

APT7

THE 7TH ASIA PACIFIC TRIENNIAL
OF CONTEMPORARY ARTGALLERY OF MODERN ART
QUEENSLAND ART GALLERY

8 DECEMBER 2012 – 14 APRIL 2013

qagoma.qld.gov.au/apt7

20 YEARS
OF APT
1993–2013

SECONDARY STUDENT WORKSHEET

REINTERPRETING
CULTURAL HISTORIES

This resource features artists who incorporate cultural icons and symbols into their work. These artists use symbolism to investigate ethnicity, culture and colonialism to reveal how ancient traditions continue to be meaningful in contemporary life.

As you explore APT7, look at the ways artists have formed meaning and think about the following key words in relation to the art works on display.

- symbolism
- appropriation
- reinterpretation
- tradition
- metaphor
- juxtaposition
- cross-cultural influences



Parastou Forouhar creates installations using repeated elements of Farsi script.

Look
for Parastou
Forouhar's *Written
room* 1999–ongoing
in Gallery 3.3/3.4,
GOMA.

Parastou Forouhar / Iran/Germany b.1962 / *Written room* 1999–ongoing / Synthetic polymer paint / Installed dimensions variable / Site-specific work for APT7 / Courtesy: The artist



Hear from APT7 artists!
Scan the QR codes to
learn more.

QAG



Mohammed Qasim Ashfaq installing *HOW DIRTY IS YOUR GLOSSY BLACK IV* 2012, QAG, November 2012

MOHAMMED QASIM ASHFAQ | UNITED KINGDOM, b.1982
HOW DIRTY IS YOUR GLOSSY BLACK IV 2012
Gibson Entry, QAG



Mohammed Qasim Ashfaq's aluminium tape wall installations involve architectural ornamentation, symmetry and repetition. His use of Islamic-inspired geometric patterning evokes the spiritual idea of infinity and invites close contemplation from viewers.

YEARS 8-10

- *Historically, where would patterns like this appear?*
- *How has the artist created this work? What shapes and colours create the repetition? What are the work's ephemeral qualities?*

YEARS 11-12

Islamic art and architecture avoids the representation of living beings, and has generated a rich tradition of calligraphy, stylisation, patterning and elaborate geometric designs as a result.

- *How has the artist's heritage and upbringing informed his practice?*
- *What other artistic styles avoid using images of living things?*



Huang Yong Ping / China/France b.1954 / *Ressort* (installation view, QAG) 2012 / Aluminium, stainless steel / 5300cm (l) / Commissioned for APT7 and the Queensland Art Gallery Collection / Purchased 2012 with funds from Tim Fairfax, AM, through the Queensland Art Gallery Foundation / Collection: Queensland Art Gallery

HUANG YONG PING | CHINA/FRANCE, b.1954
Ressort 2012
Watermall, QAG

Huang Yong Ping creates large installations and three-dimensional art works of animal forms that have different cultural meanings. The relationship between art and nature is important to the artist, and the scale of his creations and the choice of materials make his work very interesting to look at.

YEARS 8-12

- *How do you interpret this artist's portrayal of a snake?*
- *How does the scale affect your experience of the work? Do you think the artist is controlling the viewing experience? If so, how?*
- *How does Western culture view the snake? What does it symbolise?*

~ DID YOU KNOW? ~

In Chinese culture, the snake is an important symbol representing good fortune.

List some other symbols of good fortune (Hint: They may represent good health, money, intelligence.)





Slavs And Tatars / Est. 2006 / Eurasia / PrayWay 2012 / Silk, wool carpet, MDF, steel, neon / 50 x 390 x 280cm / Installation view, 'The Ungovernables', 2nd New Museum Triennial, New Museum, New York 2012 / © The artists / Image courtesy: The artists

SLAVS AND TATARS | EURASIA, est. 2006
PrayWay 2012
Gallery 4, QAG

Slavs and Tatars is an art collective whose installations often challenge the nature of exchange between the different cultural and ethnic groups in the region between the edge of Europe and Eastern Asia.

PrayWay is part installation, part sculpture, part meeting place, where the sacred combines with the everyday — the work is designed to look like both a *rahlé* (a traditional stand for holy books) and the seating used in tea salons.

YEARS 8-12

- How do the artists intend for the viewer to interact with their piece? Is it a rug to sit on or a larger-than-life bookstand, or is it both? Explain your answer.
- How does this installation draw on the form and function of both everyday and symbolic religious objects?
- How does the viewer's behaviour and interaction with the space create meaning? (Hint: Think about trade and migration.)



Wael Shawky / Egypt b.1971 / Telematch Crusades (still, detail) 2009 / Single-channel HD video projection, 13:00 minutes, sound, colour, ed. of 7 / Purchased 2012. Queensland Art Gallery / Collection: Queensland Art Gallery / © The artist

WAE SHAWKY | EGYPT, b.1971
Telematch Crusades 2009
Gallery 4, QAG

Wael Shawky's video work *Telematch Crusades* restages images of the Crusades. The Crusades occurred between the tenth and sixteenth centuries, and saw European Christian armies attempt to recover access to holy sites around Jerusalem, after they fell under the control of the Muslim Turks.

FOR REFLECTION

The history of the Crusades is often told from a European perspective.

YEARS 8-12

- Conflicts around religious difference and dominance have occurred all over the world. *Can you think of any countries where there hasn't been any religious conflict?*
- How does Shawky's work affect your thinking about the Crusades?
- As a class, discuss and create your own definition of parody. *Why does this artist use parody in his work?*
- How does Shawky encourage us to consider different perspectives of history?

MADEIN COMPANY | CHINA, est. 2009
Overrun the four seas 2012
 Gallery 5, QAG

MadeIn Company is a Shanghai-based company that incorporates business practices and manufacturing principles in the creation of art works. By celebrating the ornamental, MadeIn Company reconsiders the role of beauty and decoration in contemporary art.

~ DID YOU KNOW? ~
 MadeIn Company created their name to echo the Mandarin words 'méi dǐng', meaning 'no roof'.

YEARS 8-12

- This tapestry combines symbols and appropriated images of art works. Identify as many as you can. (Hint: Start with Hieronymous Bosch.)
- Hokusai's *The Great Wave* c.1829-33 is an iconic art work that has been appropriated extensively. *Have you seen The Great Wave appropriated in any other way? Can you think of other art works or photographs that may have been appropriated — for advertising or for clothing?*



MadeIn Company / Est. 2009 / China / *Overrun the four seas (detail) 2012* / Collage on canvas / 296 x 495cm / © The artists / Image courtesy: The artists

IN THE CLASSROOM
 Research Australian artist Lin Onus and identify his art work that incorporates Hokusai's *The Great Wave*.

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LN TALLUR | INDIA/SOUTH KOREA,
b.1971*Aurophobia – the fear of gold* 2012
Gallery 1.1, GOMA

LN Tallur's sculpture refers to the continuing power of gold as a symbol of wealth. The form of this ornate chariot is based on South Indian temple chariots, while the shape is inspired by the largest gold nugget ever found, unearthed in Australia in 1869 during the Victorian gold rush.



LN Tallur / India/South Korea b.1971 / *Aurophobia – the fear of gold* 2012 / Wood, iron, sawdust, industrial paint / 365 x 160 x 160cm (approx.) / Commissioned for APT7 and the Queensland Art Gallery Collection / Purchased 2012. Queensland Art Gallery / Collection: Queensland Art Gallery

YEARS 8-10

- Before the discovery of gold in Australia, most people made their living working the land. Think about migration to Australia at this time. *How did the gold rush change people's lives in Australia?*
- *Why does the artist combine the image of the Hindu temple chariot with the image of a gold nugget?*

YEARS 11-12

- *Why would an Indian-born artist, who lives in India and South Korea, be interested in the Australian gold rush?*
- *How does the material and structure of this art work refer to contemporary and historic values relating to gold?*

NOT AS IT SEEMS...



Raqib Shaw / India/United Kingdom b.1974 / *Paradise Lost* 2001–11 / Oil, acrylic, glitter, enamel and rhinestones on birch wood / 300 x 900cm / © Raqib Shaw / Photograph: Ben Westoby / Image courtesy: The artist and White Cube, London

Look closely at the works by LN Tallur and Raqib Shaw. Why do you think they use glossy embellishments?

RAQIB SHAW | INDIA/UNITED KINGDOM, b.1974

Paradise Lost 2001–11
Gallery 1.1, GOMA

Raqib Shaw's extravagantly detailed work *Paradise Lost* 2001–11 presents a nostalgic vision of Kashmir, once recognised as India's 'paradise on earth'. The artist builds up surfaces with stained-glass paint and enamel, teasing them into shape using a porcupine quill. He finishes with gems, glitter and rhinestones to distract from the inherently dark themes.

YEARS 8-12

- *Paradise Lost* is also the title of a famous 1667 poem by John Milton about the moral decline of humanity. Why has the artist chosen this title?
- Think about the cultural influences at work in society today. Are there characteristics specific to only one culture? Can you explain the reasons for this?



Graham Fletcher / New Zealand b.1969 / *Untitled* (from 'Lounge Room Tribalism' series) (detail) 2010 / Oil on canvas / 162 x 130cm / Purchased 2010 with funds from the Estate of Lawrence F King in memory of the late Mr and Mrs SW King through the Queensland Art Gallery Foundation / Collection: Queensland Art Gallery / © The artist

GRAHAM FLETCHER | NEW ZEALAND, b.1969

Untitled (from 'Lounge Room Tribalism' series) 2010
Gallery 1.1, GOMA

Graham Fletcher explores how Pacific ethnographic material is collected and displayed in museums and private residences. His paintings place Pacific cultural objects in new contexts, in a way that questions the imposed categories of 'primitive' and 'non-primitive' in Western society.

YEARS 8-10

- Do you have any cultural objects from the Pacific on display in your house? Were these bought for a decorative or cultural reason?
- Does placing a mask from another culture in your home change the meaning of the object?

YEARS 11-12

- What does the term 'aestheticised culture' mean? How does this term relate to Graham Fletcher's paintings?
- Through the power of objects and their collections, museums and galleries display particular ideas, stories or truths. What do you think this work is saying about museums and galleries and their collections?

**MICHAEL COOK | AUSTRALIA, b.1968 |
 BIDJARA PEOPLE QLD
 Civilised #2 2012
 Gallery 1.3, GOMA**

Michael Cook is a Brisbane-based artist whose photographic works reimagine Australian history and question ideas of 'civilisation'. His works for APT7 have a dreamlike quality in their combination of colonial and contemporary worlds, and they represent a place of the artist's own modern dreaming.



Michael Cook / Australia b.1968 / Bidjara people QLD / Civilised #2 (detail) 2012 / Inkjet print on paper, ed. 5/8 / 100 x 87.5cm / Purchased 2012. Queensland Art Gallery / Collection: Queensland Art Gallery / © The artist

YEARS 8-10

- Where do we find knowledge about the past?
- What is the dreaming? What does the dreaming represent for Indigenous Australians?
- History can only ever be one person's interpretation of reality. Whose views might have been neglected in the presentation of Australian history? How has Michael Cook addressed this in his works in APT7?

YEARS 11-12

- How has the artist used costume as a symbol of heritage?
- Cook's practice is focused on a central question: What if the Europeans who colonised Australia, instead of dismissing Aboriginal society, had taken an open approach to Indigenous culture and knowledge? How would you answer this?

**SARA RAHBAR | IRAN/UNITED STATES,
 b.1976**

Glorious Haze 2012
 Gallery 1.3, GOMA

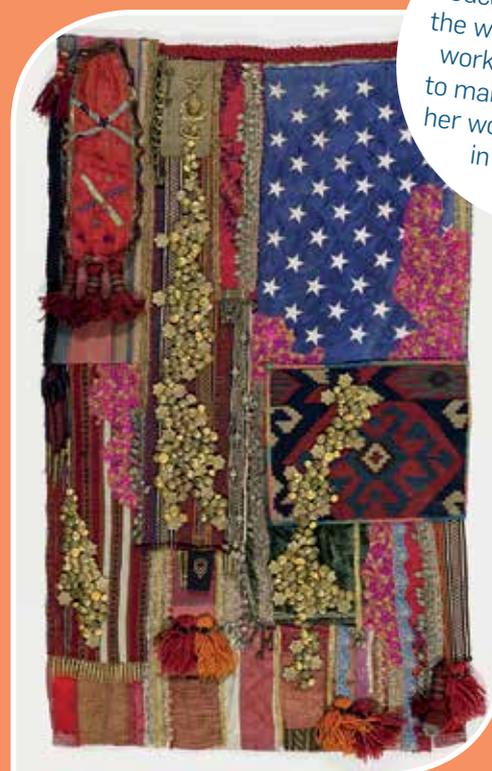
Sara Rahbar's works are a combination of culturally specific textiles, weavings and coins sewn onto the flags of two countries with which she has strong connections — Iran and the United States. Her works explore migration and displacement.

YEARS 8-10

- Australia is a multicultural society. If you were to create a flag for Australia, what culturally specific materials and items would you incorporate?

YEARS 11-12

- Discuss the political context of this work. In what way does it present a positive perspective?



Australian artist Susan Jacobs also explores the way elements of art works come together to make meaning. View her work *Frontier* 2012 in Gallery 1.1, GOMA.

Sara Rahbar / Iran/United States b.1976 / *Glorious Haze* 2012 / Handwoven textiles, silver braid, keys, brass chain, military emblems, pins, buttons and bullet casings, and sweetheart pendant from an American World War 2 soldier on vintage American flag / 150 x 89cm / Purchased 2012. Queensland Art Gallery / Collection: Queensland Art Gallery / © The artist



Lorraine Connelly-Northey / Australia b.1962 / Waradgerie (Wiradjuri) people NSW/VIC / *Narbong (String bags)* (detail) 2012 / Found materials / Installed dimensions variable / Commissioned for APT7 / Courtesy: The artist / © The artist

LORRAINE CONNELLY-NORTHEY | AUSTRALIA, b.1962 | WARADGERIE (WIRADJURI) PEOPLE NSW/VIC
Narbong (String bags) 2012
 Pavilion Walk, Level 3, GOMA

Lorraine Connelly-Northey reworks recycled materials into traditional forms, such as string bags and woven vessels. *What is the significance of the artist's materials?*

WEDHAR RIYADI | INDONESIA, b.1980
Keributan Dari Negara Subur 2011
 Gallery 3.3/3.4, GOMA

Wedhar Riyadi is one of a generation of Indonesian artists who came of age during the country's struggle for democracy following the fall of the Suharto regime in the late 1990s. These paintings overlay found historical photographs with Riyadi's trademark cartoon imagery to explore the continuing clash between Indonesia's traditions and Western modernity.

YEARS 8-12

- What stylistic differences can you see between the original photograph and the overlaid painting?
- What aspects of history is the artist manipulating through his reworking of these old photographs? (Hint: Look at the clothing of the figures.) What new meanings are created?



Wedhar Riyadi / Indonesia b.1980 / *Keributan Dari Negara Subur* 2011 / Oil on canvas / 250 x 180cm / Purchased 2011. Queensland Art Gallery Foundation / Collection: Queensland Art Gallery / © The artist

TIFFANY CHUNG | VIETNAM, b.1969
roaming with the dawn – snow drifts, rain falls, desert wind blows 2012
 Gallery 3.5, GOMA

Tiffany Chung's glass creations address her interest in the social issues influencing contemporary Vietnam, including the significant effects of conflict, migration and environmental degradation.

YEARS 8-12

- What are some of the positive and negative effects of mass migration?



Tiffany Chung / Vietnam b.1969 / *roaming with the dawn – snow drifts, rain falls, desert wind blows* (detail) 2012 / 4000 glass animals, wooden plinth / 50 x 1000 x 700cm (installed, approx.) / Commissioned for APT7 and the Queensland Art Gallery Collection / Purchased 2012. Queensland Art Gallery / Collection: Queensland Art Gallery / image courtesy: The artist

