

# THE ART OF STORY

Explore how artists use visual language to  
tell and re-tell stories

VIEW ONLINE

QAGOMA  
LEARNING

## THINK

1. What story is the artist trying to tell?
2. Are the three people in the video normally the types of people you would see in front of the camera?
3. What sort of technology do you think could do the job of a voice actor? What about a stunt-man?



## BONA PARK *BEYOND THE SEA* 2018

In *Beyond the sea*, artist and filmmaker Bona Park worked with people in the Korean film industry. The work centres on a voice actor in a sound studio, reading a monologue. To one side, a stunt double repeatedly rehearses a kung-fu move in slow motion, while on the other screen, a lighting operator, standing on a beach, flashes out Morse code on a studio lamp. Each of these roles are threatened by changes in movie styles and trends, advances in technology, and funding levels in the film industry.

## WATCH

*Beyond the sea* is a film. Watch clips from the work [here](#).



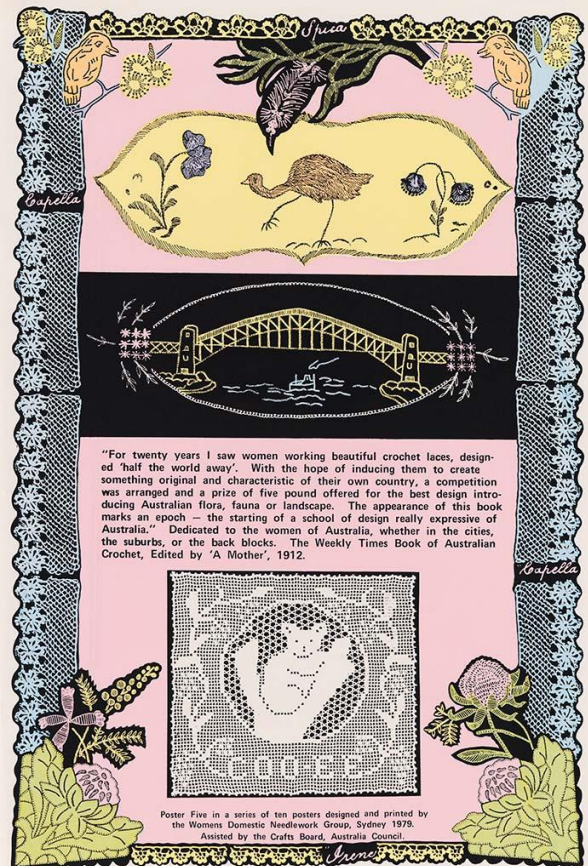
## CREATE

Choose three jobs – try and think of three that are related to one another. For each, draw what someone who does this job looks like. Think about the place where they work and something that they do. For example, a doctor in a hospital looking after a patient, or a teacher in a classroom writing on the whiteboard.

## EARTHWORKS POSTER COLLECTIVE

'FOR TWENTY YEARS I SAW WOMEN WORKING BEAUTIFUL CROCHET LACES ...' (NO. 5 FROM 'D'OYLEY SHOW' SERIES) 1979

This work is one of a series of posters that were sold to raise funds for an exhibition of needlework in 1979 called 'The d'oyley show: an exhibition of women's domestic fancywork'. The exhibition was organised by the Women's Domestic Needlework Group. This group sought to promote the creative practices of embroidery, lacemaking, crochet, knitting and needlework, the history of these artforms in Australia, and those works which expressed a particular Australian identity.



"For twenty years I saw women working beautiful crochet laces, designed 'half the world away'. With the hope of inducing them to create something original and characteristic of their own country, a competition was arranged and a prize of five pound offered for the best design introducing Australian flora, fauna or landscape. The appearance of this book marks an epoch -- the starting of a school of design really expressive of Australia." Dedicated to the women of Australia, whether in the cities, the suburbs, or the back blocks. The Weekly Times Book of Australian Crochet, Edited by 'A Mother', 1912.

Poster Five in a series of ten posters designed and printed by the Womens Domestic Needlework Group, Sydney 1979. Assisted by the Crafts Board, Australia Council

### THINK

1. Do you know what a d'oyley is? (You might also see it spelt 'doiley' or 'doilie') Do you have something like this at home?

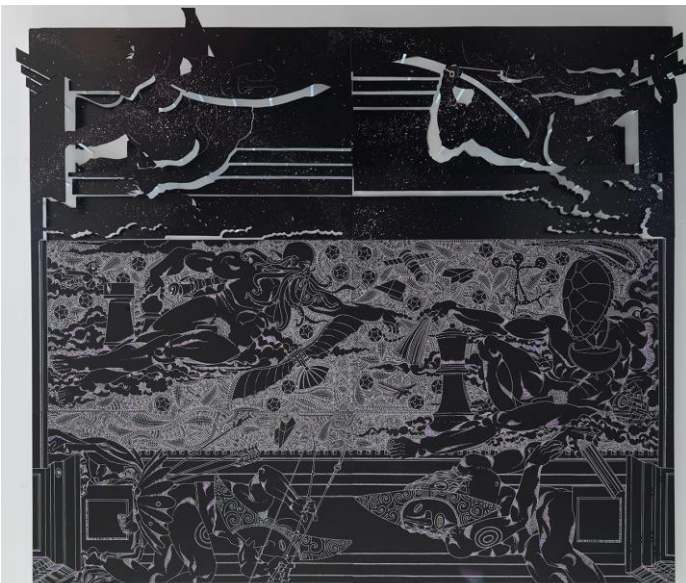
2. What does the poster tell you about 'The d'oyley show' exhibition? How does the text help you understand the meaning and purpose of the poster?

### LOOK

Look closely at the poster. Can you find the following elements? Emu, kookaburra, koala, wattle flowers, banksia flowers, Sydney Harbour Bridge

### CREATE

Draw your own version of the doiley design featured on the bottom half of the poster. Write a short story that goes along with your drawing. Add symbols around the design to help tell your story.



**BRIAN ROBINSON**  
*UP IN THE HEAVENS THE GODS  
CONTEMPLATE THEIR NEXT  
MOVE... 2011*

Brian Robinson often mixes his approach to storytelling, combining elements of classical Christian art with pop culture icons and heroes of his own Torres Strait heritage. In this work, Robinson references Michelangelo's *Creation of Adam* 1508–12 which decorates the ceiling of Sistine Chapel in the Vatican. The artist has reinterpreted this famous scene to represent the passing of culture, law and religion from the Torres Strait Zugubal (spirit ancestors) onto the people of contemporary times surrounded by a range of pop culture references such as Astro Boy, Star Wars and chess.

**WATCH** ▶

Watch the interview with the artist about his work. Look closely at the image. Can you find the paper planes, the Death Star from Star Wars, and Halley's Comet?

**THINK** ☁

1. Robinson began sketching characters from comic books when he was a young child growing up Cairns. Imagine what you will do with your drawings when you are grown up.
2. Do you know that this artwork is displayed overhead on the ceiling of the Gallery for people to look up at? Do you think this is effective? Explain your answer.
3. Can you think of some mystical figures that convey stories of culture across generations?

**CREATE** ✎

Have a go at the Children's Art Centre's [comic strip activity](#) that was developed with Indonesian artist Uji Handoko Eko Saputro (aka Hahan). Print out a set of Hahan's comic cut-outs and combine these with a copy of famous historical painting to create your own interpretation of the scene.



## LISA REIHANA

### *IN PURSUIT OF VENUS [INFECTED]* 2015–2017

This video work brings to life scenes from a French wallpaper design from 1804–05, not long after Captain Cook's voyages in the Pacific, with movement, song and sound. The original wallpaper was designed to decorate a wealthy home, and it depicts indigenous peoples of the Pacific Islands as people who have not had contact with 'civilised' societies. They are shown dancing and celebrating in a landscape of exotic plants and animals.



## WATCH



[Watch](#) a sample of *in Pursuit of Venus [infected]*.



## THINK

1. Where do you think the scenes take place?
2. How would you describe the relationship between the European characters and the Pacific Islanders in the work?
3. What does the artist want us to understand about what life was like for indigenous people at this time?

## CREATE

Think of a place that lots of people visit at the same time, e.g. the beach, the park, a shopping centre, or your school. Tape together sheets of paper to make your own panoramic 'wallpaper'. Draw, collage and paint your chosen place and include groups of people doing different activities as well as the background to illustrate your scene.

## EXPLORE

Read the [blog](#) story together to see more examples from the series and find out some of the stories of the boss drovers.

## THINK

1. What is drover? Do people still work as drovers today?
2. Why do you think the artist made up his own faces for the boss drovers?
3. There are 2400 drawings in this work. What do you think the artist wants us to understand about boss drovers by displaying so many drawings of them?

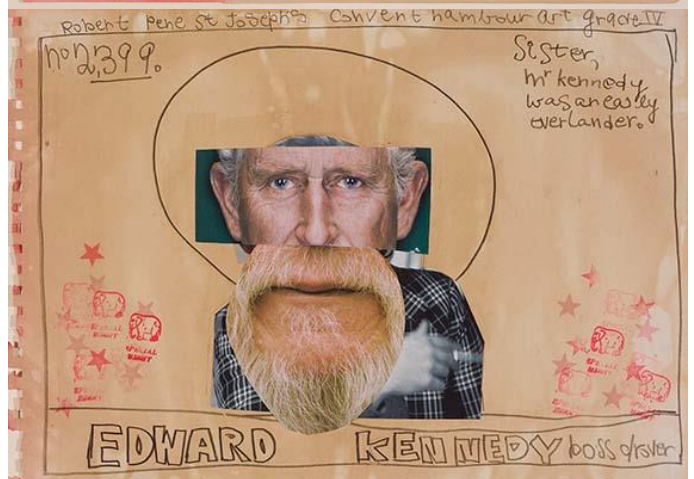
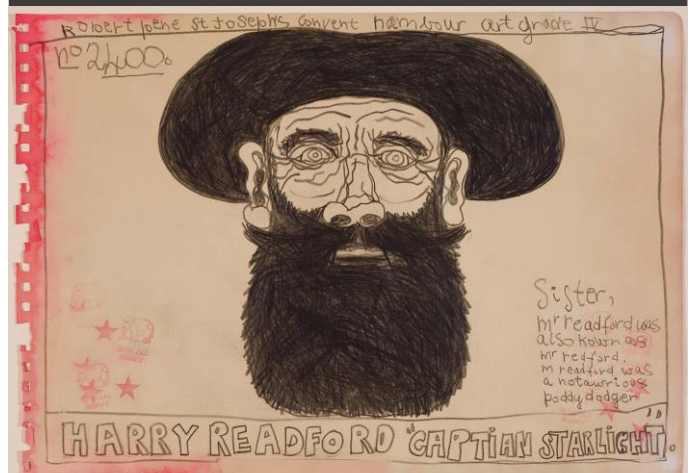
## CREATE

Create your own drover using a combination of drawing and collage. Give your character a name and create a story that explains why he/she was a famous drover.

## ROBERT MACPHERSON

*1000 FROG POEMS: 1000 BOSS DROVERS ("YELLOW LEAF FALLING") FOR H.S. 1996–2014*

This work is made up of 2400 individual drawings. Each drawing is done in the style of a ten-year-old boy, Robert Pene — a Grade 4 student at St Joseph's Convent in Nambour. Robert Pene is the artist's alter ego (or alternative personality). The subject of each drawing is a drover: a person responsible for moving thousands of livestock and teams of stockmen along the great stock routes of Australia, travelling over vast distances from station to market, or finding feed and water in times of drought. All the boss drovers are real people, but many of their faces have been made up by the artist.





## VINCENT NAMATJIRA 'SEVEN LEADERS' SERIES | 'PRIME MINISTERS' SERIES | 'THE RICHEST' SERIES 2016

Vincent Namatjira paints portraits of important historical figures, from his grandfather Albert Namatjira to international heads of state such as the Queen and Donald Trump, and Australian politicians. This work is made up of three groups of portraits of influential Australians. His first series depicts the seven Prime Ministers who have governed the country during his lifetime. The second series features the seven tjilpi (senior law men and leaders) of his community, and the third series is of the seven richest Australians. These portraits highlight issues of wealth, power and influence in Australian society.

### CREATE

Can you list 10 people who have influenced your life and explain why they are role models? Hint: The people can be associated with your family, sport or hobbies. Draw or paint a portrait of one of these people. Consider how you will communicate why this person is important to you.

Watch '[Learn To Draw With Olivia](#)' to get some tips on how to draw a portrait.

### WATCH

[Watch](#) Vincent Namatjira discuss his 'Prime Ministers' series. Does the video help you understand Namatjira's portraits?

### THINK

1. Do you recognise any of the people represented in the work?
2. What symbols do you associate with wealth? What about power and influence?
3. If you could choose an important Australian to include in this work, who would it be and why?

## CAPTIONS

**Bona Park** / South Korea b.1977 / *Beyond the sea* (still) 2018 / Three-channel HD video: 16:58 minutes, colour, sound / Commissioned for APT9 / Supported by Arts Council Korea / Commissioned for APT9. Purchased 2018. Queensland Art Gallery | Gallery of Modern Art Foundation / © Bona Park | **Lisa Reihana** / Ngā Puhi, Ngāi Tu, Ngāti Hine, Aotearoa New Zealand b.1964 / *in Pursuit of Venus [infected]* (still) 2015–17 / Single-channel Ultra HD video, 64 minutes (looped) 7:1 sound, colour, ed. 2/5 / Purchased 2015 with funds from the Queensland Art Gallery | Gallery of Modern Art Foundation Appeal and Paul and Susan Taylor / Collection: Queensland Art Gallery | Gallery of Modern Art / © Lisa Reihana / Courtesy: Lisa Reihana / Photograph: Norman Heke | **Earthworks Poster Collective** / Australia 1971–80 / *For twenty years I saw women working beautiful crochet laces...* (no. 5 from 'D'ohley show' series) 1979 / Screenprint / 73.5 x 48.8cm / Purchased 1993. Queensland Art Gallery Foundation / Collection: Queensland Art Gallery | Gallery of Modern Art / © Earthworks Poster Collective | **Robert MacPherson** / Australia b.1937 / *1000 FROG POEMS: 1000 BOSS DROVERS ("YELLOW LEAF FALLING") FOR H.S.* (details) 1996–2014 / Graphite, ink and stain on paper / Purchased 2014 with funds from the Queensland Art Gallery | Gallery of Modern Art Foundation, Paul and Susan Taylor, and Donald and Christine McDonald / Collection: Queensland Art Gallery | Gallery of Modern Art / © Robert MacPherson | **Brian Robinson** / Maluyligal, Wuthathi and Dayak people / Australia b.1973 / *Up in the Heavens the Gods contemplate their next move...* 2011 / Linocuts on Dibond panels; PVC plastic, synthetic polymer paint, timber, screws / Four prints: 185.1 x 99cm (each); two sculptural panels: 35 x 185.2 x 122cm (each); 370 x 300 x 40cm (installed, overall) / Commissioned for 'Land, Sea and Sky: Contemporary Art of the Torres Strait Islands'. Purchased 2011. Queensland Art Gallery Foundation / Collection: Queensland Art Gallery | Gallery of Modern Art / © Brian Robinson | **Vincent Namatjira** / Western Arrernte people / Australia b.1983 / 'Seven Leaders' series 2016 / Arthur Roe Collection, Melbourne / 'Prime Ministers' series 2016 / The van Aanholt Family Collection / 'The Richest' series 2016 / Synthetic polymer paint on canvas / 7 panels: 91 x 67cm (each) / © Vincent Namatjira / Courtesy: The artist, Iwantja Arts, Indulkana Community and This is No Fantasy, Melbourne

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This resource has been developed by QAGOMA Learning.

### ACKNOWLEDGMENT OF COUNTRY

The Queensland Art Gallery | Gallery of Modern Art (QAGOMA) acknowledges the traditional custodians of the land upon which the Gallery stands in Brisbane. We pay respect to Aboriginal and Torres Strait Islander elders past and present and, in the spirit of reconciliation, acknowledge the immense creative contribution Indigenous people make to the art and culture of this country.