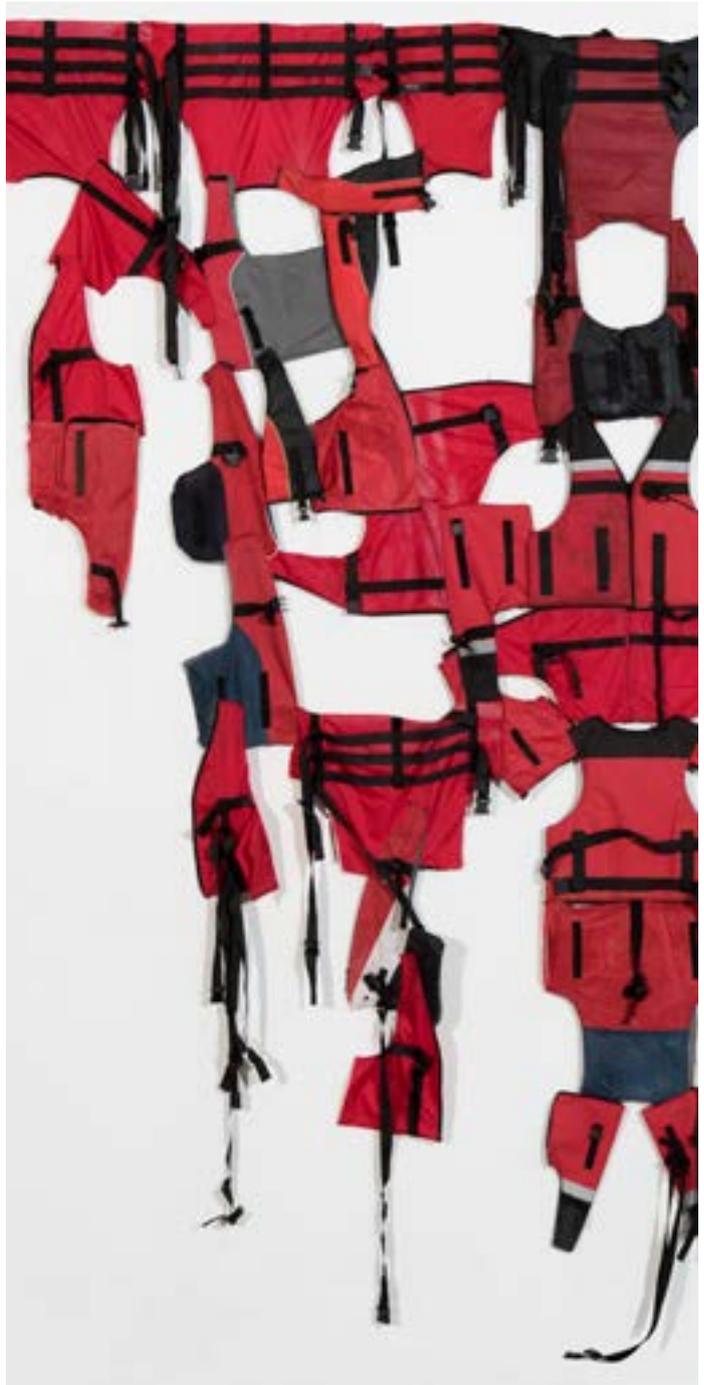


SARPERERS & SHRAPNEL

CONTEMPORARY ART AND
THE ART OF THE TRENCHES



INTERPRETIVE RESOURCE



ART GALLERY OF SOUTH AUSTRALIA

NORTH TERRACE, ADELAIDE Open daily 10am–5pm artgallery.sa.gov.au

11 NOVEMBER 2016 – 29 JANUARY 2017 | ART GALLERY OF SOUTH AUSTRALIA

ARTGALLERY.SA.GOV.AU/LEARNING

INTRODUCTION

Sappers & Shrapnel is a contemporary art exhibition inspired by the little-known and undervalued art form known as Trench Art. These are objects with physical, regional or emotional connection to wartime periods, lovingly and cleverly crafted from the waste of warfare.

Sappers & Shrapnel features contemporary artists Tony Albert, Olga Cironis, Nicholas Folland, Brett Graham, Fiona Hall, Richard Lewer, Alasdair McLuckie, Baden Pailthorpe, Ben Quilty, Sera Waters and Lucille Armstrong, Janet Inyika, Rene Wanuny Kulitja, Niningka Lewis, Mary Katajuku Pan, Erica Ikungka Shorty, Freda Teamay and Judy Ukampari Trigger from the Tjanpi Desert Weavers.

For *Sappers & Shrapnel*, they have created new works of art in response to the Australian War Memorial's collection of Trench Art, some of which features alongside their work.

Selected exhibiting artists have been profiled in this resource.

Some of the ways that students can learn more about contemporary art include:

- responding by using eyes, ears and imaginations
- discussing how and why works are made (and displayed)
- investigating the diversity of its contemporary forms
- exploring varieties of techniques and materials
- sharing what is seen as an audience
- making by experimenting with new or familiar materials
- using art to tell their own story

Learning themes include:

- the breakdown of traditional media and techniques
- the use of recycled materials and found objects
- how materials carry meaning
- the effects of colonisation

Australian Curriculum Connections

The varied learning opportunities presented in *Sappers & Shrapnel* align with multiple Australian Curriculum Learning areas, including the Cross-curriculum priorities of Sustainability, and Aboriginal and Torres Strait Islander Histories and Cultures; and supports the General capabilities of building Critical and Creative Thinking and Ethical Understanding.

The activities suggested in this resource link with the Australian Curriculum: Visual Arts, History, Geography and English, and can be utilised as a starting point to further explore the issues and themes presented in *Sappers & Shrapnel* and to extend learning.

cover image detail: Ben Quilty, born Sydney, 1973, *Skin*, 2016, thread, eyelets and Syrian refugee crisis life vests, Chios, Greece, 390 x 490cm, © Ben Quilty, courtesy of the artist, with thanks to Odyssea and World Vision International.



image: Sapper Stanley Keith Pearl, 5 Field Company Engineers, AIF, Australia, 1893–1986, *Alarm clock*, 1918, Flanders, West-Vlaanderen, Ypres, Belgium, brass, copper, steel; Australian War Memorial, Canberra, RELAWM14155.



The exhibition catalogue supports pre and post-visit learning.

Slade, Lisa 2016, *Sappers & Shrapnel: Contemporary art and art in the trenches*, Art Gallery of South Australia.
<http://bit.ly/2fD4yg7>

BEAUTY FROM THE BATTLEFIELD

Constructed from the waste of warfare, or shrapnel, Trench Art represents a human response to the intensities and pressures that so many individuals and families have and do endure from war, despite its protective intentions. What becomes important is who made it, where, when, and why, rather than how well it was made and in what shape. These objects are often trophies, souvenirs, and talismans, which, through their ingenuity and materiality, signify both sides of the conflict and demonstrate the intrinsic human need to create art.

The Australian War Memorial's collection of Trench Art includes items made by Australian and New Zealand servicemen and women, Turkish prisoners of war, and Second World War military engineers, or Sappers. Sappers are specialists in both civil and combat engineering, facilitating movement and designing fortifications to protect towns and cities. The term Sapper originates from the French word *saper* which means to undermine, or to dig under a wall or building and cause its collapse and became a popular descriptor for these specialist soldiers in the 17th Century.

PRIMARY

- Collect together small found objects made from different materials; wood, plastic, metal, paper and textile. Combine these objects together to construct a badge or small sculpture that honours a special event in your life.
- Is there a memorial in your town that honours a special event or person? Research the story behind the memorial and how it was made. How does the memorial make you feel when you look at it? Write a short story or poem about its emotional impact.
- Many medals and coins feature a profile portrait of an important person. Design a medal featuring your profile portrait and award it to a friend or family member.



image: Sapper Stanley Keith Pearl, 5 Field Company Engineers, AIF, Australia, 1893–1986, *Map of Tasmania*, 1917, Nord Pas de Calais, Nord, Lille, Armentieres, France, wood, aluminium, brass, silver, ceramic; Australian War Memorial, Canberra, RELAWM14152.

SECONDARY

- Turkish prisoners of war used beading techniques to construct their trench art. Research a crafting technique specific to a country or regional area, or possibly one shared in your own family. What kind of materials are used and why? Do particular colours, symbols, patterns or images feature? Design and construct a work of art inspired by your research.
- Imagine you are a soldier in a war, either historical or contemporary. Design a postcard to send home to family or friends. What image features on the front and why? What stories will you tell?



image: Private Leonard St Clair Don, 47 Battalion, AIF, born Casino, New South Wales 1893, *Badge*, c.1917, France, brass; Australian War Memorial, Canberra, REL41632.



image: C.S. Preiss, Australia, 1894–1975, *Identity bracelet*, c.1916, Middle East, tin, copper, leather strap, 5.2 x 21.5 cm; Purchased 2015, Art Gallery of South Australia, Adelaide.

“Trench art is an expression of an intrinsic human need to make art and evidence of art’s status – not as a luxury or commodity – but as essential for survival. Whether intended as trophies of war, souvenirs for those at home, or talismans for the battle ahead, trench art reminds us of art’s inalienable power. And we need such a reminder right now.”

Lisa Slade, 'Trench art: sappers and shrapnel', *Artlink*, issue 35, no. 1, March 2015



image: Artist unknown (Turkish prisoner of war), *Beadwork snake with lizard*, c.1917, Egypt, cotton, glass; Collected by Private Ernest Charles Fry, 1 Veterinary Evacuation Station, AIF, Australian War Memorial, Canberra, REL/18719 Sydney.



image: Driver Clarence Stanmore Barton, 1 Divisional Ammunition Column, AIF, born Mudgee, New South Wales 1890, death date unknown, *German biplane*, c.1917, France, brass, copper; Australian War Memorial, Canberra, REL/00436

RESOURCES

Slade, Lisa 2015, 'Trench art: sappers and shrapnel', *Artlink*, Issue 35, no. 1, March 2015. <http://bit.ly/2fbrMqF>

Australian War Memorial. <https://www.awm.gov.au>

- education publications. <http://bit.ly/2fcztNr>

- practical activities. <http://bit.ly/2eTatMN>

Harford, Sonia 2015, 'Trench art: a story of grace under fire', *The Sydney Morning Herald*, 26 February 2015. <http://bit.ly/2f8II3I>



MOVING PATTERNS

NICHOLAS FOLLAND

born Adelaide 1967

Nicholas Folland is an artist with a penchant for combining art and history. Since a visit to the Australian War Memorial in 2006, his practice has demonstrated a Trench Art aesthetic; possessing the spirit of make-do and material transformation in sculpture and installation.

'Dazzle camouflage' is Folland's latest obsession. Coined by British artist and naval officer Norman Wilkinson in 1917, the term 'dazzle camouflage' describes the painting of the outer surfaces of war vessels in dynamic black-and-white geometric patterns. This was used as a battle tactic to optically confuse the enemy. Artists were employed in this service to support the war effort, with thousands of patterns created by the Vorticists, the British band of Futurists and semi-abstractors, including Edward Wadsworth, the man responsible for supervising the patterning of more than 2000 ships. In *Sappers & Shrapnel*, Folland uses the dazzle camouflage pattern to expand upon emotional encounters and bring to light art's historic influence.

PRIMARY

- Find out as much as you can about dazzle camouflage and plot a timeline with the information you discover.
- Zebras were a direct influence on dazzle camouflage. Consider other patterned animals and draw your favourite camouflaged creature.
- If you could camouflage yourself into any environment, what would it look like? Create a camouflage self-portrait in this environment.

SECONDARY

- Split into groups, each with an assigned country and culture to study. Investigate the relationship between warfare and geography? What did you learn about the connection?
- Research the historical events or people dazzle camouflage references. Does this knowledge change your opinion of the work? If so, how?
- Create a moving work of art with an optical effect. You might like to look at the work of Op artists such as Bridget Riley for inspiration.

image: Nicholas Folland, born Adelaide 1967, *True Blue and Green*, 2016, Adelaide, installation. © Nicholas Folland, courtesy Tolarno Galleries, Melbourne. photo: Nicholas Folland.



Nicholas Folland



RESOURCES

Nicholas Folland.

<http://www.nicholasfolland.com.au>

Adelaide Central School of Art, 'Nicholas Folland' (includes video portrait). <http://bit.ly/2ftAu7v>

Slade, Lisa 2014, *Nicholas Folland*, Wakefield Press. <http://bit.ly/2ffYrKl>

Art Gallery of South Australia, 2014, *The Extreme Climate of Nicholas Folland* (exhibition) - Primary Education Resource. <http://bit.ly/2eHwE83> - Secondary Education Resource. <http://bit.ly/2f8zhB6>

BBC TV, *How did an artist help Britain fight the war at sea?* (TV program). <http://bbc.in/1iBiDC6>

image top: Oscar Parkes, Britain, 1885–1958, HMS Kilbride in dazzle camouflage, 1914–18; Surgeon Parkes Collection of ships portraits; Imperial War Museum, London, SP706.

image left middle: Photographer unknown, A pony camouflaged as a zebra, 1914–18, Squiers J. Granville Collection; Imperial War Museum, London, Q45738.

image left bottom: Photographer unknown, Soldier in black and white uniform to conceal him while climbing trees, Company F, 24th Engineers, American University, D.C. Army Engineer Corps, 1917; National Archives, 530710.

image right: Nicholas Folland, born Adelaide 1967, *Will it fit in the lift ...*, 2013, zebra hide, timber, steel, 120 x 160 x 25 cm © Nicholas Folland, courtesy Tolarno Galleries, Melbourne. photo: Saul Steed.



MILITARY MANOEUVRES

FIONA HALL

born Oatley, New South Wales 1953

Fiona Hall's *All the King's Men*, first presented as part of the exhibition *Wrong Way Time* at the 2015 Venice Biennale, features eighteen misshapen knitted bodies suspended from the ceiling on wires, tightly woven from various pieces of military camouflage. Their faces are assembled around animal bones, billiard balls, bottles and boxing gloves, with mouths open wide as if whispering their history.

The different camouflage patterns used by Hall reference countries the globe over, from the Asia-Pacific to the Americas, Europe and the Middle East, and conflicts from the Second World War to the wars in Iraq and Afghanistan. Hall's use of the varied patterns makes reference to a defiant intermingling and speaks to a comradery, despite military formation, cultural, racial or linguistic difference.

PRIMARY

- Where do you think Fiona Hall's title comes from? Do you know the rest of the rhyme? Why do you think she has chosen the title?
- Make a work of art inspired by a message or moral of another nursery rhyme.
- List of all of the materials that Hall has used to make *All the King's Men*. Construct your own list of unusual materials and select three to design and make a work of art.

SECONDARY

- What types of histories might the viewer bring with them when experiencing Fiona Hall's *All the King's Men*? Discuss how people might respond differently to the same work of art.
- *All the King's Men* was an important part of Hall's exhibition at the 2015 Venice Biennale. It was exhibited in the new Australian pavilion. Find out as much as you can about the Venice Biennale and design a pavilion for your favourite country.

images: Fiona Hall, born Oatley, Sydney 1953, *All the King's Men*, 2014–15, Adelaide, knitted military uniforms, wire, animal bone, horns, teeth, dice, glass, mixed media, 20 parts, installation dimensions variable; Gift of Candy Bennett and Edwina Lehmann, Dr Peter and Sandra Dobson, David and Pam McKee, Simon Mordant AM and Catriona Mordant, John Phillips, and Tracey and Michael Whiting through the Art Gallery of South Australia Contemporary Collectors through the Fiona Hall Appeal 2015–16 © Fiona Hall, images courtesy Roslyn Oxley9, Sydney. photo: Clayton Glen.



RESOURCES

Fiona Hall (artist profile). <http://bit.ly/2eSTJoS>

Fiona Hall, Roslyn Oxley9 Gallery (artist profile). <http://bit.ly/2f8uU9e>

National Gallery of Australia, *Fiona Hall: Wrong Way Time*, 22 April-17 July 2016. <http://bit.ly/1RTIOu2>
- Secondary Education Resource. <http://bit.ly/2fCTkbp>

Michael, Linda (curator/editor) 2015, *Fiona Hall: reflecting the world and hoping to change it*, Australia Council for the Arts, 15 July 2015. <http://bit.ly/2eIN7ig>

Michael, Linda (curator/editor) 2015, *Fiona Hall: Wrong Way Time*, Australia Council for the Arts. <http://bit.ly/2ecfYID>

Llewellyn, Jane 2016, *Wars of the World*, *The Adelaide Review*. <http://bit.ly/2fcfmPs>

Rizzo, Maria 2015, *Fiona Hall's Wrong Way Time*, ArtsHub, 7 December, 2015. <http://bit.ly/2ffQDrU>

Churcher, Betty (presenter) 2006, *Hidden Treasures: Fiona Hall*, National Film and Sound Archives (video portrait). <http://bit.ly/2fyo2A7>



image top: Fiona Hall with *All the King's Men*, part of her *Wrong Way Time* installation for the 2015 Venice Biennale. photo: Angus Mordant, courtesy the Australia Council for the Arts.

image left: Fiona Hall, born Oatley, Sydney 1953, *All the King's Men*, 2014–15, Adelaide, knitted military uniforms, wire, animal bone, horns, teeth, dice, glass, mixed media, 20 parts, installation dimensions variable; Gift of Candy Bennett and Edwina Lehmann, Dr Peter and Sandra Dobson, David and Pam McKee, Simon Mordant AM and Catriona Mordant, John Phillips, and Tracey and Michael Whiting through the Art Gallery of South Australia Contemporary Collectors through the Fiona Hall Appeal 2015–16 © Fiona Hall, images courtesy Roslyn Oxley9, Sydney. photo: Clayton Glen.



MATERIALS WITH MEANING

TJANPI DESERT WEAVERS

In July 2015, at Mutitjulu near Uluru, a new generation of trench artists gathered – the Tjanpi Desert Weavers; Rene Wanuny Kulitja, Judy Ukampari Trigger, Erica Ikungka Shorty, Lucille Armstrong, Mary Katajuku Pan, Janet Inyika, Niningka Lewis and Freda Teamay – from communities in the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands, including Pukatja and Amata, as well as from Mutitjulu. Like the trench artists of the First World War, these artists know the transformative and redemptive power of art making.

The body of work crafted by the Tjanpi Desert Weavers for *Sappers & Shrapnel* carries the title *Tjituru-tjituru*, a Pitjantjatjara expression that describes the feeling of anxiety. *Tjituru-tjituru* includes pushchairs, a baby capsule, a walker, a scooter and a wheelbarrow all collected from a nearby tip and transformed through weaving, modelling, painting and punu (wood working). Desert grasses, coloured wool and hypercoloured synthetic blooms emblazon the vehicles, transforming them into a vibrant fleet of sculptures. But beware – these bright blooms are not ecstatic adornments, but rather floral tributes known as ‘sorry flowers’ seen in desert country to mark the site of a tragedy. The colourful adornment of these forms embodies a transformation both of materials and the artists: they have the power to speak louder than words, interlacing personal experiences, landscapes and memories of their creators.



image top: Tjanpi Desert Weavers and Fiona Hall, *Tjituru-tjituru*, 2015, Mutitjulu, Northern Territory, tjanpi, raffia, acrylic wool, jute/linen string, wire, acrylic paint, camouflage garments, plastic flowers, mixed media, found objects, dimensions variable; © Tjanpi Desert Weavers, NPY Women’s Council. photo: Rhett Hammerton.

image left: Artist camp near Mutitjulu, Northern Territory, 2015
 Mary Katajuku Pan from Amata piercing her walka board
 © Tjanpi Desert Weavers, NPY Women’s Council. photo: Jo Foster.

image right: Artist camp near Mutitjulu, Northern Territory, 2015
 Erica Ikungka Shorty and Lucille Armstrong sewing their trundle bed
 © Tjanpi Desert Weavers, NPY Women’s Council. photo: Jo Foster.

PRIMARY

- The Tjanpi Desert Weavers have used vehicles in their work. How many different vehicles have they used? Can you think of any others?
- The Pitjantjatjara word tjanpi means grass. Desert grasses are an important part of the art making practice of the Tjanpi Desert Weavers. Tjanpi is also important culturally as it has been used for thousands of years as a material for making carrying vessels and for food production. What else can you find out about desert grasses? Imagine you are promoting them to your local nursery to sell - what would you say about their preferred conditions? Design a campaign to promote desert grasses.
- Discuss Pitjantjatjara words and their meanings. Put them up on the walls in your classroom and practice saying them.
 - » **Anangu:** Western Desert language-speaking Aboriginal person. Yankunytjatjara people use the word, Yanangu. Compare to other collective descriptive language group names such as Wongi, Nyoongar, Koori and others.
 - » **APY:** 'Anangu Pitjantjatjara Yankunytjatjara'. The names of the two main dialect groups that inhabit the northwest of South Australia. Also the name given to the Aboriginal Land Council based at Umuwa near the Musgrave Ranges, South Australia.
 - » **Ara:** tradition, story, yarn, history, times, occasion, way of life
 - » **Inma:** traditional dance and song
 - » **Kungkawara:** young woman
 - » **Minyma:** Anangu woman, woman. Referring to a woman with children. All women go through 'rites of passage' and learn their own gender specific rituals. These include learning vast amounts of songs, stories and dance, and learning, by visiting, special places of power—sacred sites—within their country. The minymaku area of Pitjantjatjara traditional life from contact times in the 1900s to the 1960s has been poorly recorded because all early visitors, anthropologists and academics were men and gave little or no attention to women's rituals. Women did not show men their sacred women's rituals.
 - » **Ngintaka:** perentie lizard, *Varanus giganteus*
 - » **Papa:** dingo, dog, *Canis lupus*, *Canis familiaris*
 - » **Piranpa:** white, non-Aboriginal person
 - » **Punu:** wood, tree, timber, wooden object/s
 - » **Tinka:** goanna, sand monitor lizard, *Varanus gouldii*
 - » **Tjanpi:** grass, spinifex, *Triodia* spp.

- » **Tjitji:** child
- » **Tjukurpa:** Aboriginal Law, 'dreaming'
- » **Tjuta:** many, lots, ie plural
- » **Waru:** fire, flame, heat

http://irititja.com/sharing_knowledge/glossary.html

SECONDARY

- Found objects are often incorporated into the sculptures by the Tjanpi Desert Weavers. Why do you think this is so?
- Research the history of the found object starting with French artist Marcel Duchamp and create a timeline that plots big moments in found object art.
- Do you know of any other artist collectives throughout history? Why might artists choose to work together rather than alone? In groups of 3 to 5, form your own art collective and create a collaborative work of art.

RESOURCES

Tjanpi Desert Weavers. <https://tjanpi.com.au>

Ara Irititja Project. <http://irititja.com>

Perkins, Hetti 2010, *Art + soul: a journey into the world of Aboriginal Art*, The Miegunyah Press, Melbourne.

<http://bit.ly/1KKgnYr>

Art + Soul study guide. <http://bit.ly/1jxOUjN>

Based on the television series about contemporary Aboriginal and Torres Strait Islander art (DVD also available). <http://bit.ly/1O74os0>

Whiting, Natalie (reporter) 2015, 'Aboriginal women in remote communities celebrate 20 years of unique weaving enterprise', *ABC Radio National*, Thursday 1 October 2015. <http://ab.co/2ec5Mtl>

Cumpston, Nici & Slade, Lisa 2013, *Heartland: contemporary art from South Australia*, Art Gallery of South Australia. <http://bit.ly/2fchHu0>

The Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) promotes the knowledge and understanding of Aboriginal and Torres Strait Island cultures, traditions, languages and stories, past and present. <http://bit.ly/1JuQ1YI>



MAPPING TIME

SERA WATERS

born Murray Bridge, South Australia 1979

Sera Waters works primarily in textiles, a medium that she describes as having the potential to activate, while providing an opportunity to daydream about, time gone by. Her work for *Sappers & Shrapnel, Front-line on the Home-front: Remembering Johns*, maps history through a laboriously detailed blanket.

The work began with Waters' discovery of Corporal Clifford Gatenby's richly embroidered blanket, created in a prisoner of war camp between 1942 and 1945, and now residing in the Australian War Memorial's collection. In his relentless battle against boredom, Gatenby started the work soon after arriving at Stalag 383 at Hohenfels, Germany, in September 1942. He initially used only a darning needle from his army-issue sewing kit on a standard army blanket, received when he enlisted for service in Sydney in May 1940, with his first marks being his name, service number and unit identification details. From then on, Gatenby worked almost up until his release to cover the entire blanket with the visual history of his service and his imprisonment experience.

Front-line on the Home-front: Remembering Johns possesses the traits of an end-of-day ritual to disturb the rhythms of everyday tasks, a process that Waters describes as one of feeling rather than seeing, where fingers follow habit and the mind enters a contemplative state. Here, she has recorded time, and within time history, offering a chance to meditate with her on its passing through action.

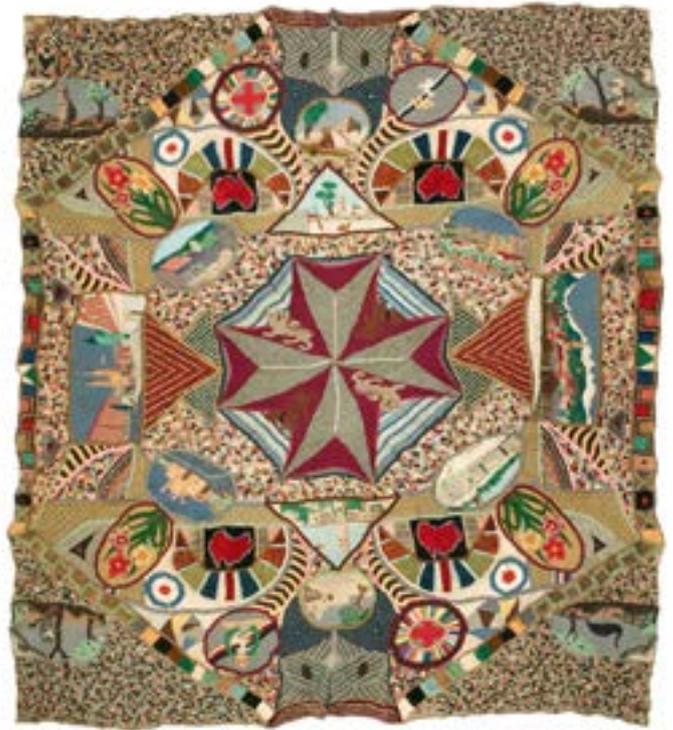
PRIMARY

- In groups, find out as much as you can about the Australian involvement in World War One and mark on a world map all of the places where Australian soldiers fought.
- Sera Waters is interested in things that we might describe as old-fashioned. Name six things that you think of as old fashioned. Select your favourite and make a work of art about this thing.
- Have you heard of the expression 'killing time'? What do you do to pass time and relieve boredom? Create a poster campaign promoting your cure for boredom by focusing on your favourite pastimes.

SECONDARY

- Sera Waters has searched through her own family history to make her work for *Sappers & Shrapnel*. Create a work of art or write a poem that pays tribute to an aspect of your own family history. In what ways does your history differ from those of your classmates?
- Trench art was one popular way of passing the time during war. Research other ways of killing time during war. The Australian War Memorial website is an excellent place to begin. Select your favourite piece and make a work of art using found materials in response.

image detail: Sera Waters, born Murray Bridge, South Australia 1979, *Front-line on the Home-front: Remembering Johns*, 2015–16, Adelaide, repurposed wool, army-issue woollen blanket, 175 x 155 cm; © Sera Waters, courtesy Hugo Michell Gallery. The artist would like to acknowledge the assistance and support of Julia Robinson, Judy Parham and Zoe Freney, as well as all of the individuals who donated brown wool. Thank you.



RESOURCES

Sera Waters <http://www.serawaters.com.au>

Adelaide Central School of Art, 'Sera Waters' (includes video portrait). <http://bit.ly/2fCTRu7>

White, Sara 2014, *Ghostscapes: Sera Waters*, Fontanelle Gallery, Adelaide, 6 April – 4 May 2014, Artlink (exhibition review). <http://bit.ly/2e0DiI4>

Ananda, Roy 2010, *Sera Waters* (catalogue essay). <http://bit.ly/2fccToq>



Sera Waters. photo: Deidre But-Husaim

image detail top left: Sera Waters, born Murray Bridge, South Australia 1979, *Front-line on the Home-front: Remembering Johns*, 2015–16, Adelaide, repurposed wool, army-issue woollen blanket, 175 x 155 cm; © Sera Waters, courtesy Hugo Michell Gallery. The artist would like to acknowledge the assistance and support of Julia Robinson, Judy Parham and Zoe Freney, as well as all of the individuals who donated brown wool. Thank you.

image top right: Corporal Clifford Alexander Gatenby, 7 Division Provost Company, AIF, Australia, dates unknown, *Embroidered blanket*, 1941–45, Germany, wool; Australian War Memorial, Canberra, REL33287.



THE REFUSED AND THE REUSED

TONY ALBERT

born Townsville, Queensland 1981 | Girramay/Kuku Yalanji people, Queensland

It is not surprising that much of Tony Albert's work references war. His family have provided dedicated commitment and service to Australia's armed forces, having collectively contributed over eighty years in the Army, Navy and Air Force in defence of the nation. Albert is a Rainforest man from far north Queensland, and he is part of a collective of Murri artists, *proppanow*, who are known to be warriors; they fight against injustice, racism and colonising frameworks through art.

A key feature in much of Albert's work is the use of 'Aboriginalia', as he terms it – kitsch from the 1950s onwards featuring Aboriginal people – and his use of these items is playful, beautiful and provocative. He places or weaves them together to make clear and powerful political statements, utilising ephemera such as ashtrays, velvet paintings and artefacts that had functioned as limited and unknowing representations of Aboriginal existence, but which are now instruments of resistance through their positioning in his art.

Universal Soldier speaks to these complex and layered histories, and their understanding in the present. In Tony's framing of this concept, it represents the universality of humanity in contrast to racism. The two figures appearing in this work – one cradling the other – could be female or male and they could be from any cultural background. Like his family, Albert too is a warrior; the trenches are a hard place to be, and any war takes its toll, but he maintains strength and, even love, in the face of his battles to bring forth hidden histories and re-envision Australia as a more inclusive place.

PRIMARY

- Many members of Tony Albert's family have fought in conflicts, but some were not fully recognised for their efforts because they were Aboriginal. Create a poster that promotes the recognition of Aboriginal and Torres Strait islander people in society.
- Albert loves working with text and collage and particularly with images taken from old books and magazines. Make a portrait of your family members or yourself using collage.
- In groups, create a work of art where you sketch each other's outline. The best way to do this is to take turns lying on a large sheet of paper and gently trace around the body. Cut around the lines to create a silhouette that you can decorate with pencil, paint or collage.

image: Tony Albert, Australia, born 1981, Girramay/Kuku Yalanji people, Queensland, *Universal Soldier*, 2014, assemblage of reworked objects, fabric and twine, 273.0 x 190.5 x 5.5 cm (dimensions variable); Acquisition through TARNANTHI | Festival of Contemporary Aboriginal and Torres Strait Islander Art supported by BHP Billiton 2015, Art Gallery of South Australia, Adelaide. Courtesy the artist and Sullivan+Strumpf, Sydney. photo: Greg Piper.



RESOURCES

Tony Albert <http://tonyalbert.com.au/>

Art & Australia (ed.) 2015, *Tony Albert*, Dott Publishing, NSW. <http://bit.ly/1KRvuPY>

Sullivan + Strumpf, 'Tony Albert' (artist profile). <http://bit.ly/1WD0kBh>

Art Gallery of New South Wales, 'Tony Albert' (artist profile). <http://bit.ly/1YWRhNB>

Kerin, Lindy (reporter), 'Confronting artwork unveiled in Sydney pays tribute to Indigenous service men and women', *ABC Radio National*, Tuesday 31 March 2015. <http://ab.co/1FbYaQF>

Cumpston, Nici 2015, *TARNANTHI* exhibition catalogue, Art Gallery of South Australia, Adelaide. <http://bit.ly/2eyb1Vw>

TARNANTHI: Festival of Contemporary Aboriginal and Torres Strait Islander Art and the Art Gallery of South Australia 2015, *Tony Albert & Alair Pambegan, Bonefish Story* (Interpretive Guide). <http://bit.ly/2ftqBq6>

SECONDARY

- Research the historical events and people referenced by Tony Albert's *Universal Soldier*. Does this knowledge change your opinion of the work? If so, how?
- Albert works with, what he describes as, 'Aboriginalia' in his work. Discuss as a class what the use of these objects might represent.
- Research the work of Albert and discuss how *Universal Soldier* is connected to his other works of art. How is this work of art similar and/or different?
- Compose a written description of *Universal Soldier* where you include the following:
 - » What you can see
 - » An analysis of the work's main materials and techniques
 - » An interpretation of what you think the work is about
 - » Your judgement as to whether you think it is a successful work of art or not.



image detail top: Tony Albert, born Townsville 1981, Girramay/Kuku Yalanji people, Queensland, *We can be heroes*, 2014, Sydney, New South Wales, pigment print on 20 sheets of paper, 124.0 x 115.0 cm (overall); Acquisition through TARNANTHI | Festival of Contemporary Aboriginal Torres Strait Islander Art, supported by BHP Billiton 2014, Art Gallery of South Australia, Adelaide. Courtesy the artist and Sullivan+Strumpf, Sydney.

images bottom: Tony Albert, Australia, born 1981, Girramay/Kuku Yalanji people, Queensland, *Universal Soldier*, 2014, assemblage of reworked objects, fabric and twine, 273.0 x 190.5 x 5.5 cm (dimensions variable); Acquisition through TARNANTHI | Festival of Contemporary Aboriginal and Torres Strait Islander Art supported by BHP Billiton 2015, Art Gallery of South Australia, Adelaide. Courtesy the artist and Sullivan+Strumpf, Sydney. photo: Greg Piper.



OLGA CIRONIS
born Czechoslovakia 1963

RESOURCES

Olga Cironis. <http://www.olgacironis.com/>

ABC TV Arts and Arts Online, *Olga Cironis: Embodiment* (video portrait). <http://bit.ly/2e0Qsow>

National Association for the Visual Arts, 2016, 'Olga Cironis' (artist profile and video portrait). <http://bit.ly/2f8SLFv>

image: Olga Cironis, born Czechoslovakia 1963 (to Greek refugee parents), arrived Australia 1971, *Look back and find her weeping*, 2016, replica bust, camouflage fabric, paint, red thread, 45 x 17 x 32 cm; © Olga Cironis, courtesy Turner Gallery, Western Australia, and Brigitte Braun, Victoria



BRETT GRAHAM
born Auckland 1967
Ngati Koroki Kahukura people, Aotearoa/New Zealand

RESOURCES

Brett Graham <http://www.brettgraham.co.nz/>

image: Brett Graham, born Auckland 1967, Ngati Koroki Kahukura people, *39 30 S 173 83 E*, 2016, Tawhai wood, lacquer, 130 x 130 x 25 cm © Brett Graham, courtesy Fehily Contemporary, Melbourne, Two Rooms Gallery, Auckland, and Bartley + Company Art, Wellington



RICHARD LEWER

born Hamilton, New Zealand 1970

RESOURCES

Richard Lewer. <http://richardlewer.com>

Sullivan+Strumpf, 'Richard Lewer' (artist profile including video portraits). <http://bit.ly/2fgdC68>

Art Gallery of New South Wales, 'Close to home' artist Richard Lewer (video portrait). <http://bit.ly/2f8YZW3>

image: Richard Lewer, born Hamilton, New Zealand 1970, *The rotting bodies of men drowning in mud, the sweet stench of our death, my life is given*, 2016, oil on epoxy coated steel, 4 x 1 m; © Richard Lewer, courtesy Hugo Michell Gallery, Adelaide and Sullivan + Strumpf, Sydney. photo: Andrew Curtis.



ALASDAIR McLUCKIE

born Melbourne 1984

RESOURCES

Alasdair McLuckie. <http://www.alasdairmcluckie.com/>

image: Alasdair McLuckie, born Melbourne 1984, *Fields of Ecstasy*, November 2010, woven glass seed beads on chenille, 56 x 38 cm; Museum of Old and New Art, Hobart © Alasdair McLuckie.



BADEN PAILTHORPE
born Canberra 1984

RESOURCES

Baden Pailthorpe. <http://www.badenpailthorpe.com>

Australian War Memorial, Baden Pailthorpe – *Formation VI* (includes responding and making activities). <http://bit.ly/2e0YttB>

image: Baden Pailthorpe, born Canberra 1984, *Spatial Operations*, 2015, Sydney, PVA, cellulose powder, paper pulp. 24.0 x 30.0 x 22.0 cm (each), 210 pieces; Gift of the artist through the Art Gallery of South Australia Contemporary Collectors 2016. Donated through the Australian Government's Cultural Gifts Program, Art Gallery of South Australia, Adelaide © Baden Pailthorpe. Installation view, Newcastle Art Gallery, 2015. This project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body.



BEN QUILTY
born Sydney 1973

RESOURCES

Ben Quilty. <http://www.benquilty.com>

Flanagan, Richard, Notes on the Syrian exodus: 'Epic in scale, inconceivable until you witness it', *The Guardian*, 5 March 2016. <http://bit.ly/2e0Wwcv>

Miller, Barbara (reporter), 'Quilty confronts Syrian refugee crisis', 7.30 report, ABC TV Australia, 7 November 2016. <http://ab.co/2eQiglq>

ABC Australia, 'Ben Quilty, Australia Official War Artist', 25 October 2016. <http://ab.co/2eTo5HT>

ABC Australia, 'Ben Quilty paints the strength and vulnerability of Australian soldiers', 3 December 2014. <http://ab.co/2fcGBcV>

Art Gallery of South Australia, *2014 Adelaide Biennial of Australian Art*, Ben Quilty: *The Island* (education resource excerpt). <http://bit.ly/2f97AYY>

image detail: Ben Quilty, born Sydney, 1973, *Skin*, 2016, thread, eyelets and Syrian refugee crisis life vests, Chios, Greece, 390 x 490cm, © Ben Quilty, courtesy of the artist, with thanks to Odyssea and World Vision International.

ADDITIONAL RESOURCES

Atkins, Christopher; Hocking, Geoff & Millowick, Julie 2014, *Remembrance: 100 years, 100 memorials, 100 Australian stories*. <http://bit.ly/2etP3C4>

Bogle, Eric (author) & Whatley, Bruce (illustrator) 2015, *And the band played Waltzing Matilda*. <http://bit.ly/2feWizF>

Catran, Ken. 2003, *Jacko Moran: sniper*. <http://bit.ly/2fu9dOu>

Eldridge, Jim 2002, *The trenches*. <http://bit.ly/2fuwNuX>

French, Jackie & Whatley, Bruce 2014, *The beach they called Gallipoli*. <http://bit.ly/2fh60BZ>

Hamley, Dennis 2006, *Ellen's people*. <http://bit.ly/2futnll>

Hill, Anthony 2005, *Animal Heroes*. <http://bit.ly/2fteRTB>

Hill, Anthony 2001, *Soldier boy: the true story of Jim Martin the youngest Anzac*. <http://bit.ly/2fwcnzY>

Huggins-Cooper, Lynn 2010, *One boy's war*. <http://bit.ly/2fqQMdv>

Jorgensen, Norman & Harrison-Lever, Brian 2002, *In Flanders fields*. <http://bit.ly/2fbqGgA>

Landsberry, Belinda 2014, *Anzac Ted*. <http://bit.ly/2eej7Gs>

Metzenthén, David (author) & Camilleri, Michael (illustrator) 2014, *One minute's silence*. <http://bit.ly/2ftbSdO>

Millard, Glenda (author) & Lesnie, Phil (illustrator) 2014, *Once a shepherd*. <http://bit.ly/2ffbEPN>

Millett, Peter & Bowles, Trish 2014, *The ANZAC puppy*. <http://bit.ly/2fdS7qy>

Murphy, Sally & Kretschmar, Sally 2012, *Do not forget Australia*. <http://bit.ly/2fzrxEK>

O'Hagan, Jack (song lyrics) & McLean, Andrew (illustrator) 2014, *Along the road to Gundagai*. <http://bit.ly/2efZ067>
Teacher's notes: <http://bit.ly/2e4oasW>

Plant, Andrew, 2014, *The poppy*. <http://bit.ly/2fg7A5H>

Ridley, Sarah 2012, *Brothers at war: a First World War family history*. <http://bit.ly/2f8iVrA>

Rushby, Pamela 2012, *The horses didn't come home*. <http://bit.ly/2fJWpXQ>

Saunders, Nicholas J., 2002, *Trench art*. <http://bit.ly/2eT7cgx>

Saunders, Nicholas J., 2003, *Trench art: materialities and memories of war*. <http://bit.ly/2ftlHZ4>

Sheffield, Gary, 2014, *First world war in 100 objects: The story of the Great War told through the objects that shaped it*. <http://bit.ly/2eTfPaP>

Siers, Robyn & Walker, Carlie 2015, *Ancestry: stories of multicultural ANZACS*. <http://bit.ly/2eq4JcE>

Starke, Ruth (author) and Hannaford, Robert (illustrator) 2015, *My Gallipoli*. <http://bit.ly/2fDau8E>

Triolo, Rosalie 2014, *Schooling, service and the Great War*. <http://bit.ly/2f8rxyr>

Tucker, Alan 2013, *Gallipoli*. <http://bit.ly/2fqHwFL>

Wilkinson, Carole 2011, *Fromelles: Australia's bloodiest day at war*. <http://bit.ly/2etPbBG>

Wilson, Mark 2015, *Digger: the dog who went to war*. <http://bit.ly/2f8oITo>

Wilson, Mark 2009, *My mother's eyes: the story of a boy soldier*. <http://bit.ly/2fVRQZW>

Winch, Gordon (author) and Bailey, Harriet (illustrator) 2015, *The last Anzac*. <http://bit.ly/2eNhprO>

Wilding, Valerie 2008, *Road to war: a first World War girl's diary 1916-17*. <http://bit.ly/2ftalir>

Wolfer, Dianne (author) & Simmonds, Brian (illustrator) 2013, *Light horse boy*. <http://bit.ly/2fiQSmQ>

Information has been derived from the accompanying exhibition catalogue. Information and hyperlinks correct at time of print. Art Gallery of South Australia staff Celeste Aldahn, Ryan Sims and Lisa Slade, and DECD Education Manager Mark Fischer, assisted in the development of this resource. Thanks to Barbara Adcock, Highgate Primary School, for providing additional resource information.



Government
of South Australia
Department for Education
and Child Development

Curriculum-focused learning programs for early years to senior students and for teachers are created and managed by Mark Fischer, a specialist DECD teacher based at the Art Gallery of South Australia. Please visit the DECD Outreach Education website for more information.

