



Danie Mellor

born Mackay, Queensland 1971, lives and works Southern Highlands, New South Wales

Marri diramu: balam dugurrba

2016

mixed media on Saunders Waterford paper with wash, glitter and Swarovski crystal, 147 x 97cm

Marri diramu: balam dugurrba depicts a birthing site beneath fig trees, significant for generations of Aboriginal people (the title combines Dharawal

and Jirrbal words for mighty and tree). Mellor, an artist with Ngadjon/Mamu, Scottish, Irish, and American heritage, incorporates adapted Western clothing to depict a post-settlement context where change is already underway. The complex hybridity of First Nations and Colonial cultures is represented in the contrasting cool blue and white of the imported willow pattern ceramic, and the warm skin tones of the women and the bodies of the indigenous animals. The image is laced with small crystals and glitter, an ironic decoration on this majestic natural landscape.

*Appropriation is the intentional borrowing, copying, and alteration of existing images and objects. A strategy that has been used by artists for millennia, it took on new significance in the mid-20th century with the rise of consumerism and the proliferation of images through mass media outlets from magazines to television.*¹

Danie Mellor has appropriated elements of the Willow pattern in his art practice. The blue and white colouration of this work is derived from Chinese designs on

white ceramics decorated with cobalt blue underglaze. These wares were globally disseminated through exploration, trade and colonisation for centuries. Here the blue signifies the cultural space around indigenous peoples, as they move through a landscape undergoing irrevocable change.

Question 1

How has the artist used the Willow pattern to generate new cultural meanings?

Question 2

Explain how this use of appropriation can further our understanding of colonisation and its impact.

¹ www.moma.org/collection/terms/pop-art/appropriation



Tony Albert

born Townsville, Queensland 1981 Girramay, East Cape region, Kuku Yalanji, East Cape region, Girramay, Yidinji + Kuku-Yalanji people

Card up your sleeve

2018

vintage playing cards, coasters and matchboxes on board, 37.2 x 48.2cm

Tony Albert is satirising the voyages of Captain Cook in this collaged pseudo board game. The title refers to the hidden advantage of a player having a secret skill. Albert's game draws attention to the weaponised invasion of Australia by the British in the eighteenth century. The elevated hardboard characters on the orange

background originate from 1980s computer games such as Space Invaders. The winner gets to be eaten up by Pacman, a symbol of rampant consumerism.

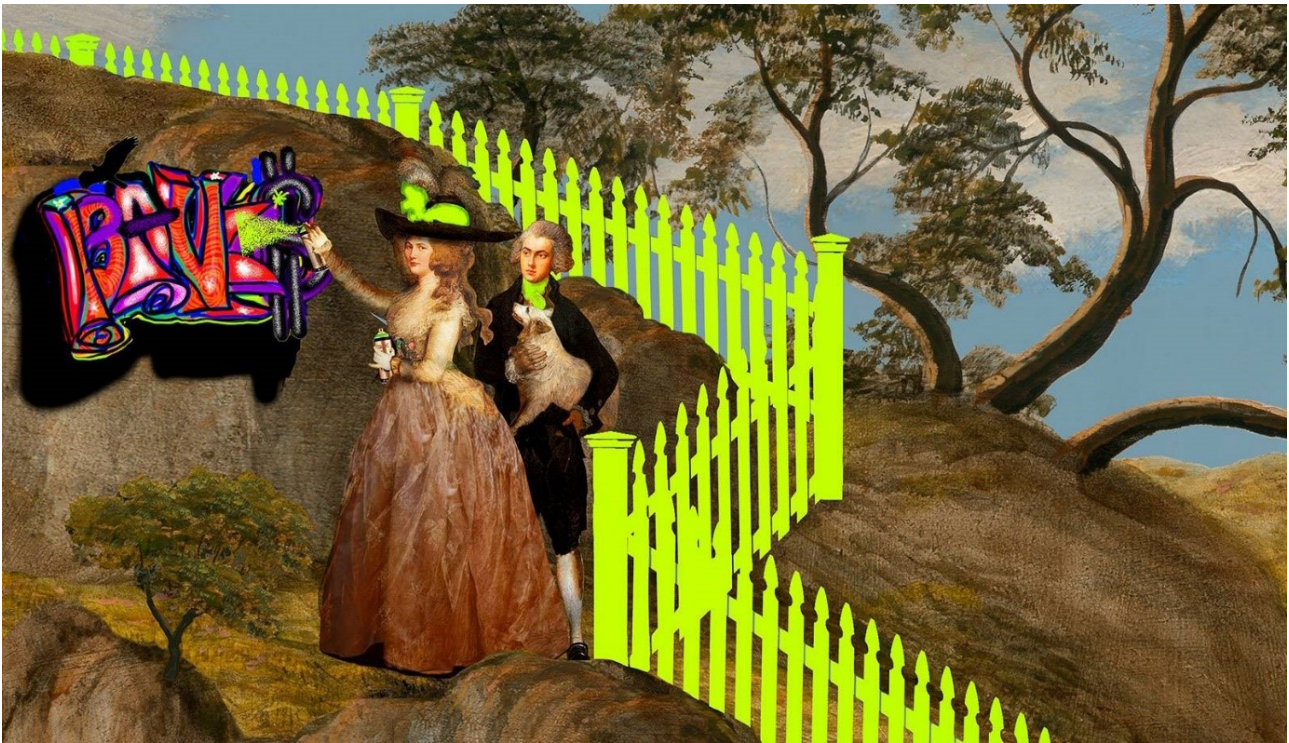
Albert is known for his collages and assemblages made from racist kitsch, which he terms 'Aboriginalia'. Albert challenges superficial interpretations of these once-popular souvenirs and household objects to ask foundational questions around First Nations' rights to self-determination.

Question 1

How has the artist used the format of a board game to depict historical events?

Question 2

What symbols have been repeated in this artwork? What ideas do these symbols communicate?



Joan Ross

born Glasgow, United Kingdom 1961, arrived Australia 1962, lives and works in Sydney, Gadigal Land

The claiming of things

2012

single-channel HD video animation, duration: 7 min 36 sec

In the animation *The claiming of things*, Joan Ross takes John Glover's landscape as the backdrop for a commentary on the impact of colonisation for First Nations people.

The viewer watches a fluorescent fence being erected to demarcate a settler couple's purchase of Aboriginal land. Later, the wife figure tags a rock with the word 'Banksia', a wry nod to Joseph Banks and the guerrilla graffiti artist, Banksy.

Towards the end, a pile of rubbish is subsumed by rain into the river. Ross superimposes her signature fluorescent palette onto Glover's muted scenes to suggest colonial interventions as alien or toxic in the natural environment.

Ross describes herself as a gleaner rescuing bric-a-brac from local council clean-ups and garage sales. She memorialises found items using her trademark wit to political ends.

Watch the animation by Joan Ross and then answer the following questions

Question 1

How has the artist used the practice of collage in the making of this animation?

Question 2

The title of this animation is called: *The claiming of things*. List the ways how Aboriginal land has been claimed in this animation.

Question 3

Ross uses the lurid presence of fluorescent colour as a visual metaphor for colonisation and contemporary culture. Using a palette well-known to hi-vis

*workwear, she highlights an incompatibility between the colonisers and the landscapes they occupy.*²

List the things that are fluorescent green in this animation and what symbolic reference they have to colonisation or contemporary culture.

² www.mca.com.au/collection/artworks/2015.6/



Robert Klippel

born Sydney, New South
Wales 1920 - 2001

(untitled)

1986

collage of cut
photocopies, ball-point
pen on paper, 24.8 x
26.7cm

The photocopier is an

important instrument in modern collage. In this artwork Robert Klippel has photocopied images of machine objects from industrial manuals and reconfigured them in a delicate and airy abstract composition. By switching across a range of dark and light machine settings Klippel has been able to suffuse his collage with grainy textures and heavy lines. Where necessary he has hand-drawn lines of connection.

Klippel was a playful and analytical artist who made collages as stand-alone artworks and as precursors to his metal sculptures. Few other artists in the history of Australian collage exemplify the joy and energy of this medium quite so quintessentially as Klippel.

Question 1

Klippel aimed to create an art that expressed the defining aspects of twentieth-century life by exploring the interrelationship between the cogwheel and the bud. While best known for his sculpture born from the fusion of mechanical and organic

forms, Klippel also worked extensively with drawing media, producing approximately five thousand works on paper in his lifetime.³

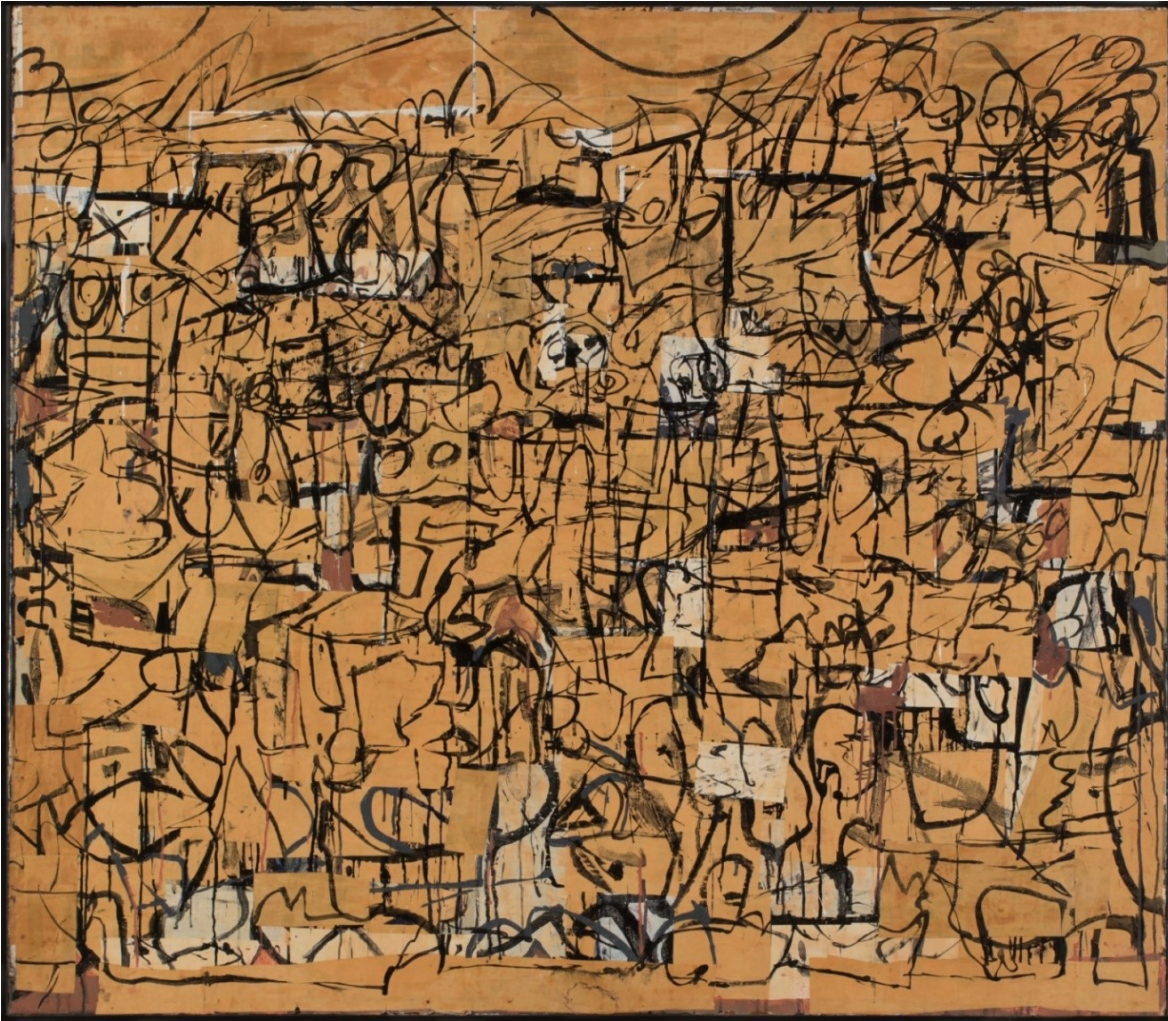
Explain the ways in which this collage shows Klippel's connection to his sculpture practice.

Question 2

Activity: Robert Klippel has created this collage from photocopied images. Create a collage on a piece on the following page using the images of sewing machines and tools featured below. Be creative in how you compose your collage. Collect and return scissors and glue from your tour guide / teacher.



³ www.ngv.vic.gov.au/exhibition/robert-klippel/



Suzanne Archer

born Great Britain 1945, arrived Australia 1965

Private grounds

1987

collage, ink and PVA glue on board, 137.0 x 157.0 cm

Private grounds is one of Suzanne Archer's early abstract collages built from a dislocated field of torn newspaper, overlaid with strong calligraphic strokes and stencilled letters. A line in perpetual motion travels through it. Archer is known for her powerful earthy landscapes. She prepares the foundations of her paintings with collage as if she were physically wrenching materials from the ground itself.

Question 1

Describe the use of line and colour in this artwork.

Question 2

What does this artwork remind you of?

Question 3

Activity: Teacher / Tour Guide will distribute pieces of paper cut into a rectangle shape and a black permanent marker to each student. Students will be invited to draw marks on their piece of paper and combine these drawings together to form a large collaborative artwork.



Vicki Varvaressos

born Sydney, New South
Wales 1949

***The best face value for
autumn***

1978

synthetic polymer paint,
collage of cut magazine
illustrations on canvas, 155 x
155cm

Best face value for autumn is a painterly collage parodying advertising tropes that regard women as passive sex kittens. In stark contrast, the protagonist in Varvaressos' collage is a self-possessed woman wrestling a big cat into submission. The ghostly faces beneath her are pages cut and pasted from a Vogue magazine article about seasonal make-up ideas.

By painting over the beauty tips, Varvaressos links artmaking with gendered beauty rituals by contextualising the gendered and ephemeral act of 'putting on a face' with the heroic and traditionally male-dominated act of painting.

Question 1

This artwork depicts how women are portrayed in the media, specifically beauty magazines.

Describe how the artist has portrayed the woman and tiger in this painting.

Question 2

The collaged elements featured in this artwork are located at the bottom of this painting. They are pages cut and pasted from Vogue magazines. The artist has covered these faces with a thin veil of paint.

What message or hidden meaning do you think the artist is trying to convey by doing this?
