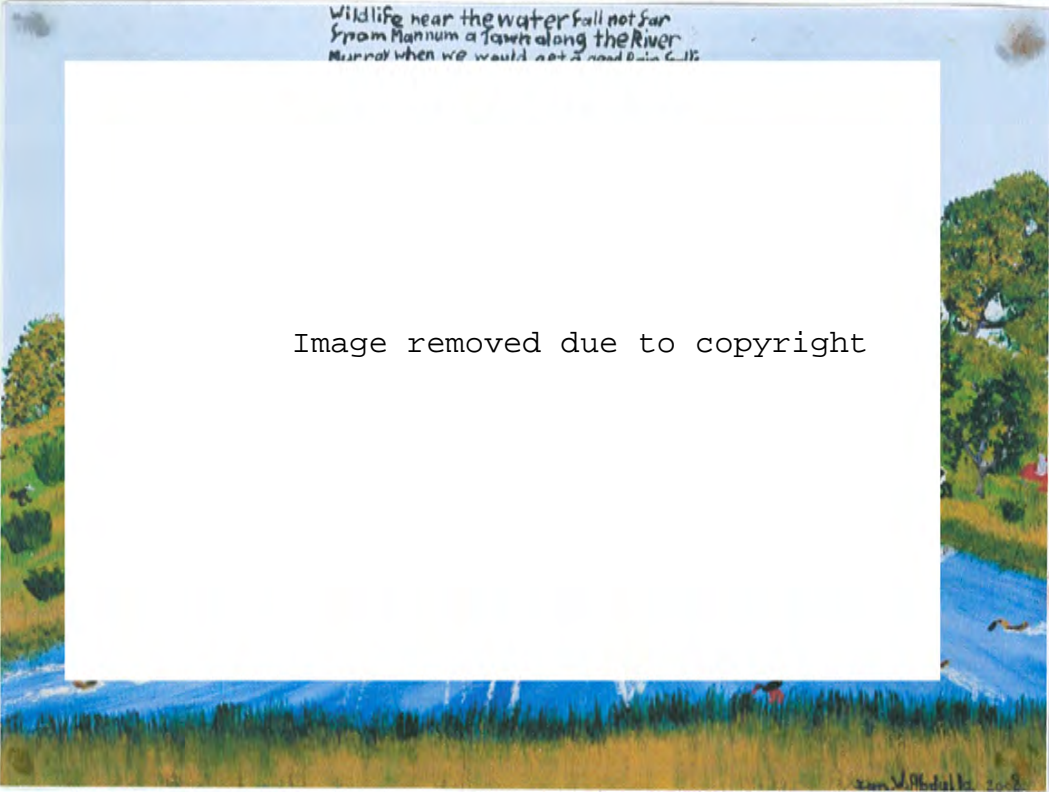
Peter Muraay
Djeripi Mulcahy

IAN W ABDULLA

was a Ngarrindjeri Australian Aboriginal contemporary artist. Storytelling is an important part of Aboriginal culture, and each of Abdulla's paintings tells a story. His paintings vividly recall his childhood memories of the life of Ngarrindjeri people of the Riverland region in rural South Australia. His paintings depict landscape scenes in a simplistic, almost childlike style. He handpaints text centred on the painting that briefly describe the scene. He tells mainly happy stories, but does not ignore "the hard times" of life as an Aborigine growing up in poverty. The two paintings below depict happy stories and show the beautiful landscape and wildlife of the country

Wildlife near the Waterfall not far from Mannum a town along the River Murray when we would get a good Rain Fall

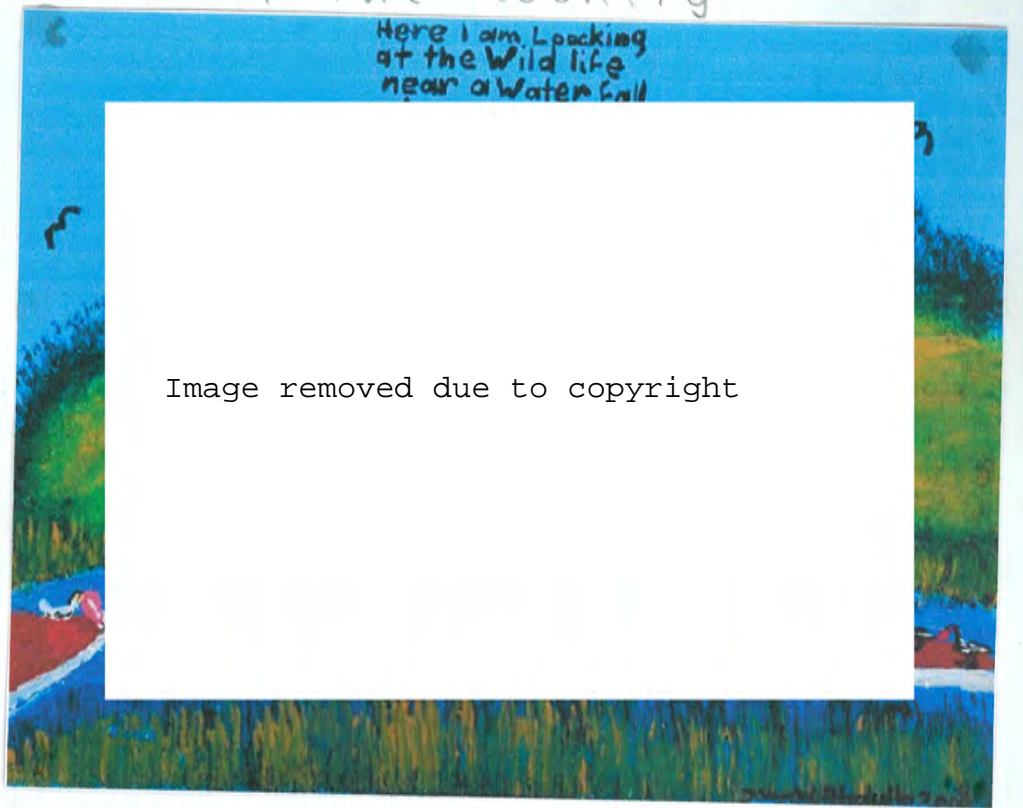
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Wildlife Near the Waterfall, 2008

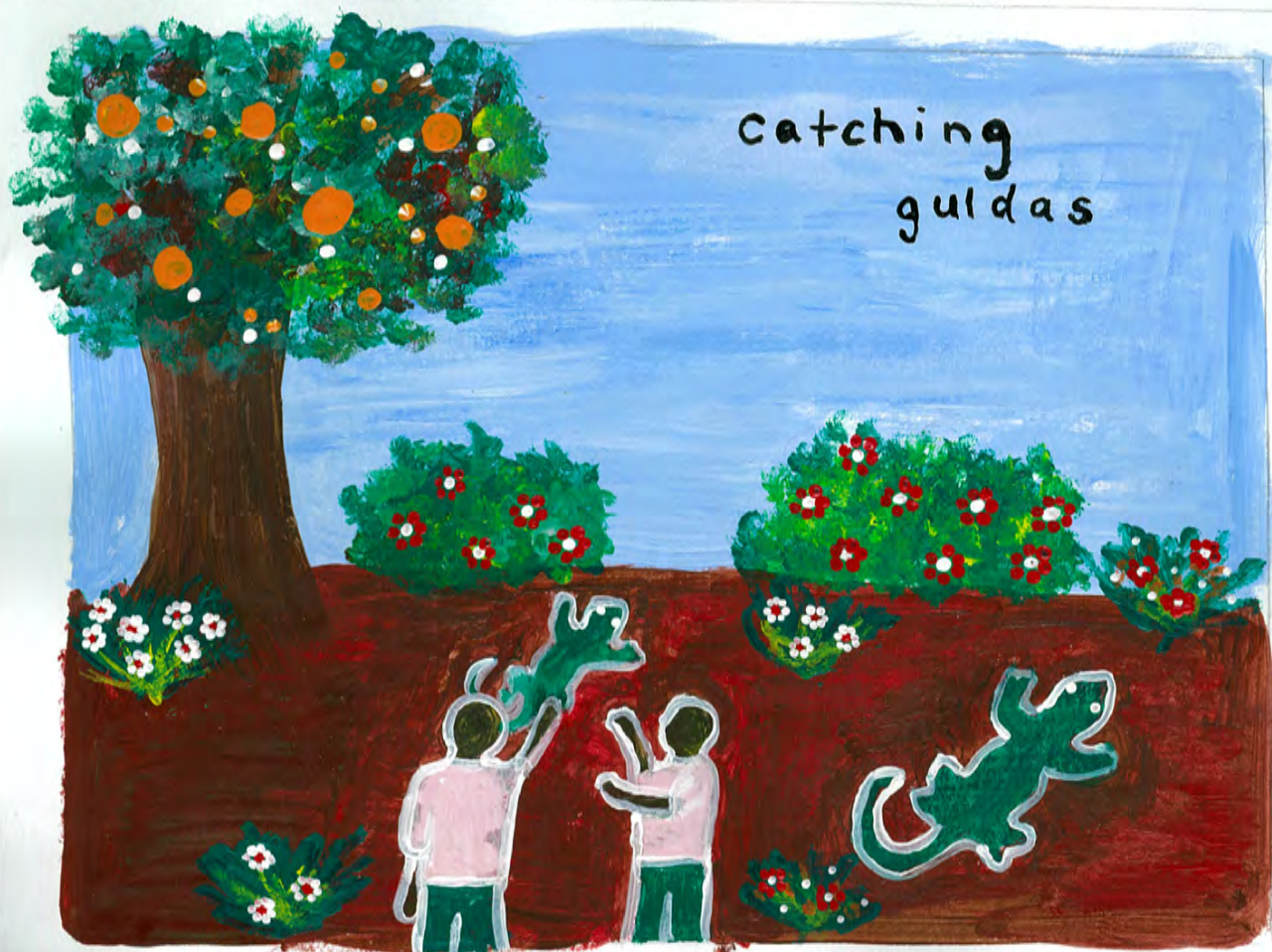
Here I am Looking at the Wild life near a Waterfall

Image removed due to copyright



Here I am Looking at the Wildlife near a Waterfall when we had a Good Rainfall, 2008

Inspired by Abdulla's work I decided to create a work that is based on an experience my dad had as a child where he caught lizards to cook and eat whilst on an Indigenous camp in Ceduna. I thought it was important to share this story because my dad explained it was one of the first experiences he had as a child that made him feel truly connected to his culture. This work helped me practice and develop my skills in telling a story through a painting.



A TOTEM

is a natural object, plant or animal that is inherited by members of a clan or family as their spiritual emblem. Totems define peoples' roles and responsibilities, and their relationships with each other and creation.

My family's totem is the

GULDA

lizard, otherwise known as the Shingleback Lizard.



As totems are such an important aspect to Aboriginal culture, I wanted to draw it as an attempt to strengthen my connection to my culture, the same connection my dad experienced when catching these lizards. I found their sharp and defined scales, although difficult to create the exact shape, were fun to draw as I really love repetition and patterns. This work helped me develop my drawing skills, as well as experience using watercolour pencils, which I have not used many times before.

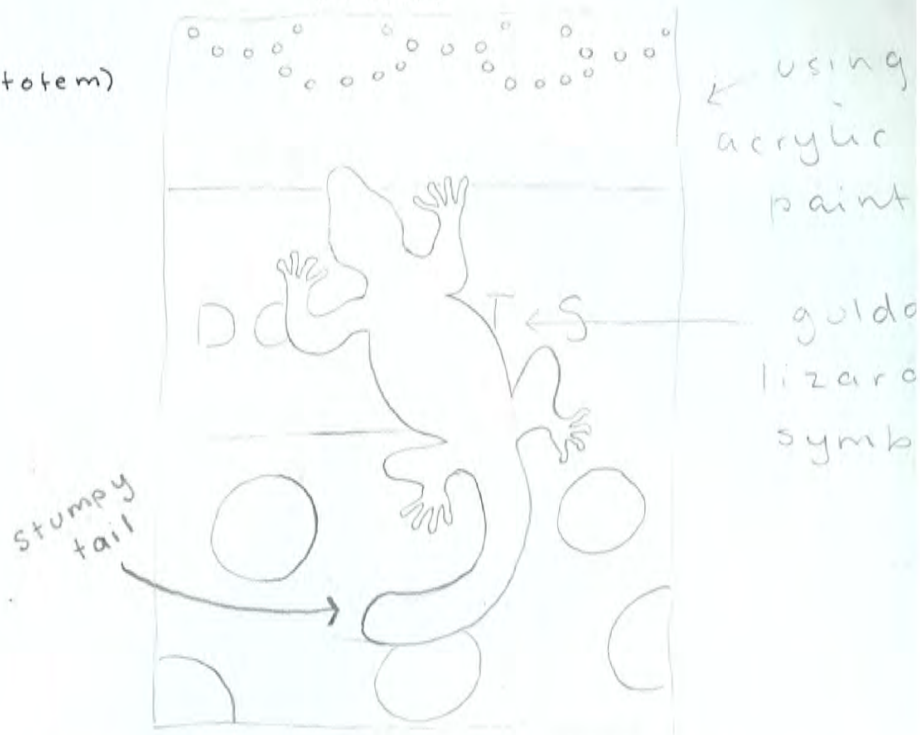
CLIFFORD POSSUM

was one of the most renowned Aboriginal artists of his time. He is and has always been regarded as the leading figure in Australian Aboriginal Art. His work, The Two Goanna Brothers Yaramayi tells the Dreamtime story of two goanna brothers, who in the Dreamtime Creation period changed from animal to human. This work is an example of traditional Indigenous Art.

This image is from the book, which shows young Indigenous girls from the mission holding guldas, a type of lizard (my family totem)



PLAN:



In response to Possum's work, I decided to incorporate my personal family totem, a gulda lizard into my own 'dreamtime story' work. As I have not been passed down a family dreamtime story, work is more of a symbolic appreciation of my love of Indigenous art styles, and my love of my personal family totem.



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The Two Goanna Brothers Yaramayi
Medium: Acrylic on canvas
132.5 x 99.5 cm

I used an airbrush to paint the background colour of this painting to experiment with a different technique.

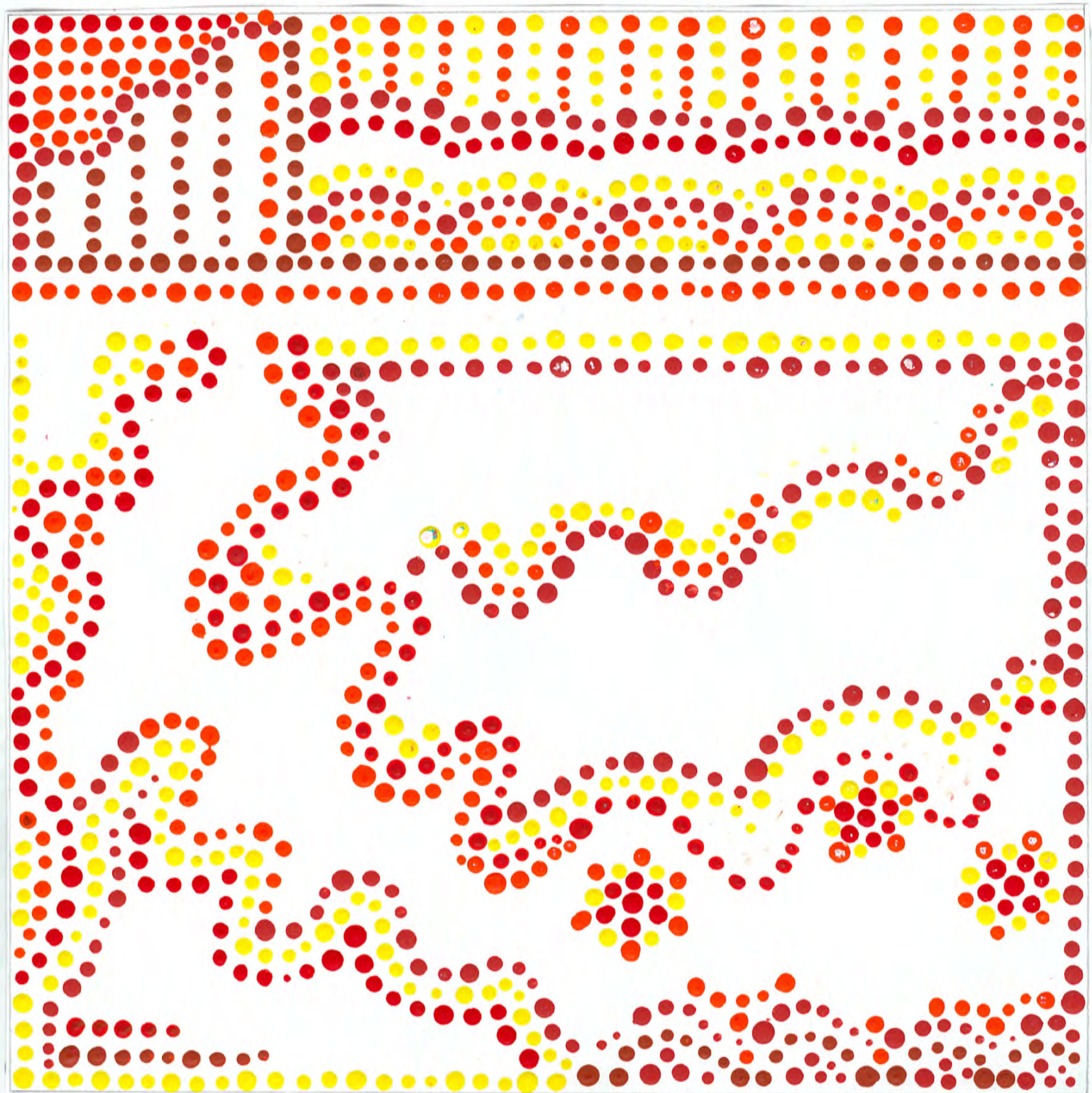
I love the **VIBRANT** colours used in many Aboriginal Artworks, as well as the aesthetic of dots. I find painting dots very relaxing, although the process is very time-consuming. Some of my favourite Aboriginal dot paintings include the works by Michelle Possum Nungurrayi, Polly Ngale and Clifford Possum (work shown on previous page).

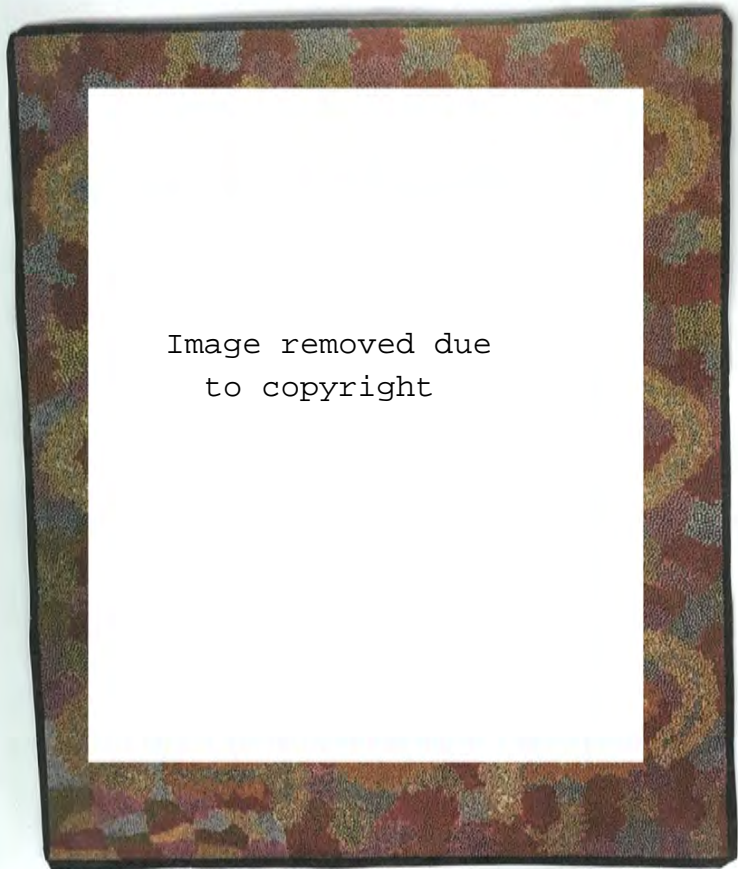


Polly Ngale - Bush Plum Dreaming
150cm x 240cm, Acrylic on Canvas

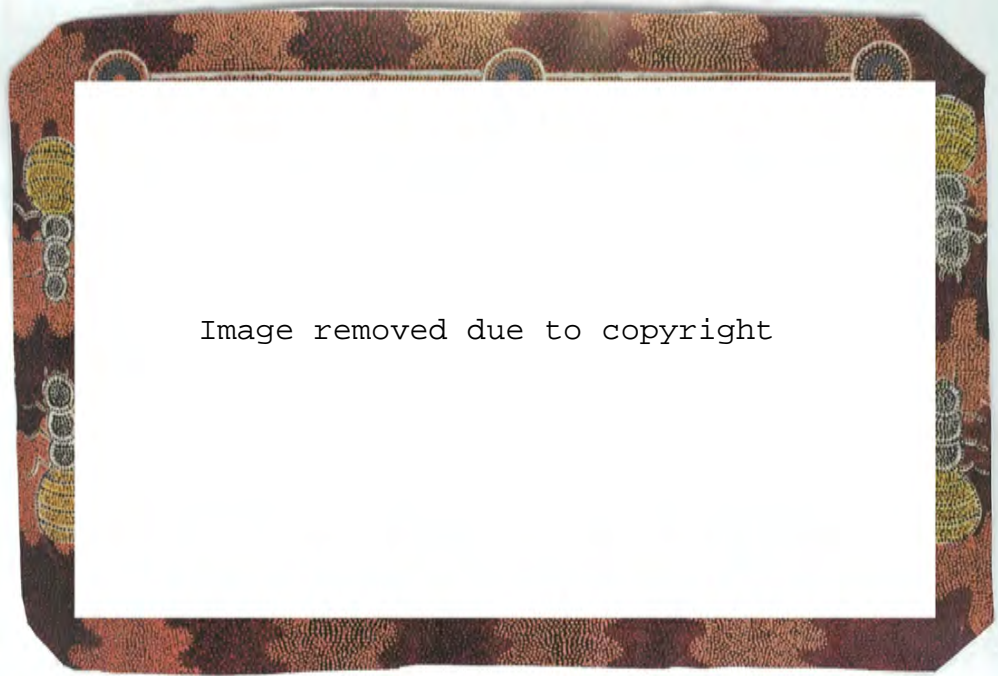
Michelle Possum Nungurrayi - Women's Dreaming
128cm x 206cm, Acrylic on Linen

I decided to do a small painting of dots to experiment with warm colours and painting dots and patterns.



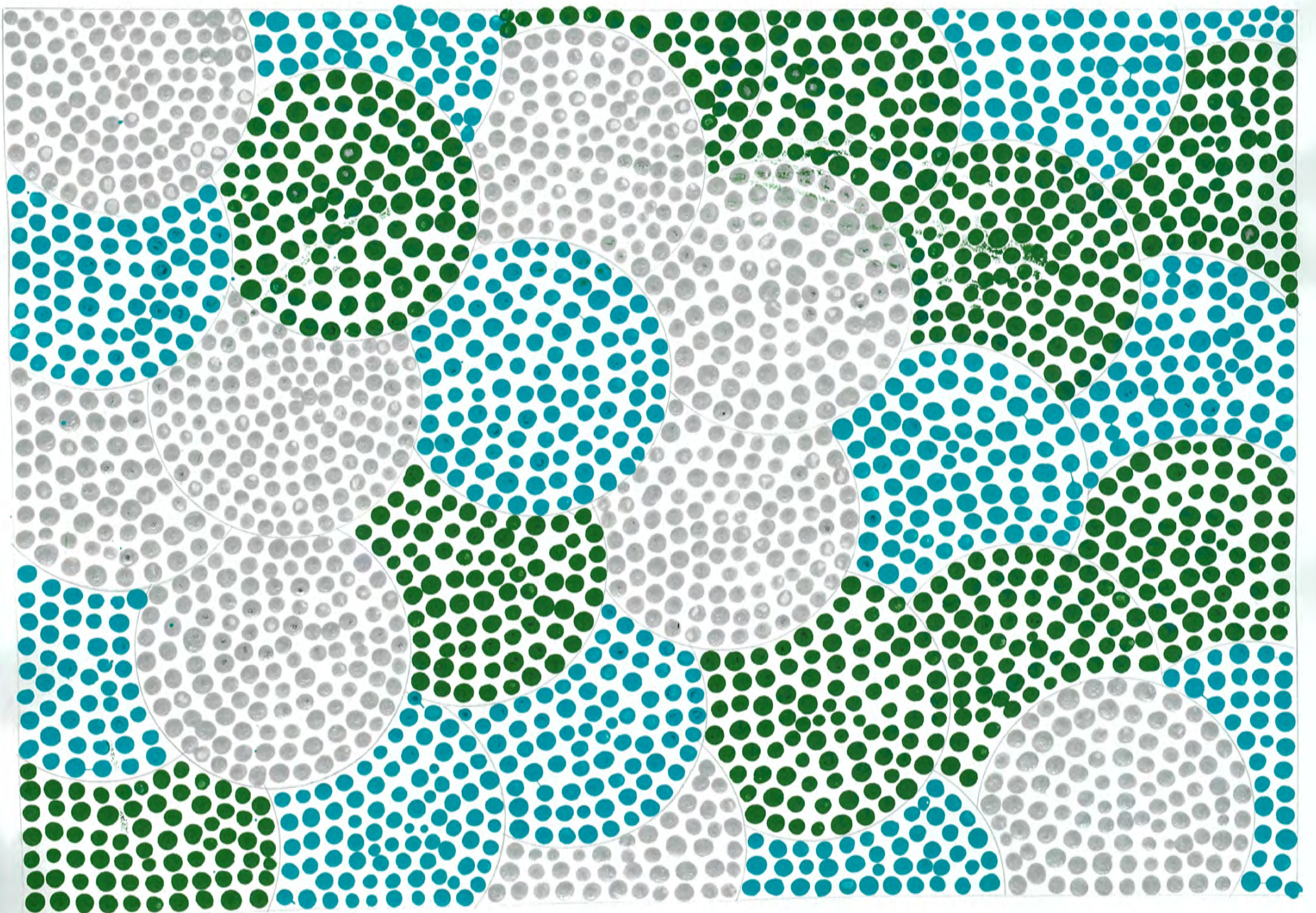


Clifford Possum Tjapaltjarri
Women's Ceremonial Design 1983



Faye Brown Napaltjarri
Honey Ant Dreaming 1988

I also love the Aboriginal dot painting artworks by Clifford Possum and Faye Brown. I particularly love the SYMMETRY in the two paintings above. As I do not have a dreamtime story to paint, I just enjoy painting dots and exploring different styles and patterns. The above paintings tell dreamtime stories, however my dot painting below is just an experiment with colours and a pattern.



DOREEN NAKAMARRA

's print work below is an adaption of one of her paintings that is associated with the rockhole site of Marrapinti. The lines represent the creek at the site and the sandhills that surround it.

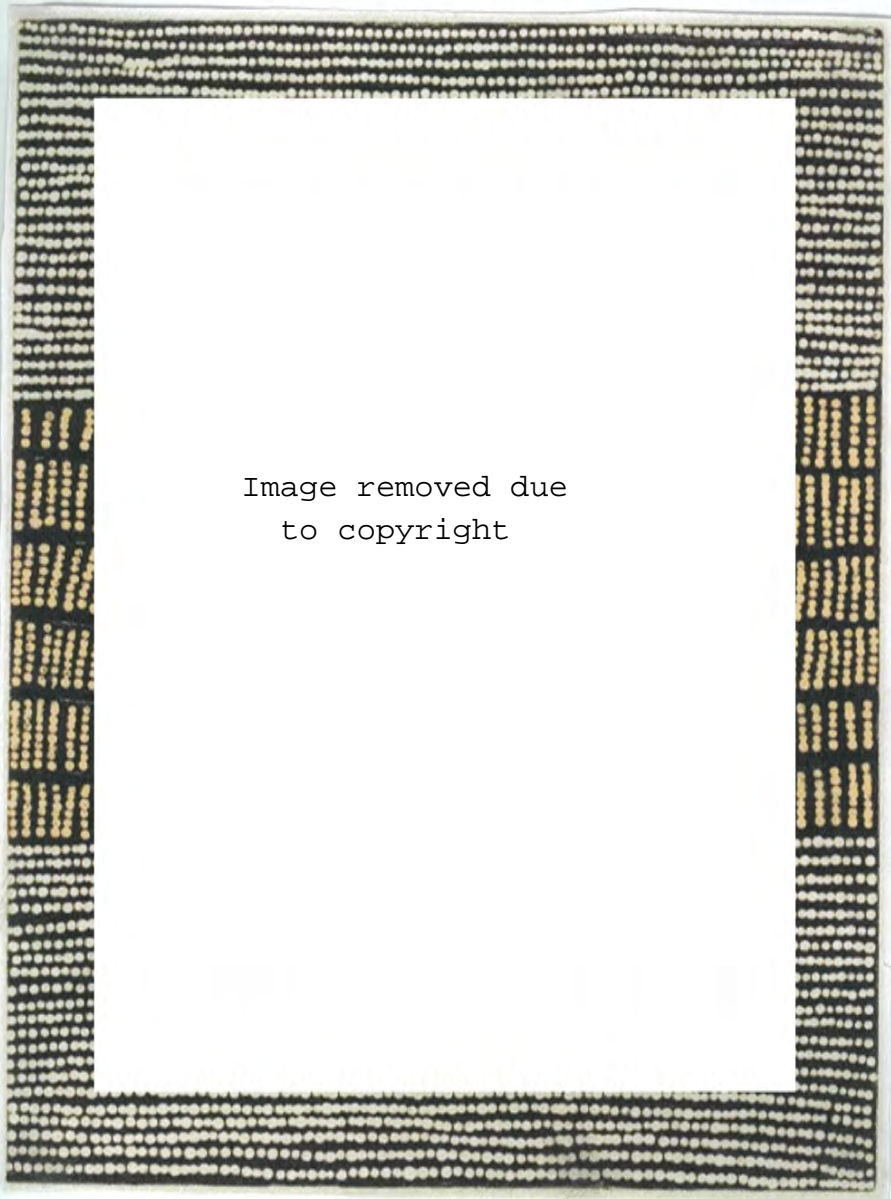


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Inspired by Nakamarra's work, I decided to make a lino print of dots and lines, and hand paint back into it.

DESIGNS

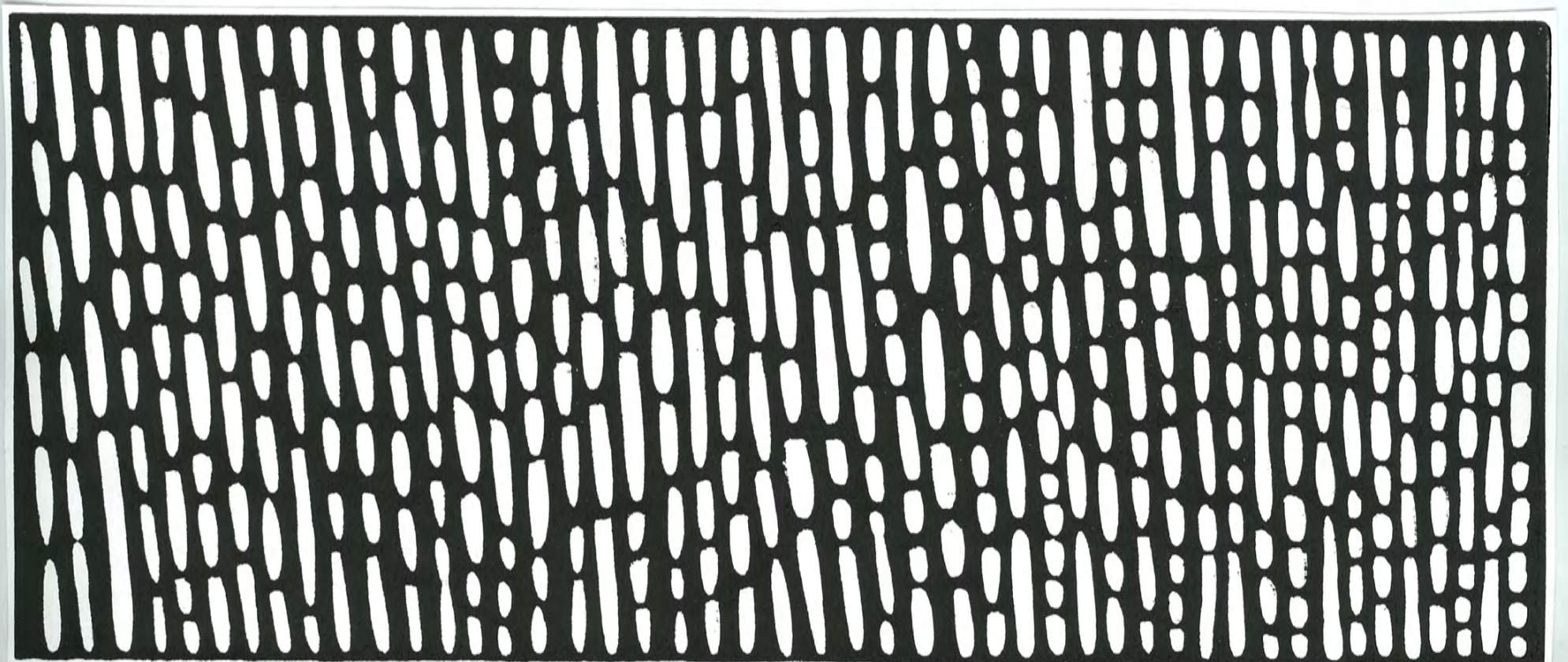


Marrapinti, from the suite Tjukurpa
Palurukutu, Kutjupawana Palyantjanya
- same stories, a new way 2009

Once again, my work does not tell a story but rather shows my love and appreciation for dots in art.

ETCHING ON HAHNEMÜHLE RAG PAPER

LINO PRINT



CONTEMPORARY ART W/ DOTS/CIRCL

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YAYOI KUSAMA is a Japanese contemporary artist whose use of repetition and dots in her work is a means to explore infinity. Her use of dots intrigued me, I found that many her works somewhat resemble those of Indigenous artists.

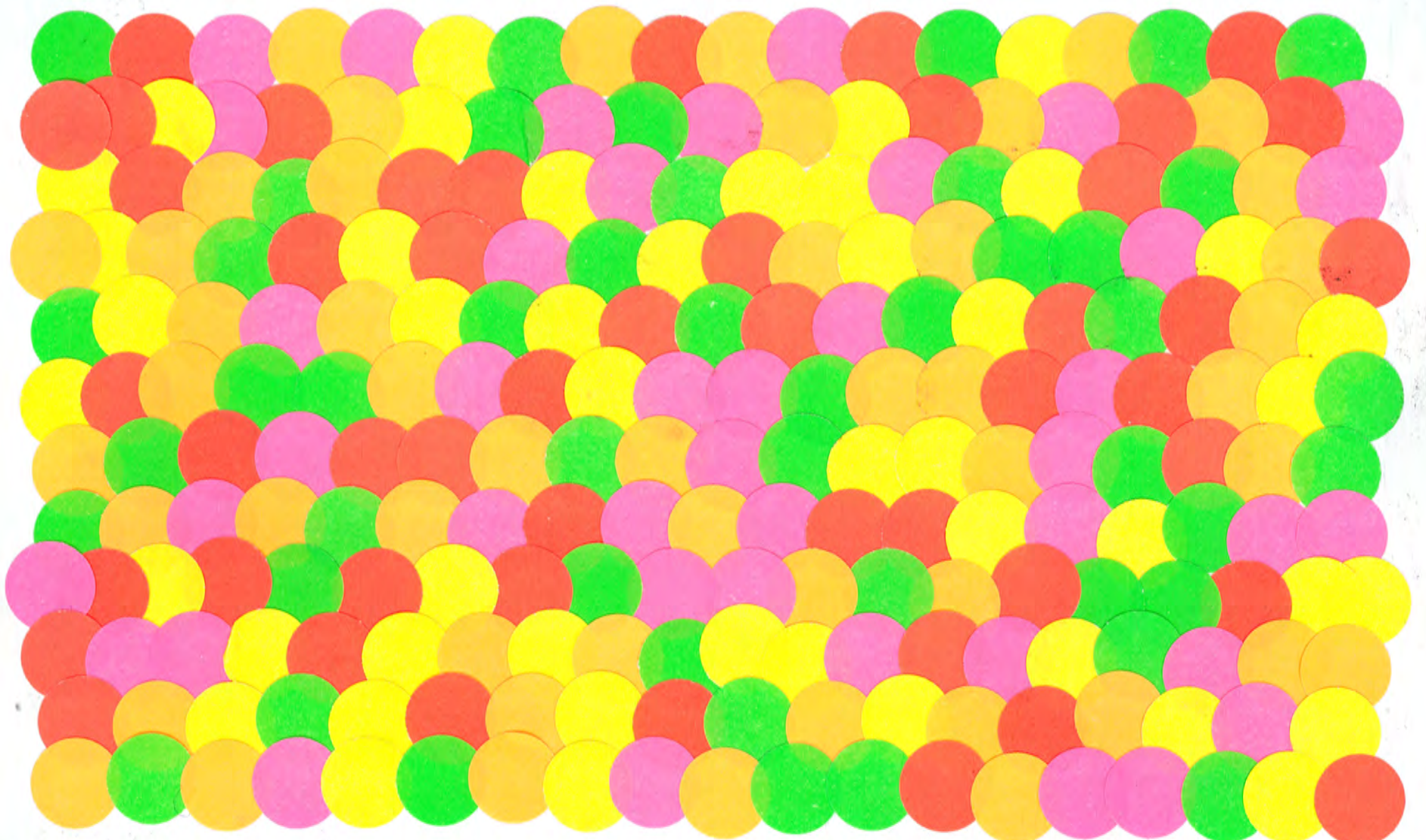
Yayoi Kusama, Flame (1992)

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DAMIEN HIRST's 'spot' paintings are very simplistic, yet I find very appealing to the eye.

Inspired by these artists, I created a colourful collage of dots, which I love the aesthetic of. Although fiddly and a time-consuming process, I love the look of the final product.

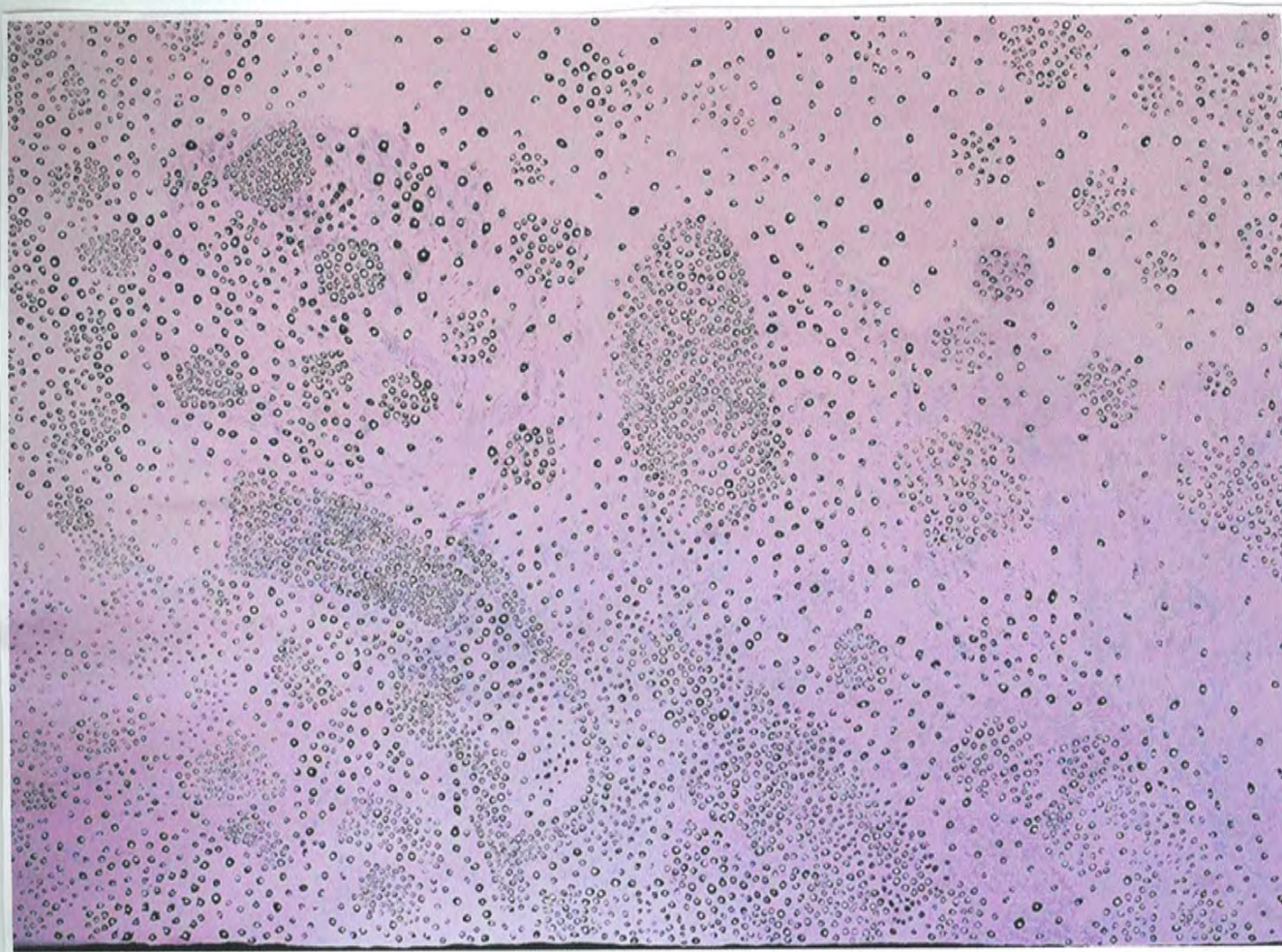
Damien Hirst, Spot Painting (1986)



paper collage →

exploring colour and dots in a contemporary style

My dad **GAVIN WANGANEEN** is a contemporary Indigenous artist. My love for Indigenous art was influenced by my dad and my Nanna, who also enjoyed painting.



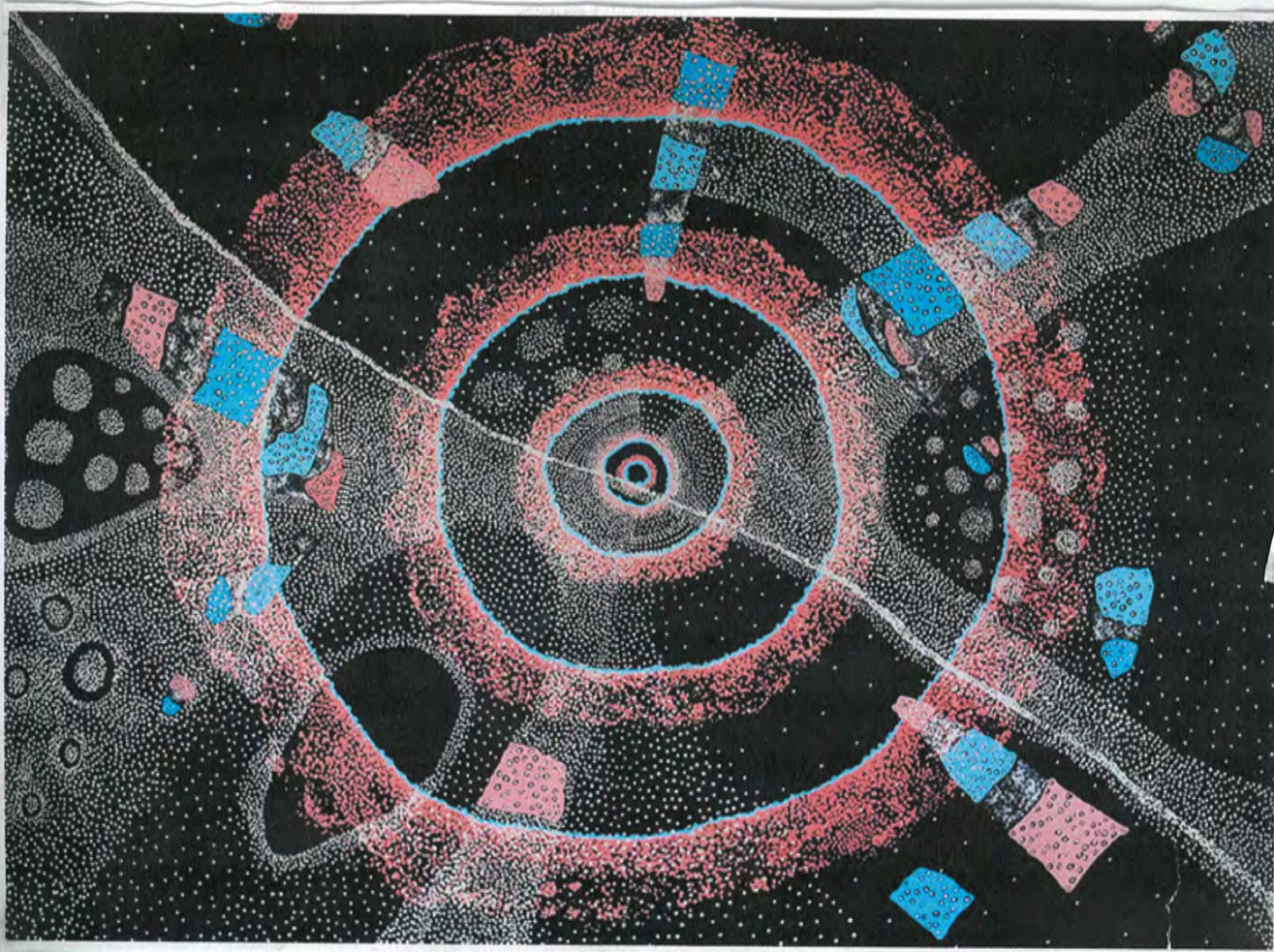
STAR DREAMING - Blush
 Completion April 2016 180cm x 120cm
 Belgian Linen, Acrylic

My dad's works tell a story of a personal experience. Although he was not passed down a traditional dreamtime story to paint about, he paints his own story, under the careful mentoring of Aboriginal relatives and friends.

Whilst on a family camping trip in Port Victoria, we camped on the beautiful Wardang Island, which is just a quick boat trip from the Port Vic beaches.

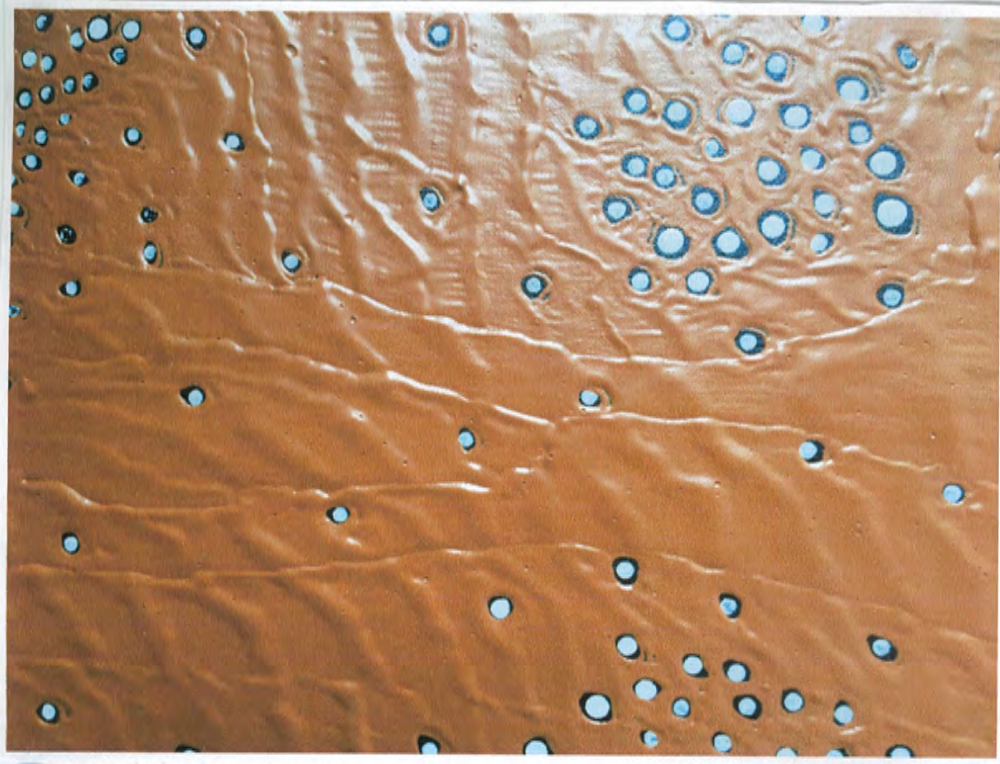
On Wardang Island, my dad saw a shooting star, which inspired him to create these works and tell the story of his experience. The paintings are from the perspective of being above looking down on the stars.

The photos below were taken on our family camping trip on Wardang Island.



SHOOTING STAR - sky blue / coral
 Completion April 2016 170cm x 135cm
 Belgian Linen, Acrylic





Dad's 'Star Dreaming' works are very textural. Using paint brushes and spoons, he creates the unique look to his works. This detail of his work was made using the colour RAW SIENNA.



* my love for Aboriginal Art has been influenced by my dad *

My dad begins his work by painting the dots onto a black background, which represent stars.

He then uses a paintbrush to fill in the background around the stars.

Using a spoon he

adds more paint and creates the textural look to the painting.

Helping with his painting was a great way to develop my technique.

His style of painting is unique, and encourages me to explore/develop my own contemporary style.



exploring my dad's style of painting with metallic paint

helping with the final touches

to the painting





exploring
with colours
+ practicing
(made me realise I need to work
on the textural aspect of the work)

I decided to create a painting in the same style as my dad, using the techniques he taught me. I think overall it worked out, however I have more of an appreciation for my dad because I learnt how much time it takes to create his style!



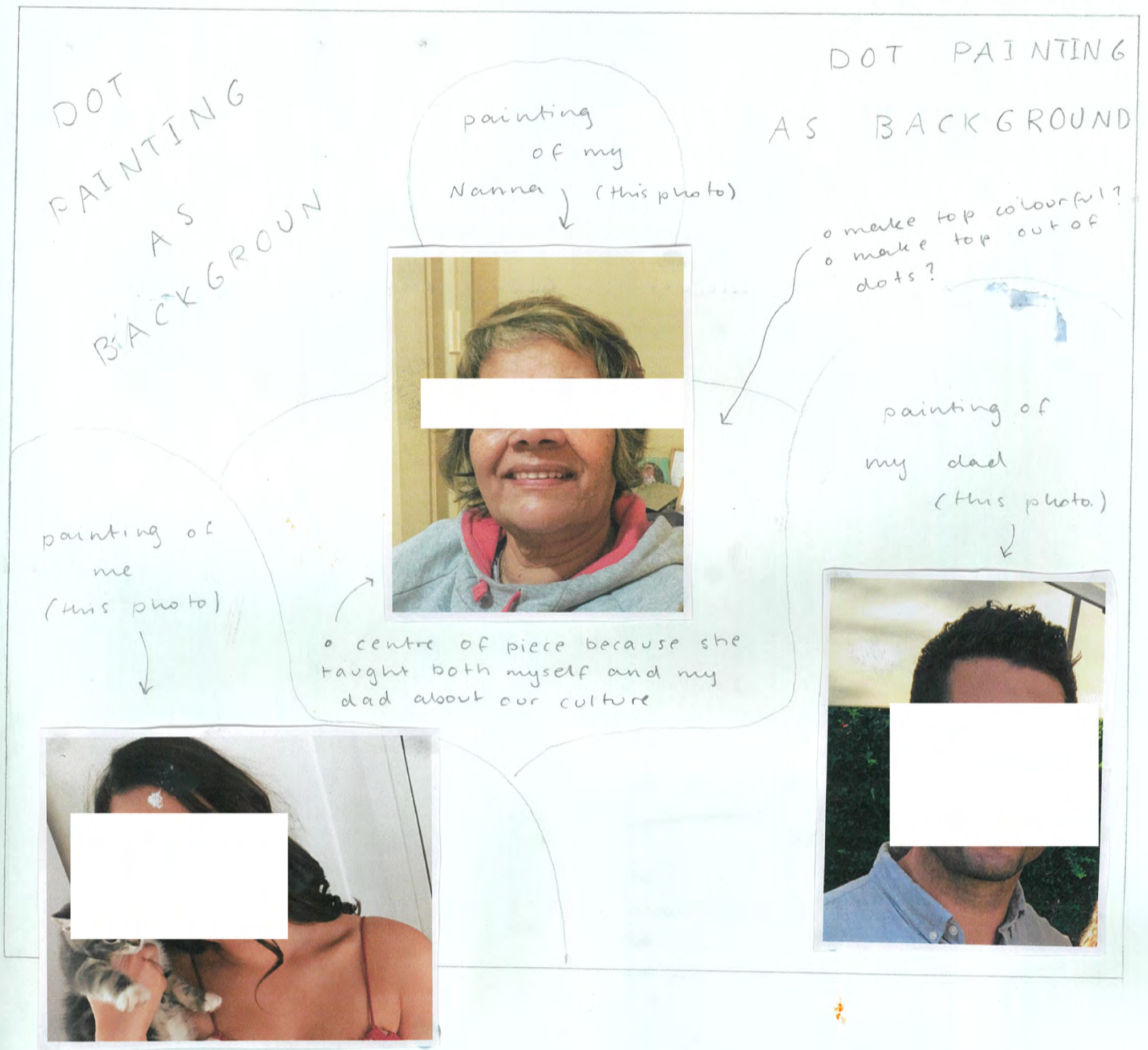


Gavin Wanganen - Wildflowers on Wardang (detail)
These works were also done by my dad, and are some of my favourites as I particularly love the colours. I decided to recreate the brush 'stro used in this work.



IDEA FOR FINAL WORK

As both my dad and Nanna were influencers in my love for Indigenous Art, and also the ones teaching me about my culture, I knew that I wanted to somehow incorporate them into my final piece. I decided the best way to do this would be to paint a portrait of them. This is the rough plan of what I want the piece to look like.



o I need to explore/develop my portraiture skills in order to be able to successfully complete this work idea.

I also want the background of the piece to be made up of dots, to signify my love for my culture and Aboriginal art, but I need to decide which style I should use.

ALICE NEEL's paintings have an expressionistic use of line and colour. As I only have a bit of experience with portraiture, I thought I could try to explore a more expressionistic style, inspired by Neel's work.



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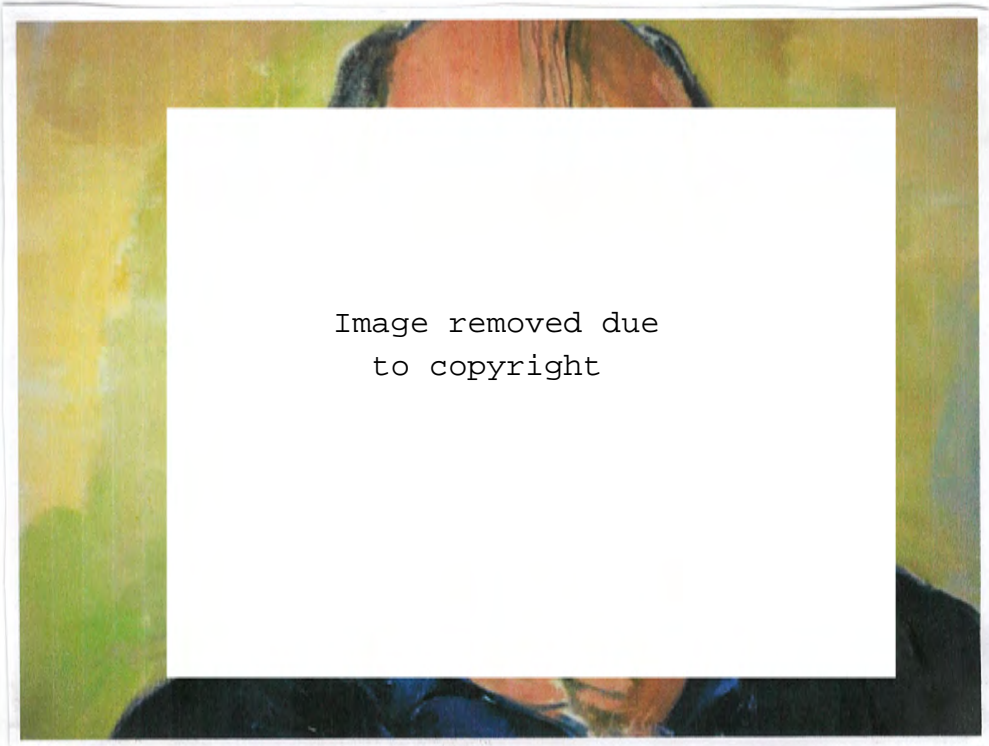


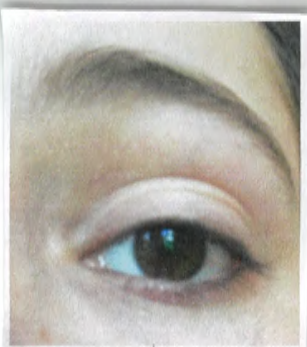
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Title Unknown

Unknown artist

Abdul Rahman: a 1964 portrait of Rahman, a cab driver

Inspired by Neel's style, I decided to practice my portraiture skills by starting with painting my eye and mouth. However, I found that my style is not as expressionistic.



o need to work on making the eyebrows slightly more detailed and less defined
o work on improving shadows and tones



o need to use more shadows to make the lips look less flat
o work on making the skin tone more accurate

To practice my portraiture, I decided to paint myself. This practice helped me to mix colours, and also use shadows to make the work more 3-dimensional. I think my portrait does look like me, however I do need to make improvements in making it look more realistic. I find it hard using small paintbrushes, so I want to make my final large so I can perhaps improve the realism of the work. I find that I am better at producing large-scale works, such as the painting of an eye I painted in year 11.

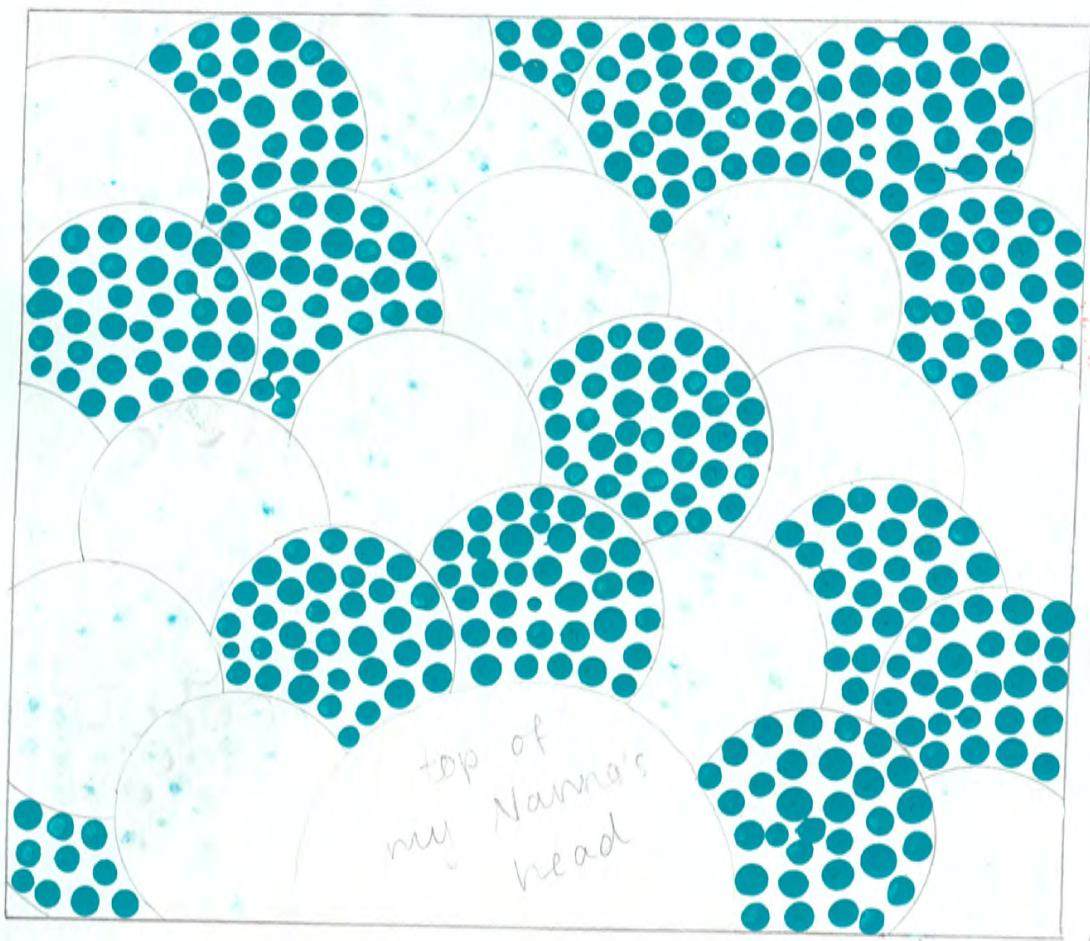


PHOTO USED

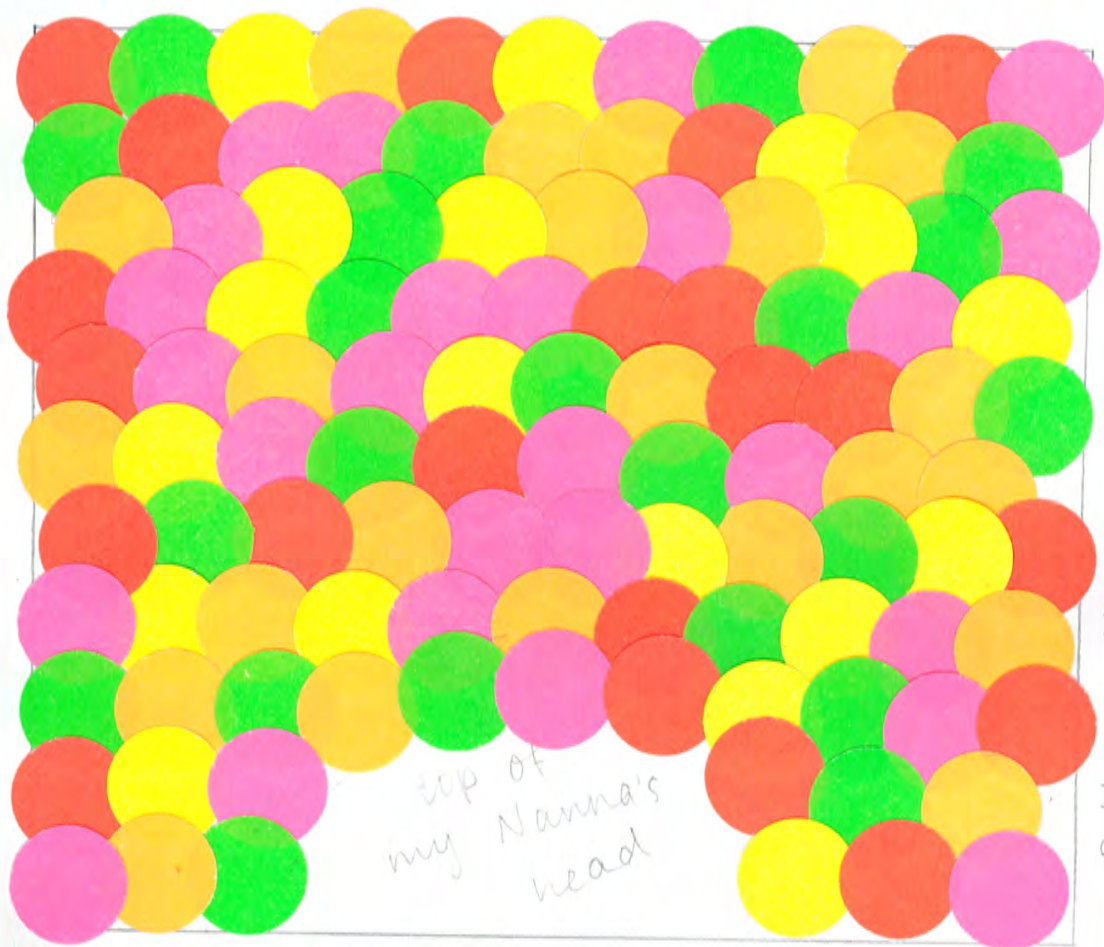


my painting of an eye,
2016 (year 11)

PLANNING DOT BACKGROUND



Inspired by my response to Clifford Possum and Faye Brown work, I thought the circular dot pattern could work well as the background of my portrait piece. The practice colours I have used here were more to show the overall design, whereas if I choose this pattern for my final piece background the colours will be blue and white. This pattern is my own contemporary style, and I think it could translate well in my final piece, as my Nanna and Dad have taught me to embrace my culture, which is what I'm doing through art.



This collage pattern was inspired by my response to Damien Hirst and Yayoi Kusama's contemporary use of dots in their works. As my final piece is quite large, I could potentially use larger pieces of paper, as cutting and gluing the circles is a very time-consuming process.

I could also potentially use different pieces of fabric, to add a different element to my piece.

I could also stitch the fabric into the canvas to create a unique background.

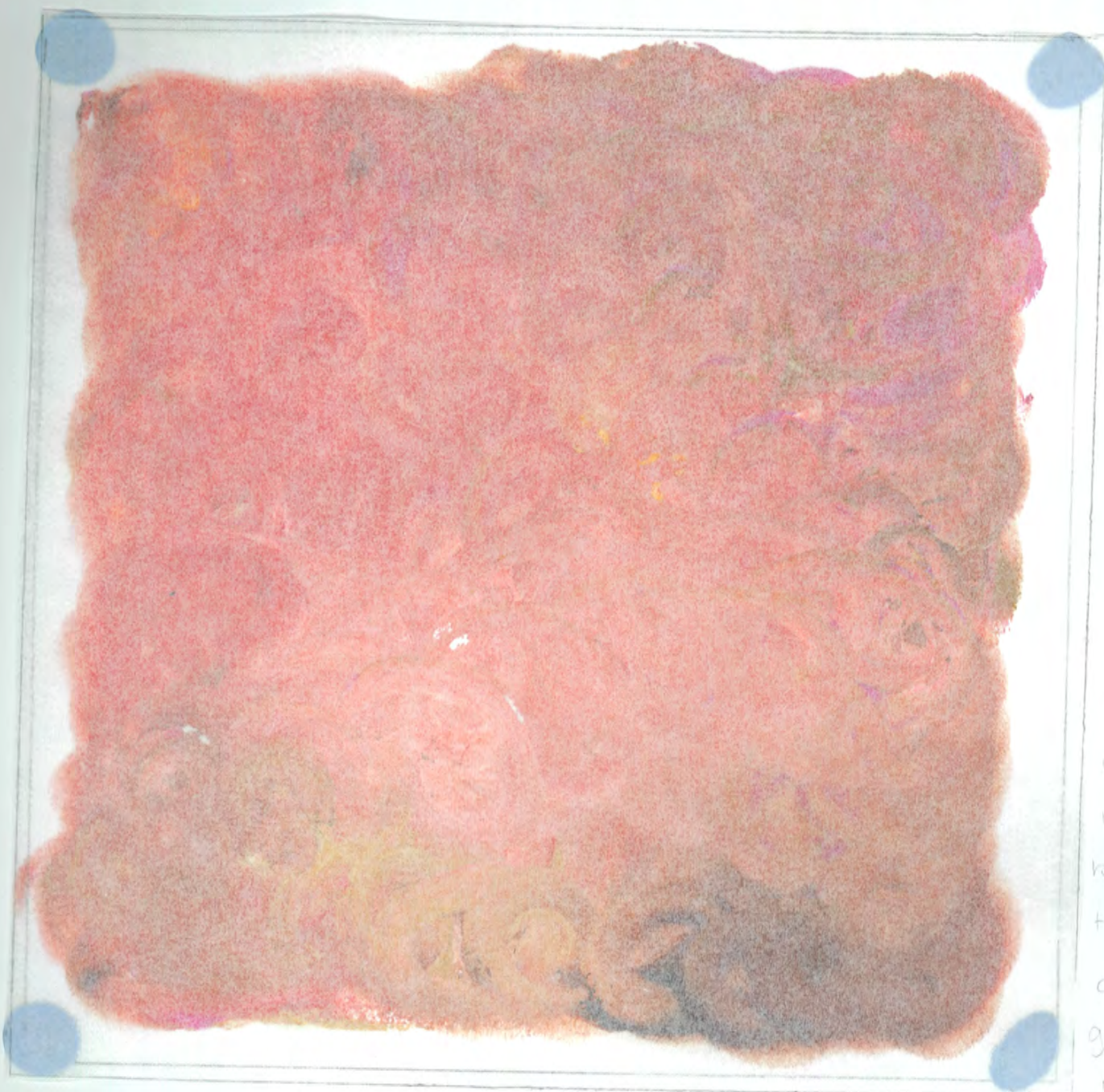


Another background idea could be to paint in the same style as my dad, as he taught me how to paint using his own unique technique. This would show exactly how my dad has influenced my dot painting.

However, I would prefer to be original and embrace my own style of painting dots.

This is why I have chosen to make the background the first plan: the circular pattern of dots. I believe this option would show my love for Aboriginal art, and also my own aesthetic and how I have developed my own technique.

PLANNING NANNA'S TOP



Inspired by the colours used in my dad's work 'Wildflower on Wandang', I decided to make my Nanna's top very colourful as it is the centre of the piece. Using the same sort of paint brush technique as my dad's painting, but making the colours a bit more. I also decided to splash white paint drops over the top to give it a different aesthetic.

PRACTICE

COLOURS USED



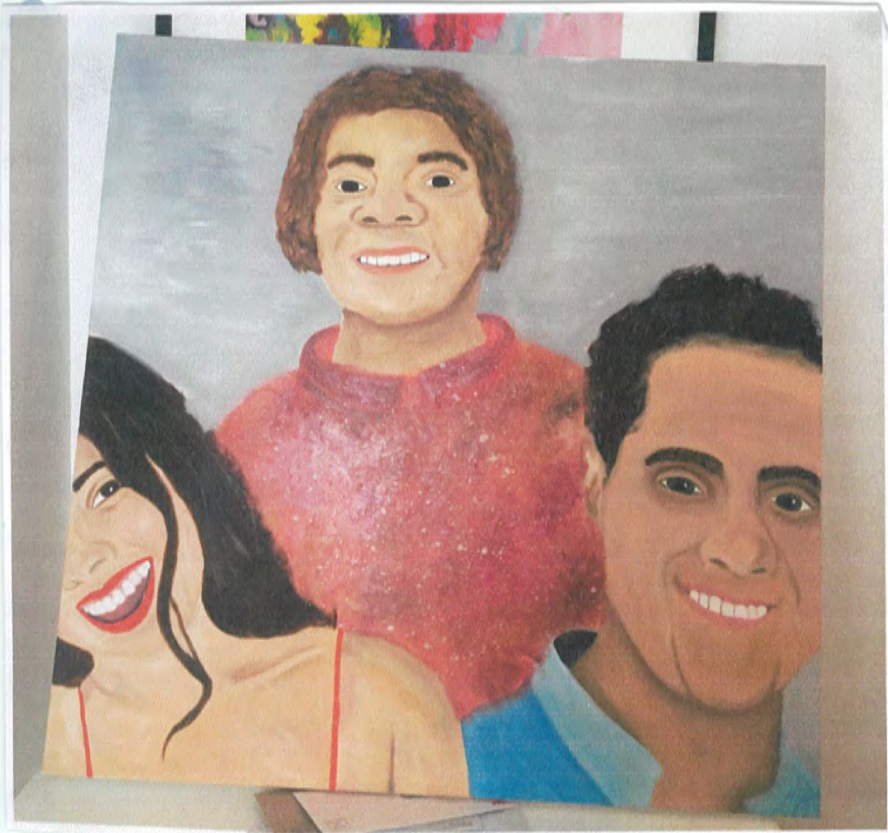
I used my fingers to mix the paint on the top of my final piece to add a unique stroke and smooth texture. This makes it visually different to my dad's work, whereas the pink colours are similar.

THIS IS A CLOSE-UP OF THE FINAL TOP PAINTING:

it is somewhat different to my original plan as I added a magenta colour and splashes of white paint on top.



FINAL WORK



FIRST STAGE OF MY PAINTING ↓



I was very happy with how the portrait of my face turned out, however I was not happy with how I painted dad and Nanna's faces. I decided that I needed to mix a new skin colour and completely paint over both their faces.



SECOND STAGE (progress)
Although the new skin colour was a lot darker than their natural skin, it needed to be dark to cover my previous work on their faces. Despite this imperfection, I am very happy overall with my final piece.



CLOSE-UP OF DOT DESIGN (background)

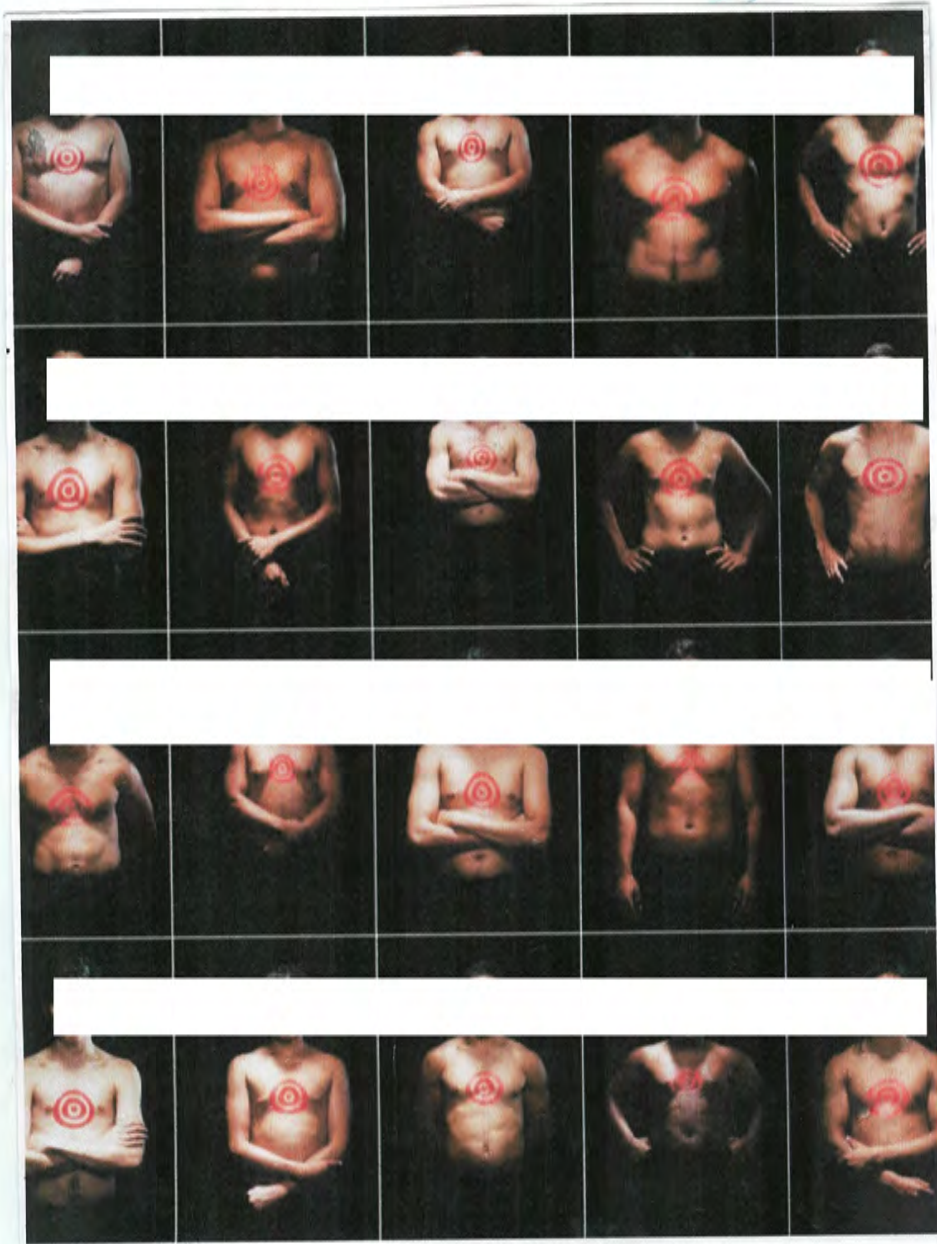
* FINAL PIECE *



I believe my final piece was successful in achieving my overall aim, which was to show each viewer how important embracing our Aboriginal culture is to my family. Throughout the process of creating my final work I discovered that my own style of Aboriginal Art is using small colourful dots in a symmetric pattern, to create the background of a more traditional styled portrait.

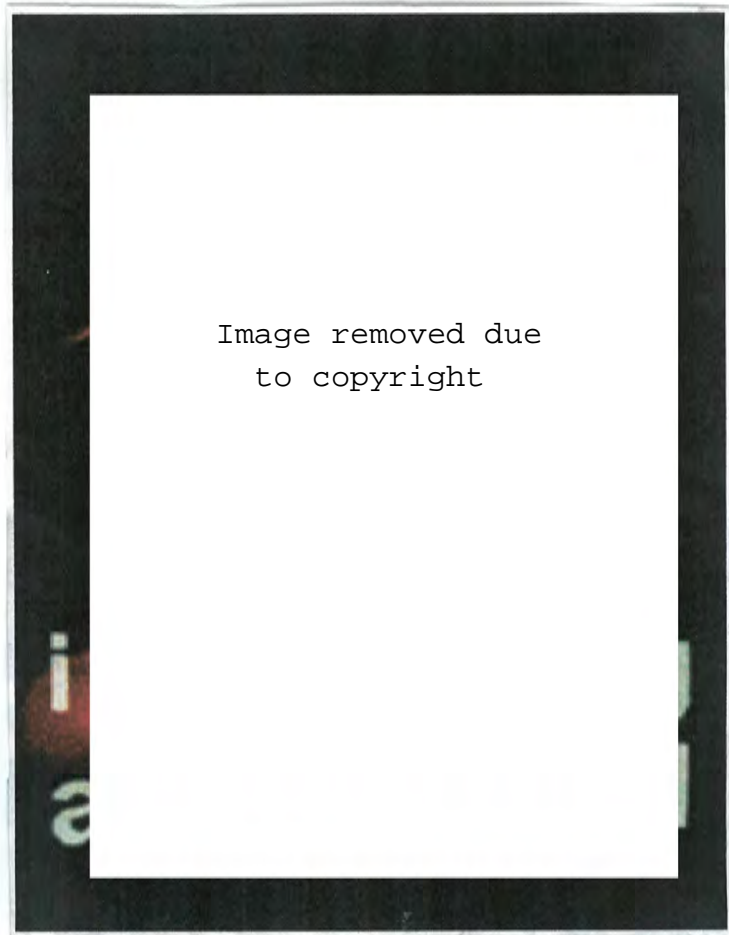
TONY ALBERT and RICHARD BELL are

Indigenous artists and political activists who reference the racism in Australian society and injustices experienced by Aboriginal people. I love and am inspired by both these amazing artists, and from being a fan of their work, I have been influenced to want to make my 2nd final piece politically motivated. The following are some of my favourite works by these artists, which bring forth the issue of racism in our society; something I want to portray in my 2nd final work. Although I have not personally experienced racism, the racism that is directed at my culture is very upsetting. Knowing that people are receiving such hatred for the colour of their skin is heartbreaking and so absurd. No one deserves to be treated badly, particularly just based on a person's culture.



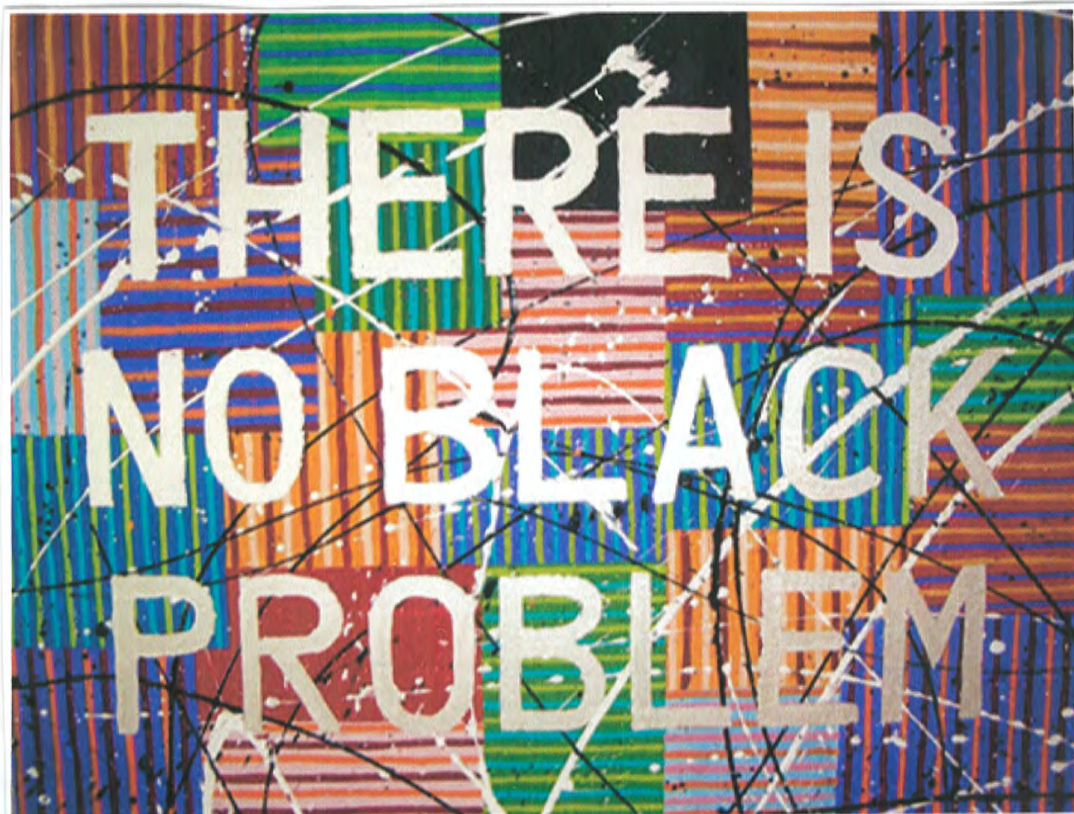
We Can Be Heroes, 2013
Tony Albert

The work is a series of photographs of young Aboriginal boys, defiant and proud, with red targets on their chests. Albert made the work after Sydney police shot 2 Aboriginal teenagers who drove into a Kings Cross footpath in April 2012. It comments on young Aboriginal men being targets for prejudice in our society.



Rearranging our History, 2002-2011
(Detail) Tony Albert

This detail shows 1 of the 97 reworked velvet paintings that make up the exhibit. This particular one comments on how racism makes Aboriginal people feel isolated and unwelcome in their own home country.



Guilty, 2003
Richard Bell

Bell's politically motivated works confront the racism in our society. Bell states, "our culture was ripped from us and not what remains. Most of our languages have disappeared. We don't have black or we don't have dark skin. We don't take shit from you."

As my dad was an AFL player, he was often subjected to a lot of media attention. However, as an Aboriginal Australian not all of the media attention was positive, and at times he was subjected to racism. For example, in 2010 an ex-AFL player made a racist comment about my father at a football function, in reference to his football abilities. He said that my dad was "not too bad for an Abo."

ARTICLE HEADLINES

"NOT too bad for an ABO"

Robert DiPierdomenico sorry over alleged Gavin Wanganeen racial slur

Robert DiPierdomenico apologises for 'abo' gaffe

Over the years playing AFL my dad had many achievements, including winning the Brownlow Medal. Not only was the comment that he was "not too bad for an Abo" incredibly racist, but also incredibly inaccurate

When you look at his list of achievements, as well as when you acknowledge all the incredibly talented AFL players, who are Aboriginal. To question the absurdity of this racist comment, I created a list of all my dad's achievements and put the comment in bold, large letters over the top. The letters obscure some of the words of his achievements, which also represents the fact that a person's race is often put before their identity, and essentially divides them into a group and stereotypes them based on their race.

ESSENDON TEAM

- AFL PREMIERSHIP (ESSENDON): 1993
- MCCLELLAND TROPHY (ESSENDON): 1993
- MASON CUP (ESSENDON): 1994

INDIVIDUAL

- CHAMPIONS OF ESSENDON
- ESSENDON

PORT ADELAIDE TEAM

- AFL PREMIERSHIP (PORT ADELAIDE): 2004
- MCCLELLAND TROPHY (PORT ADELAIDE): 2002, 2003, 2004
- PRE-SEASON CUP (PORT ADELAIDE): 2001, 2002

INDIVIDUAL

- JOHN CAHILL MEDAL (Adelaide F.C. Best & Fairest): 2003
- PORT ADELAIDE
- PORT ADELAIDE F.C. LIFE MEMBERSHIP RECIPIENT: 2006

OTHER INDIVIDUAL AWARDS

- BROWNLOW MEDAL: 1990
- ALL-AUSTRALIAN: 1992, 1995, 2001, 2003
- MICHAEL TUCK MEDAL: 1993
- INSIDE FOOTBALL - PLAYERS OF THE YEAR:
- DEADLY AWARDS - MOST OUTSTANDING ACHIEVEMENT AT AFL: 2004
- INDIGENOUS TEAM OF THE CENTURY (AFL): 2004
- AFL LIFE MEMBERSHIP RECIPIENT

SANFL TEAM

- SANFL PREMIERSHIP (PORT ADELAIDE): 1990

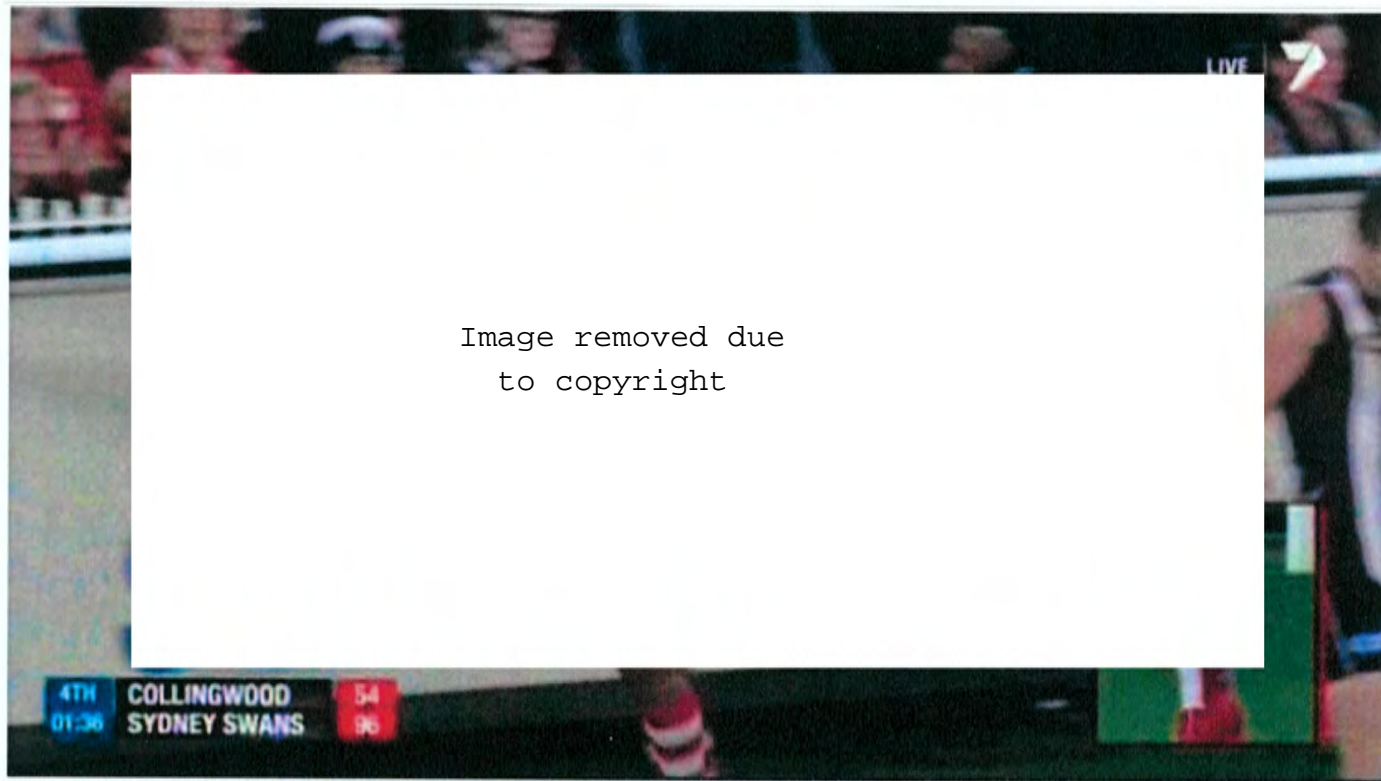
INDIVIDUAL

- SANFL ROOKIE OF THE YEAR: 1990

NOT TOO BAD FOR AN ABO

RECENT EXAMPLE OF RACISM IN SPORT (AFL)

Although the AFL became the first major Australian sporting code outlaw on-field racial sledging in 1995, there continues to be too many shameful incidents of racial vilification by fans towards Indigenous AFL players. In 2013, a 13-year old girl, unaware that "ape" was a racist slur, abused Goodes during a match against Collingwood. He was also booed in the 2014 Grand Final against Hawthorn. The fact that Goodes has now been consistently booed by a variety of opposition fans for a sustained period of time suggests racial abuse may be an endemic problem.



Adam Goodes reacts after being abused in the last quarter. Picture: Channel 7

One of my favourite quotes about racism is, "The denial of racism is a form of racism itself." I believe in our society some people choose not to acknowledge the fact racism is still prevalent in our world. It is denied to be considered a pressing issue in society, which is just as bad as a person being blatantly racist. In order for an issue to be stopped, it must first be acknowledged as a significant problem. This is why I think politically motivated works play such an important role in bringing the problem of racism forward in our society. I think confronting works are the best at addressing the issue of racism, particularly by showing the viewer the direct effects of racism, as well as showing the different forms that racism takes. Such as confronting the viewer with racial slurs such as:

APE



Image removed due to copyright

Richard Bell
 Foley vs The Springboks (Lone Protestor)
 2012, Acrylic on Linen, 180 x 240cm



Image removed due to copyright

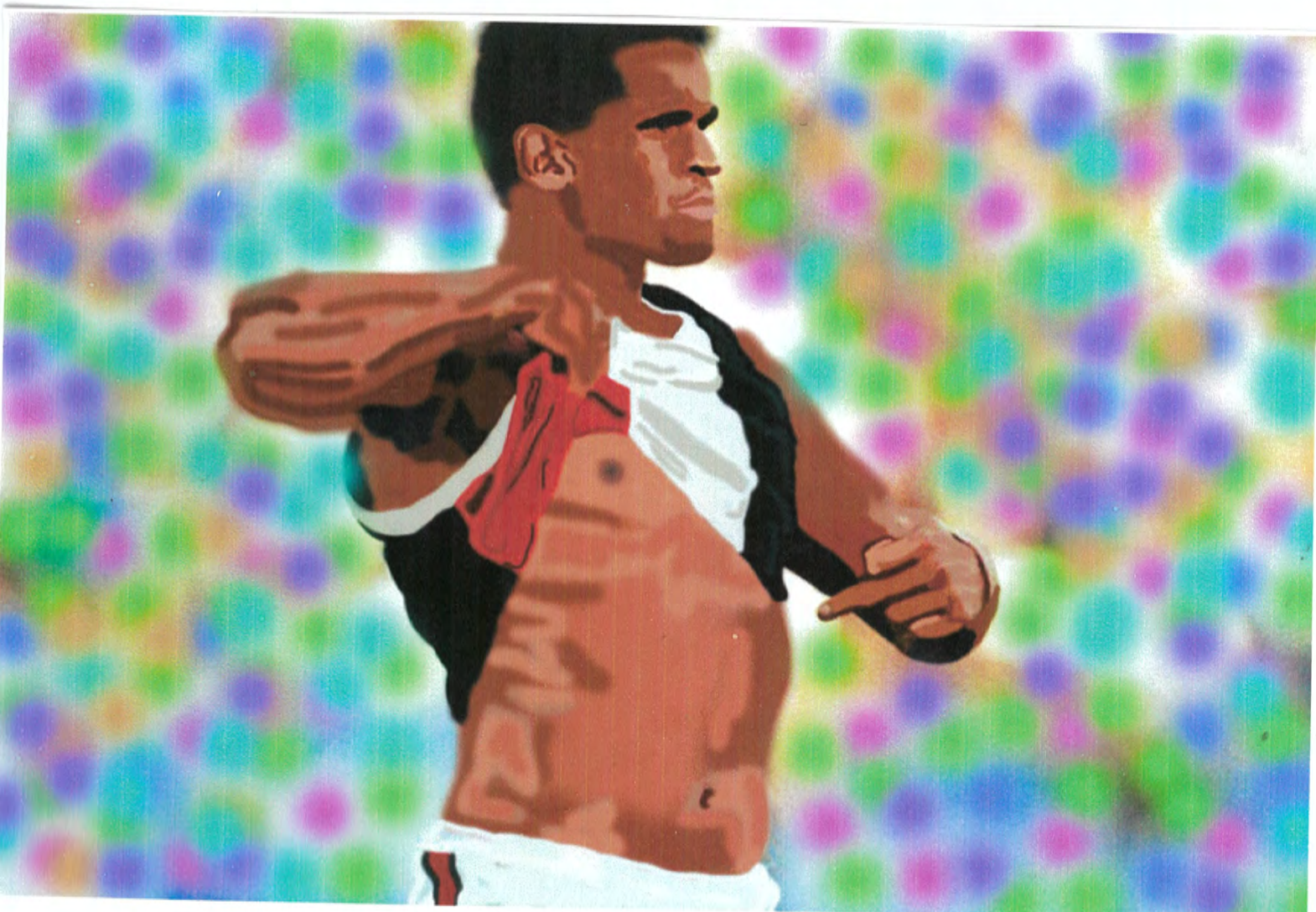
This iconic image shows Aboriginal rights activist, Gary Foley with a placard reading, "pardon me for being born into a nation of racists!" It was part of a protest against the South African Springboks rugby tour of Australia in 1971 during apartheid.

Bell turned this significant photograph into a pop art inspired work, to highlight its importance.



Image removed due to copyright

Former St Kilda player Nicky Winmar was racially vilified by fans during a game in 1993. The Indigenous player raised his St Kilda guernsey and pointed out the colour of his skin to the Collingwood fans that had taunted him throughout the match. This photograph, and his accompanying statement, "I'm black and I'm proud to be black," became an iconic moment in AFL history, forcing many in the sporting arena to analyse their attitude towards race.



Inspired by Bell's political poster work, I used photo-shop to attempt to turn the iconic photograph of Nicky Winmar into a "pop art" piece. Although I think my attempt was not successful as it is not exactly "pop art", the colourful background which symbolises the diversity of cultures in Australia adds more meaning to the piece and questions the presence of racism in our society.

PROTEST / POLITICAL POSTERS

in Canberra on the lawn of the old Parliament house



"NOT here to be 'recognised' sovereignty never ceded"



"Respect our land - self determination vs paternalism"

"Black lives matter here too"

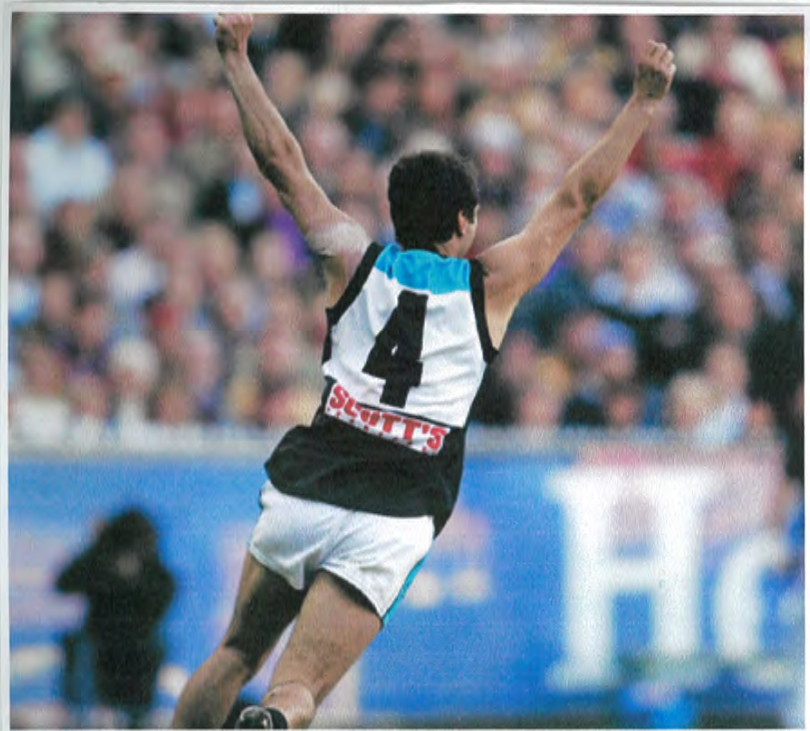


photographs taken by me in Canberra, 2017

On a Government Work Experience program (WEX) for Indigenous students, I was fortunate to visit old Parliament house in Canberra and viewed the Aboriginal Tent Embassy.

On the lawn of the old Parliament house there were many protest / political posters that initially inspired me to want to create a politically motivated piece for my final art work.

IDEA FOR 2ND FINAL



Inspired by political activists and artists, I decided that I wanted my 2nd final piece to have a political message. To make this message personal, I decided to portray the racism experienced by my father, and influence the viewer to question their own prejudice. I decided to use a famous photo of my dad during his career and superimpose the racist comment that he experienced in 2010, where I was at an age that I could actually understand the effect racism has on people, particularly the impact it has on my father, and also more generally, that racism is very

prevalent in our world. In the style of political posters, I knew that I wanted to make my final piece using screenprints. From school art classes

in years 10 and 11 I knew the process of making screen prints, however, as the photo I am drawing the screen print design from needs to be in colour, I would need to make the final piece multi-layered, which is a technique I had never tried before. I knew I would have to draw each section of the photo of my dad based on the colour. Then I would have to make the different screens for each layer and ultimately print each coloured layer on top of each other to make up the final image. As I have to wait for each layer to dry before printing the next one, I know it will be a very time-consuming process. Also, having to line the screens up to produce an accurate final piece will also probably be time-consuming and difficult.

SKETCH



PROTEST / POLITICAL POSTERS

in Canberra on the lawn of the old Parliament house



"NOT here to be 'recognised' sovereignty never cedaed"



"Respect our land - self determinatio vs paternalism"

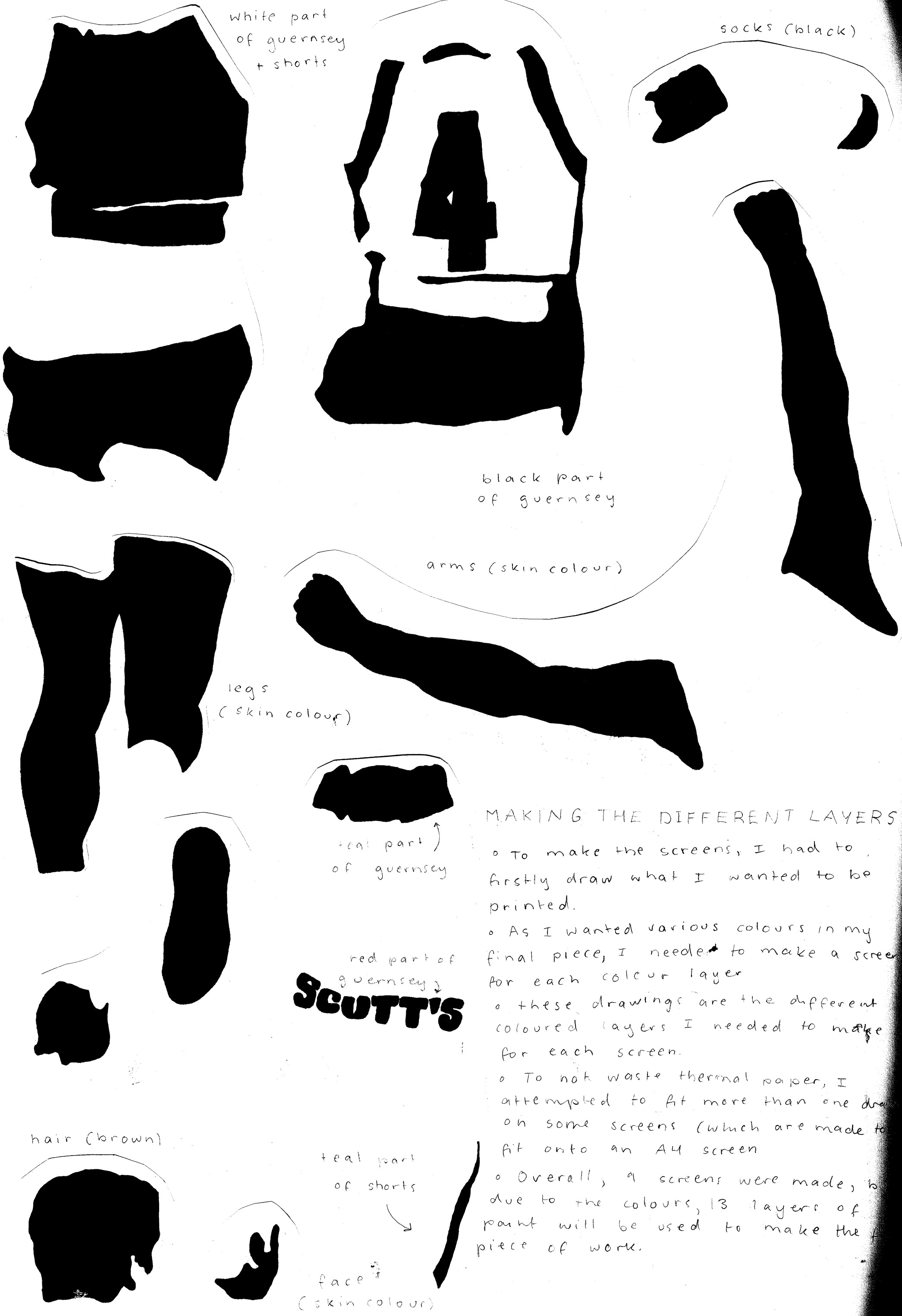
"Black lives matter here too"



Photographs taken by me in Canberra, 2017

On a Government Work Experience program (WEX) for Indigenous students, I was fortunate to visit old Parliament house in Canberra and viewed the Aboriginal Tent Embassy.

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white part of guernsey + shorts

socks (black)

black part of guernsey

arms (skin colour)

legs (skin colour)

teal part of guernsey

red part of guernsey
SCOTT'S

hair (brown)

teal part of shorts

face (skin colour)

MAKING THE DIFFERENT LAYERS

- To make the screens, I had to firstly draw what I wanted to be printed.
- As I wanted various colours in my final piece, I needed to make a screen for each colour layer
- these drawings are the different coloured layers I needed to make for each screen.
- To not waste thermal paper, I attempted to fit more than one drawing on some screens (which are made to fit onto an A4 screen)
- Overall, 9 screens were made, but due to the colours, 13 layers of paint will be used to make the piece of work.

SHADOW LAYERS

I also decided to draw shadow layers to potentially create more depth and dimension to my final screenprint.

arms
(skin colour)

legs (skin
colour)

guernsey
shadow
(dark grey)

guernsey + shorts
shadows (grey)

CHOOSING TEXT FONT

**Not too
bad for an
Abo**

Arial Rounded MT Bold

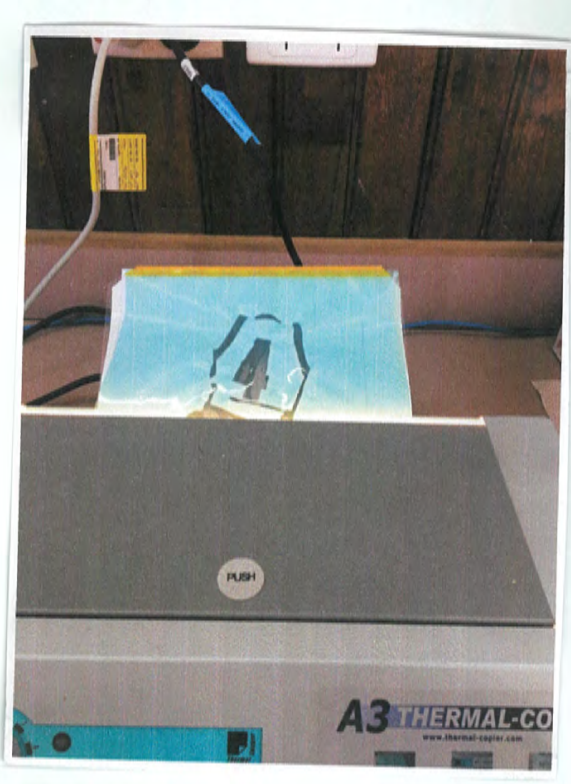
For the text on my print I had to look at different fonts to determine which one would be the most suitable. I decided that the Arial Rounded MT Bold font was most appealing to the eye, and easiest to read. I do think I am going to make the text in capital letters to make it more prominent.

*Not too bad
for an Abo*

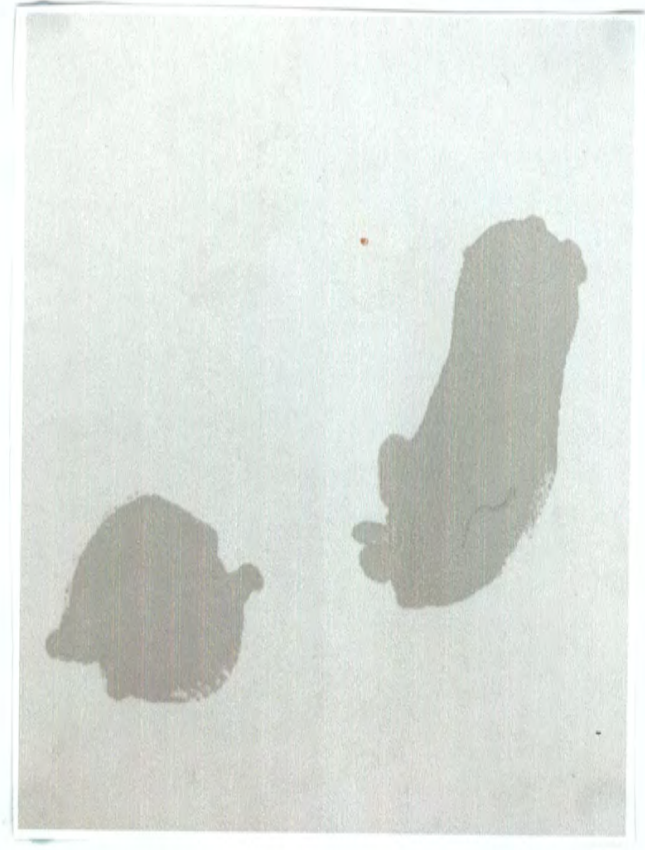
Apple Chancery

**Not too
bad for
an Abo**

HOW TO MAKE THE SCREENPRINTS



- STEP ONE: draw image in black pen/texta and photocopy the image
 - STEP TWO: place thermal screen on top of photocopy and run through a thermal imager.
 - STEP THREE: peel the stenciled screen from the photocopy
 - STEP FOUR: apply tape to a plastic frame and attach screen
 - STEP FIVE: align the screen on your printing surface and apply ink/paint with a circular brush, using circular motions to push the paint through the holes in the screen
 - STEP SIX: lift screen carefully to reveal the print
- * as I am creating a multi-layered print, I need to wait for each layer to dry before aligning the next layer screen and printing on the next coloured layer



football boots

close-up of screen

screen print

on some of the screens the temperature of the thermal imager was too high and caused larger holes on the screens, which resulted in bad prints.

As thermal screen-printing typically works best with fine lines, I did find it difficult to make screens with the solid black drawings I needed to use. As shown in the images above, a few of the screens did not turn out well, and produced poor prints. To fix this issue I had to re-make a couple of screens and used lower temperature on the thermal imager. I also found that using less paint reduced the amount of spludges, and created a cleaner finish of the print.

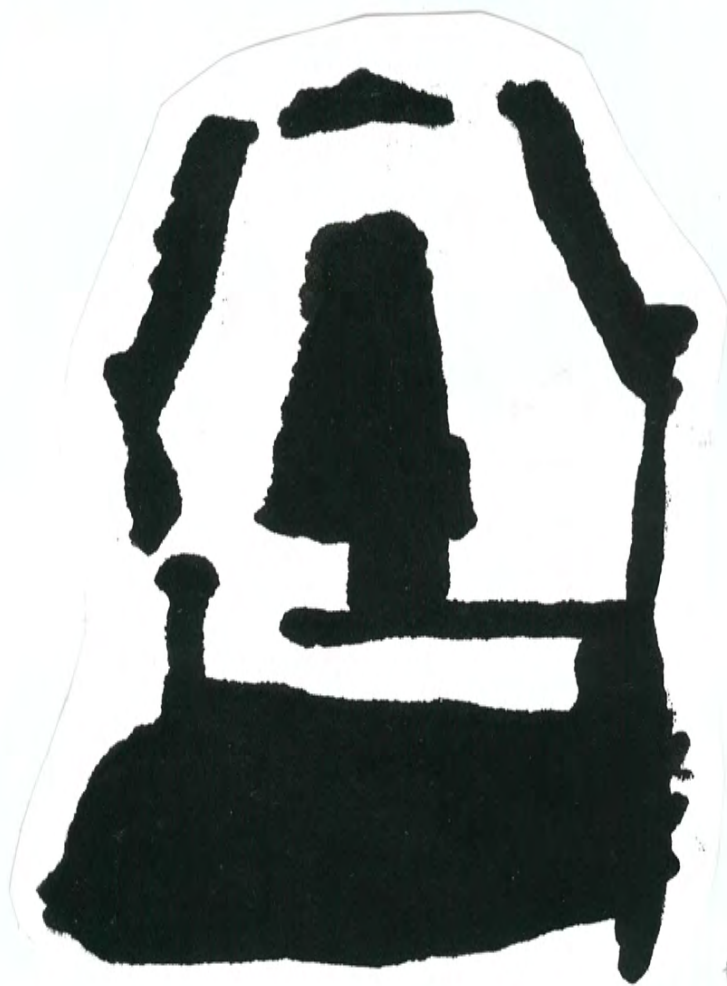
PRACTICE PRINTING



These images show the screen for the legs and black part of the football guernsey. The first few prints made by the screens are generally not the best, so I decided to do practice prints on regular paper before printing on my final print paper. This ensured that I knew what the print would look like, and also play around with how much paint I should be pushing through the screen to produce the best print.



1st print



2nd print

These print practices show gradual improvement after each print. Particularly the prints of the legs show the edges of the print become a lot cleaner by the 3rd print compared to the 1st prints. Those prints were done with the same technique and roughly the same amount of paint so it simply shows the more times you print from the screen, the better it gets.



1st print



2nd print



3rd print

PRACTICE PUTTING LAYERS TOGETHER

After I made all 9 screens, I wanted to test what the overall product would look like with all the layers printed and aligned up together. As I had not mixed all the colours yet, I decided to just use some of the colours available to just test whether my final piece would actually work.

Although imperfect, this was very successful as I could visibly see all the layers coming together to form the image I wanted.

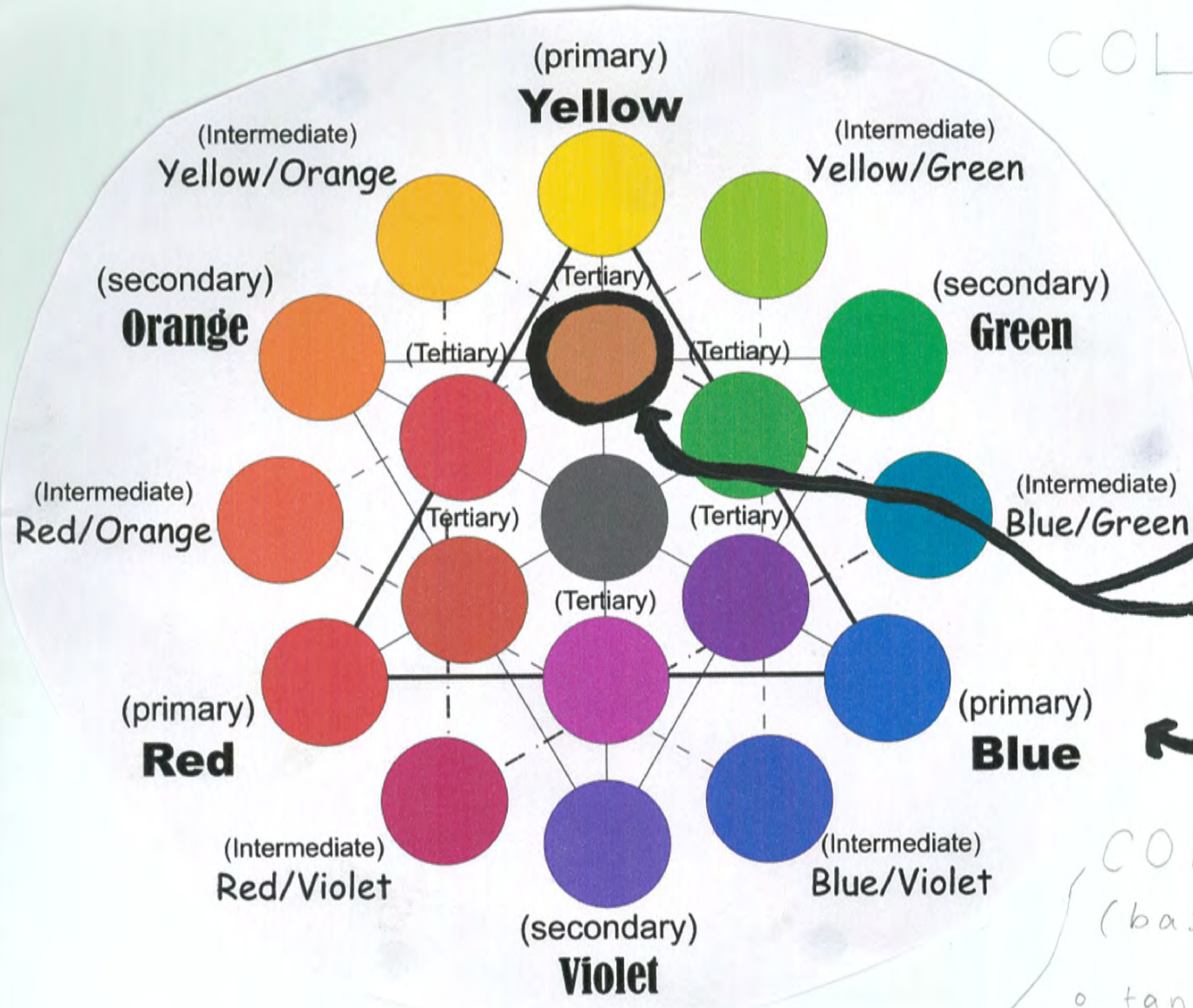
Although the layers do not all have clean lines, I quickly learned some ways to fix these issues. The hot pink guernsey layer, and red layers had spludges of paint in some areas, which ruined the overall look of the piece. It also shows great technique if you are able to get the print as clean and crisp as possible. For the 2 layers mentioned, the screens were too loose, and needed to be pulled tighter across the plastic frame. This would prevent paint build-up along the edges, that would ultimately create the imperfections of the piece.

With the other layers, I found that I was simply using too much paint. By pushing less paint through the screens, this would reduce the risk of paint spreading through the holes and making spludges.

At this stage I am unsure as to whether I am going to use the shadow layers in my final piece. However I will use the correct colours before I make this decision



COLOUR MIXING



mixing set-up

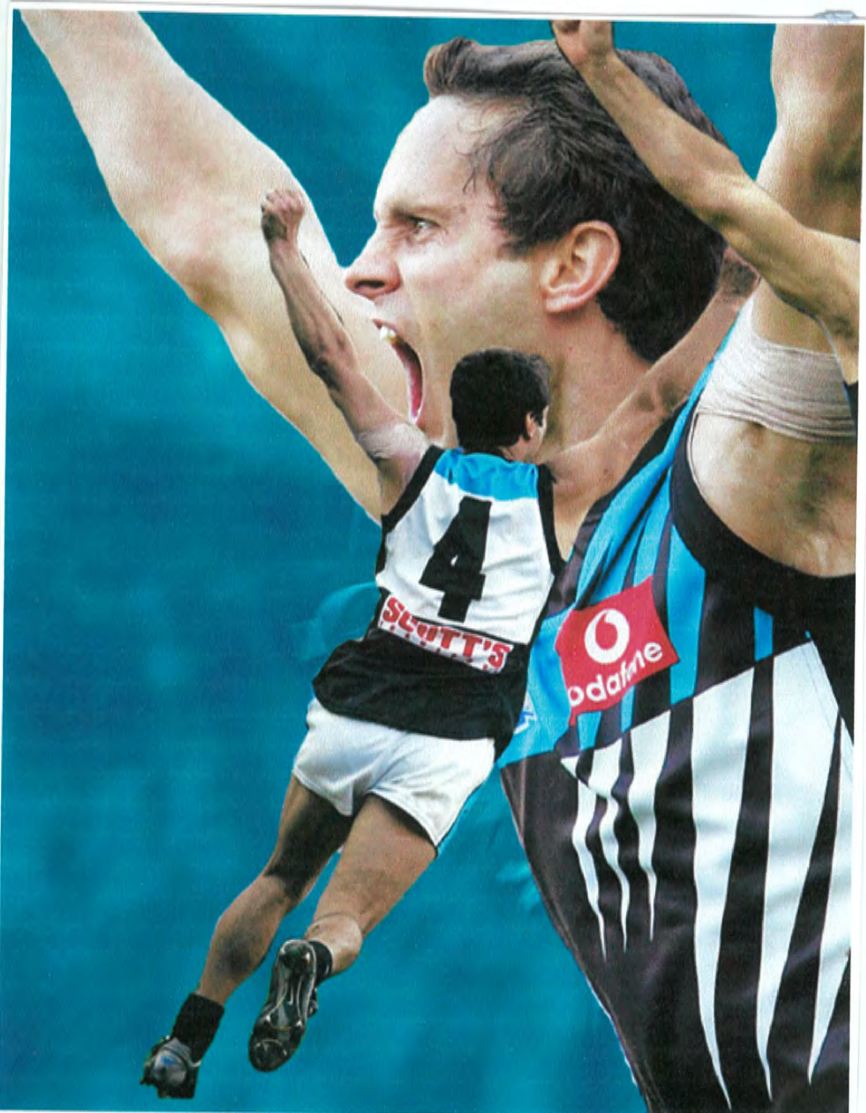
COLOUR WHEEL

o learning to mix skin colour

COLOURS I NEED:

(based off this photo)

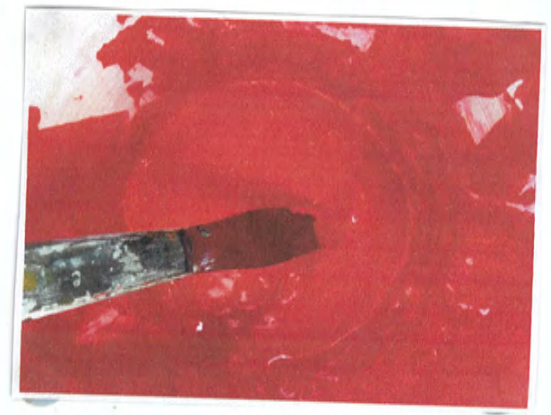
- o tan skin colour
- o black
- o grey (shadows)
- o brown hair colour
- o dark skin colour for shadows
- o red
- o white
- o teal (blue + green)



MIXING THE SKIN COLOUR



yellow + red + blue (primary colours)



MIXING =

BROWN

+ PINK



+ WHITE =

skin colour



PRACTICE



o When making my final piece, I lined up several pieces of paper to do my prints on, and ultimately I would choose the best one as my final piece.

o Quickly, I found out how hard it was to make a multi-layered screen print!

o Having to line up each layer accurately was incredibly hard, especially considering it is hard to see through the blue screen, so you don't know exactly where the print is going to be in relation to the other layers.

o The print process is also very time-consuming because you have to wait for each layer to dry before applying the next one (although I did speed up this process by using a hair dryer).

o This example shows one of the many prints I made where the layers did not line up. It took lots of practice to achieve my final piece.



← This print, although not perfect, was one of the best. And Warhol makes his prints to look imperfect on purpose which inspired me to not stress about the small imperfections of my print and rather embrace them as they show the hard work and time that was put into the final piece.



Image removed due to copyright

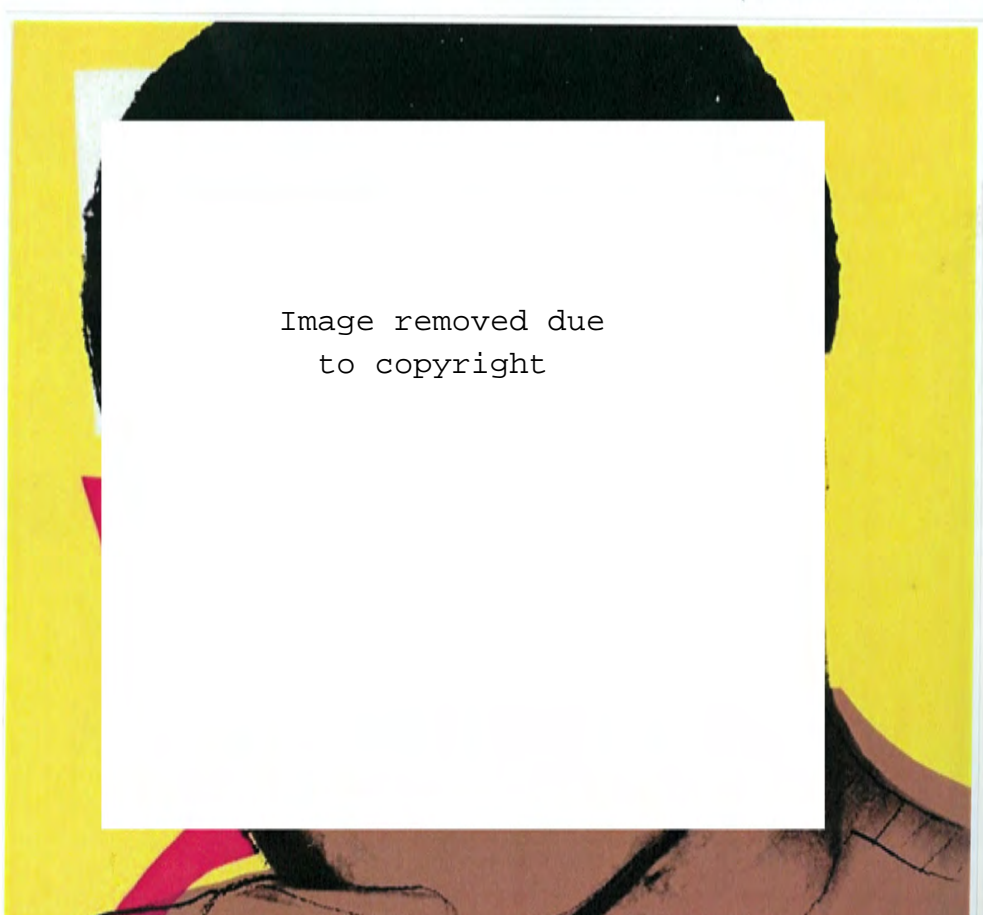


Image removed due to copyright

Muhammad Ali, 1971

Marilyn Monroe, 1967

AND

WAR

HOL

SHADOWS - testing printing



I created a couple of screens to make shadows on the arms, jumper, and shorts of my final piece, however I was unsure as to how it would look as a final product. I decided to print all the screens and then test to see how the piece would look with, and without the shadows printed. In the end I discovered that I did not like the look of the piece with the shadows, especially as I found it hard to line the screens up so the shadows were printed in the right places. Overall, I think it would be best to have no shadows on the final piece as the image is clearer, and looks like a more "pop-art" style.

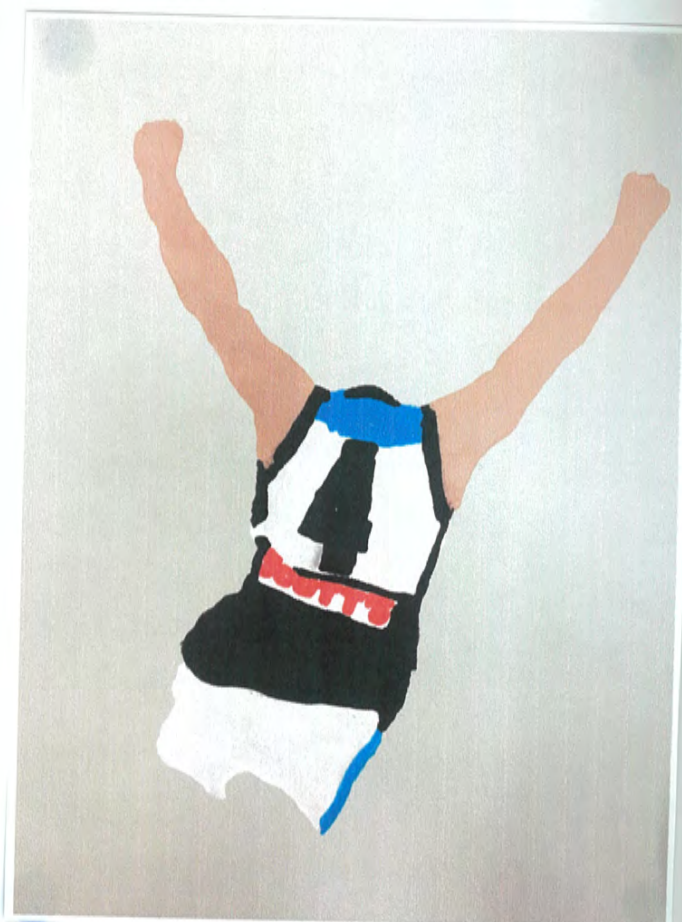
PRINTING PROCESS



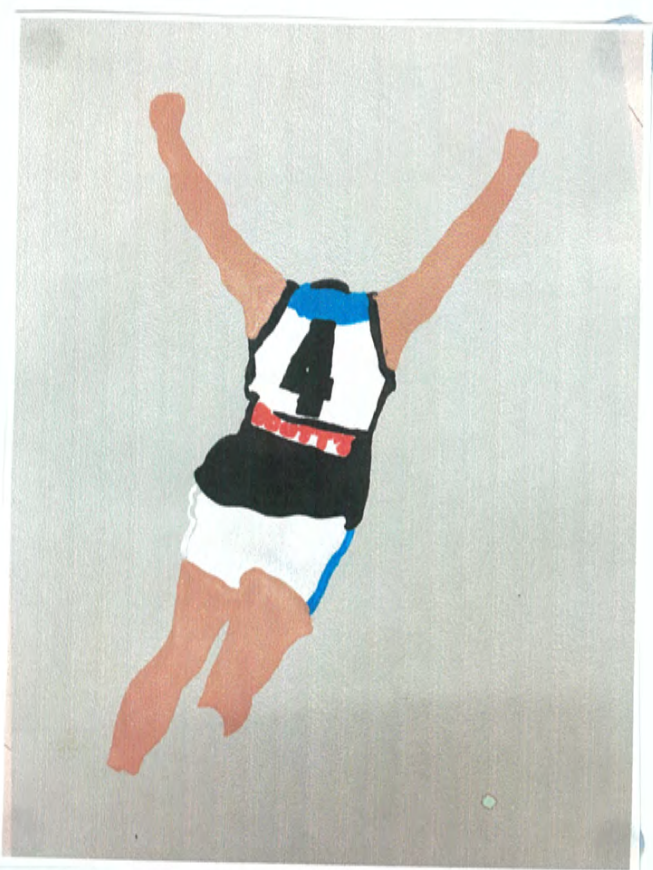
Screen 1: white part of guernsey and shorts



Screen 2: red writing on guernsey and teal on shorts and guernsey
Screen 3: black part of guernsey



Screen 4: arms (skin colour)



Screen 5: legs (skin colour)



Screen 6: hair (brown)
Screen 7: face (skin colour)



Screen 8: socks (black)
Screen 9: football boots (grey)

Due to complications with printing large blocks of colour, I decided it would be best just to write the text on myself to avoid spludges of paint. Using a paint pen, I traced printed text of the font Arial Rounded MT Bold onto my final piece.

**NOT TOO
BAD FOR
AN ABO**

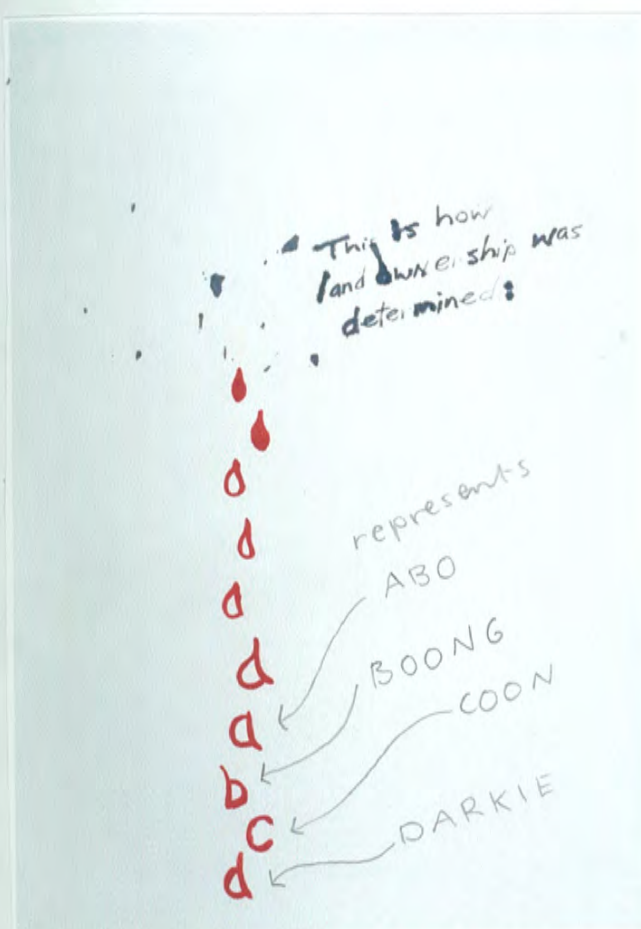
ADDING ANOTHER ELEMENT

As I want to convey the significant effect racism has on individuals, I decided I needed to create another element to be a part of my final piece. I tried to think of some way I could physically show the deep impact racism has on people, as well as linking it back to my screenprint, my dad's experience with racism, and the issue of racism in sport. I thought about the fact that AFL footballs are made from leather, and how I could use this to represent perhaps the skin of a person.



type of football I will be using

I plan to tear open the football and loosely sew in racist terms onto the inside of the leather ball. Cutting open the football and stitching in the racist words signify the deep impact racism has on individuals. The ball acts as the skin of a person, being torn open by racism, and the comments are stitched into them, forever impacting their lives.



This is how land ownership was determined, 1987
Watercolour and ink on paper
Gordon Bennett



abc, 2011
etching on paper
Vernon Ah Kee

When think about what racial slurs I should stitch into the football, I immediately thought of the works by Vernon Ah Kee and Gordon Bennett who use racist terms in their art work. I decided I should

stitch in 'Abo'; as this was the racial slur directed at my father, 'Boong', as it is an old, common racial slur, and 'Ape' as this racist term was directed at Adam Goodes.

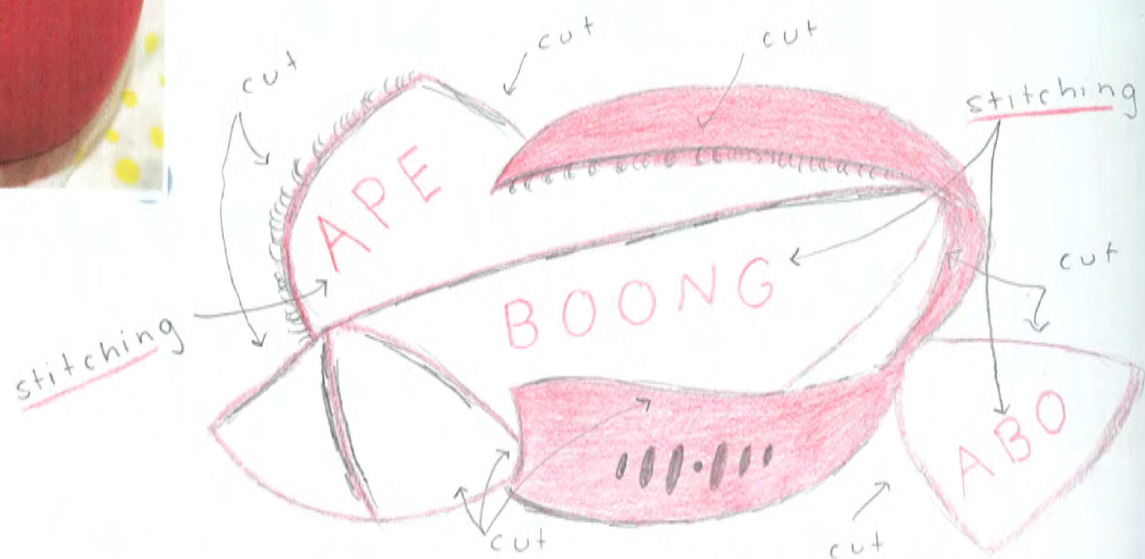
FOOTBALL PROCESS



STEP ONE: cut football open along the stitching

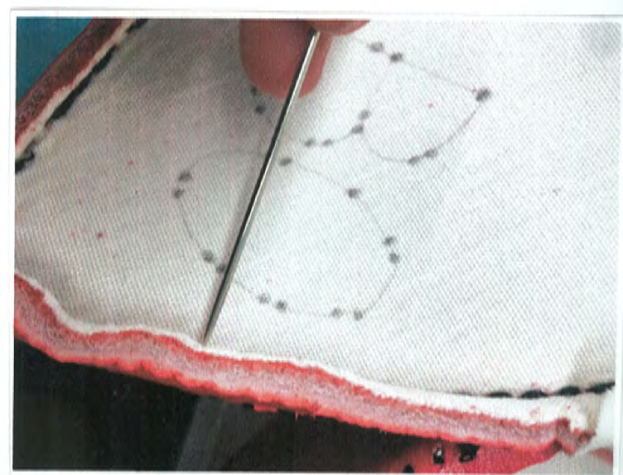
STEP TWO: remove ball from inside of the leather skin of the football

STEP THREE: make cuts in the ball to make it more open



STEP FOUR: draw on words and where the holes need to be made for the stitching

As the football skin is too thick I needed to work out another way to make the holes



STEP FIVE: drill holes for the stitching

As I didn't test the width of the drill to the needle and thread, I accidentally made all the holes too small, which meant I had to re-drill all the holes. This was a very, very time-consuming process



STEP SIX: stitch the needle and thread through the holes to make up the words.

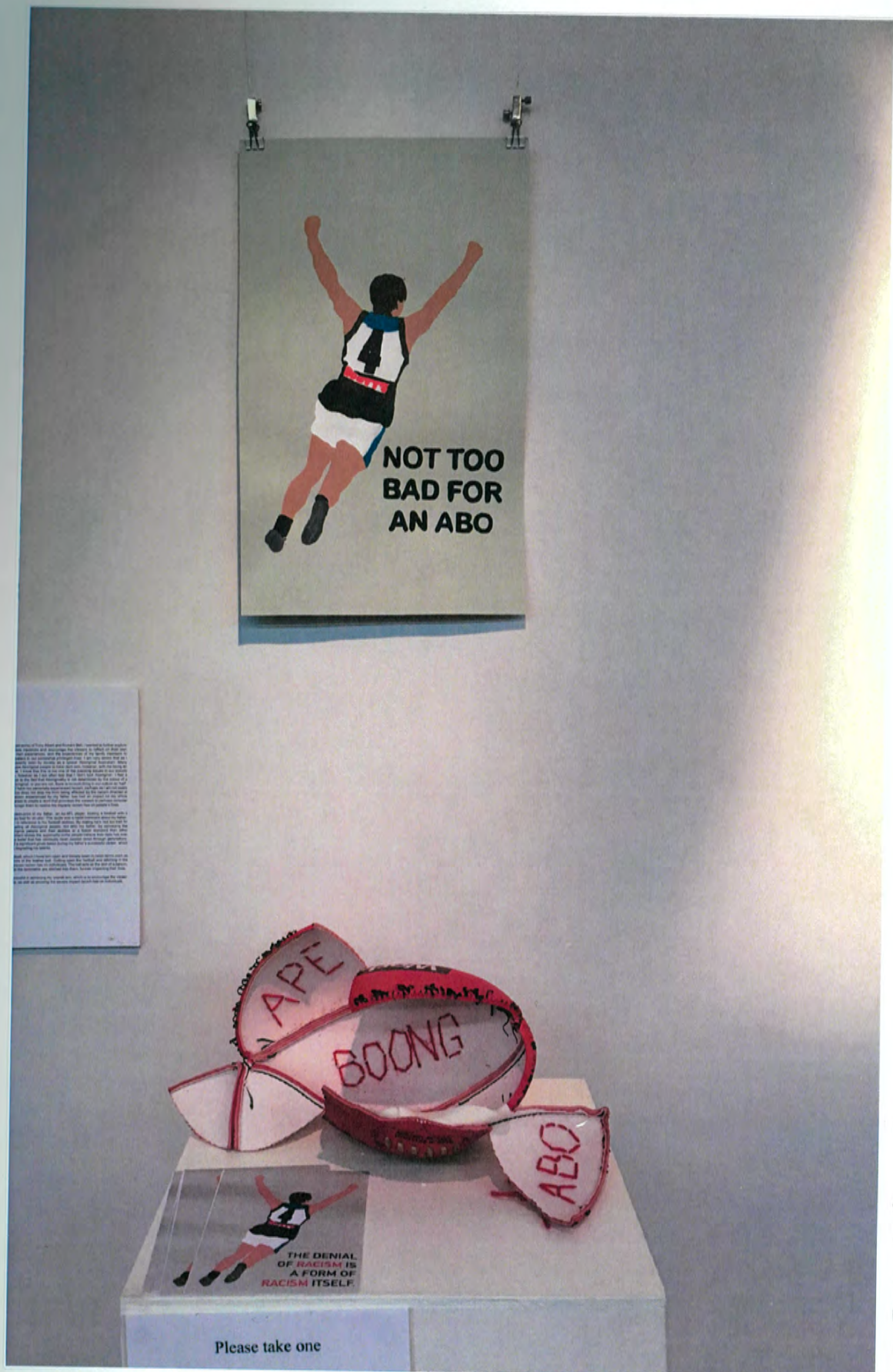


the needle broke when I attempted to stitch through the holes that were too small.

FINAL FOOTBALL PIECE



FINAL PIECE



I am very aware that as I have light skin, I am not necessarily seen by society as a typical 'Aboriginal Australian'. Many members of our society stereotype Aboriginal people to have dark skin, however, with me being an example, this is evidently untrue. I know that this is not one of the pressing issues in our society regarding the matter of racism, however as I am often told that I 'don't look Aboriginal'; I feel a responsibility to bring awareness to the fact that Aboriginality is not determined by the colour of a person's skin. You are either Aboriginal, or you are not, there is no such thing in our culture as 'half', 'part' or 'somewhat' Aboriginal. I have not personally experienced racism, perhaps as I am not easily identifiable as Aboriginal, but this does not stop me from being affected by the racism directed at my culture. Specifically, the racism experienced by my father has had an impact on my whole family's lives, which is why I wanted to create a work that provokes the viewers to perhaps consider their own prejudices, and encourage them to realise the impacts racism has on people's lives. Overall I believe my final piece is successful in achieving my aim, which is to encourage the viewer to question their own prejudice, as well as showing the severe impact racism has on individuals.



At the year 12 art exhibition at my school, I had mini flyers of my screenprint, with my favourite quote written on it, 'The denial of racism is a form of racism itself'. Each viewer was encouraged to take one, as this was my attempt to further ensure that the people who view my work gain a deeper understanding of the effects of racism. I believe this small element was very successful as each viewer got to take home with them a reminder of what my work was made to achieve. With my art teacher, year 5 and 6 students visited the year 12 art exhibition and each took one of my flyers, which meant more flyers needed to be printed. I believe this was very successful as I have had an influence in younger children learning about the harms and deep impact of racism.