

CONCERNED ARTISTS RESISTING EXTINCTION | TIME IS RUNNING OUT

Concerned Artists Resisting Extinction (CARE) are a group of artists saying no to Australia's shocking species and biodiversity loss. They have come together to shock the audience through their diverse art practices. This exhibition is not your usual pretty picture show, on the contrary, it is frank, and it hits hard. These artists are angry. You might even say they are furious.

The idea that we can plunder our natural world has proven to be nothing more than foolish human ignorance and stupidity. Scientists have been warning us for years that our unsustainable practices and domination over the natural world would one day bring the system crashing down around us.

Our total disrespect for the other creatures that share our world has resulted in a dying and unlivable planet. If humans knowingly want to throw themselves like a bunch of lemmings off a cliff, then so be it. But, taking out the innocent bystanders in the natural world, is unforgivable.

CARE formed in 2019 to bring attention to the International Union for the Conservation of Nature Red List of which 86 Australian animal species are considered Critically Endangered. The out-of-control deforestation and feral introduced species that has occurred in Australia over the last 200 years has brought our wildlife to the where it is now.

- CARE July 2020

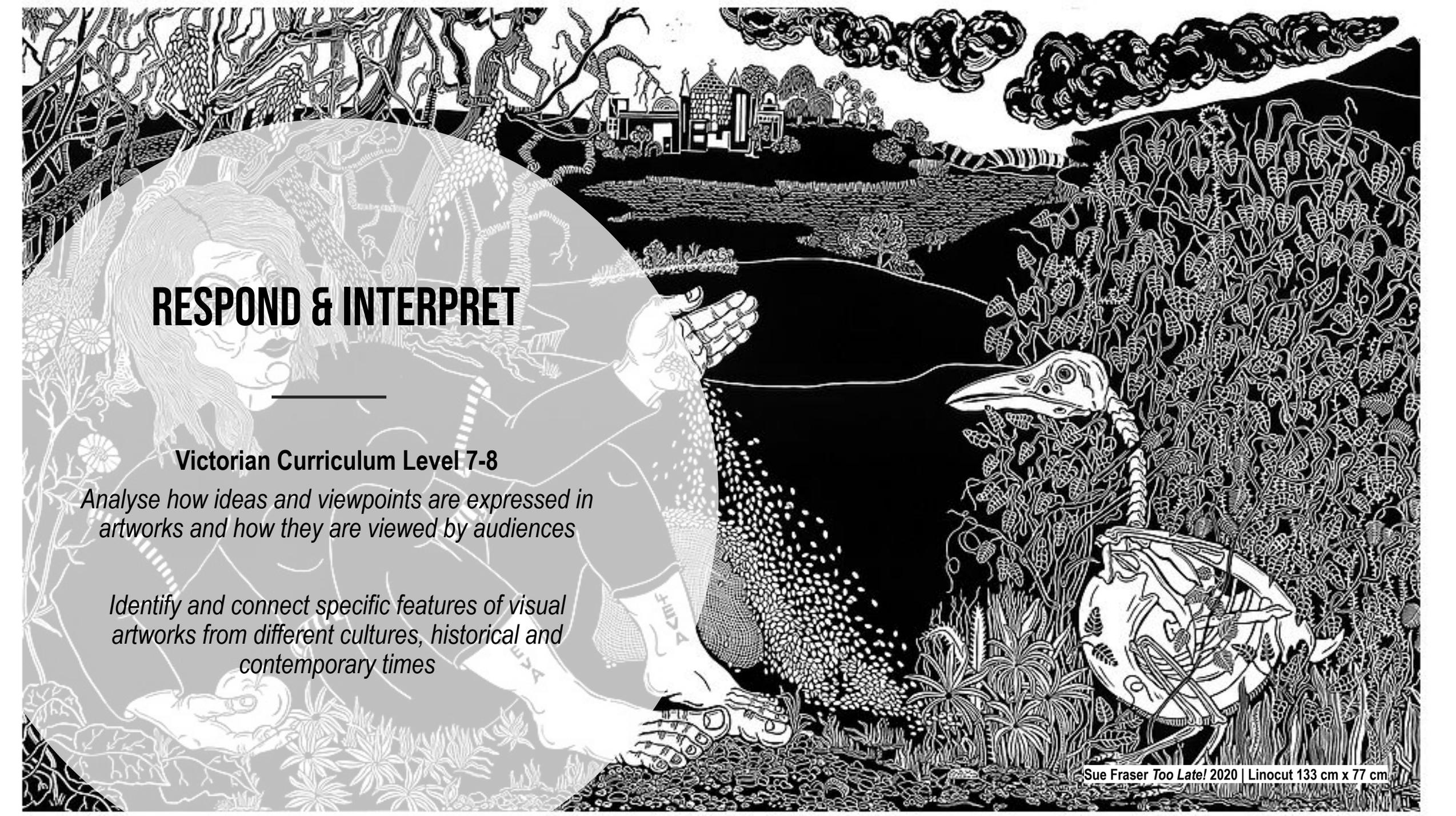


Sue Fraser *Too Late!* 2020 | Linocut 133 cm x 77 cm

Activities for

YR 7 & 8
VIC
CURRIC

VCE
STUDIO
ART



RESPOND & INTERPRET

Victorian Curriculum Level 7-8

Analyse how ideas and viewpoints are expressed in artworks and how they are viewed by audiences

Identify and connect specific features of visual artworks from different cultures, historical and contemporary times

RESPOND & INTERPRET

Victorian Curriculum Level 7-8

YR 7 & 8
VIC
CURRIC

Look carefully at this image. Describe what you think is happening:

+

SYMBOLISM

Symbols in art are marks, images or colours that can represent an idea or an object.

Can you see any imagery in this artwork that might represent, or help to tell the story of **distinction**?

List all of the symbols that you can see:



Sue Fraser *Too Late!* 2020 | Linocut 133 cm x 77 cm

Sketch one of the symbols you see in the artwork in this space:

+ For more writing and drawing space go to the end of the document

RESPOND & INTERPRET

Victorian Curriculum Level 7-8

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ART ELEMENTS & PRINCIPLES

The element and principles are the building blocks to creating art.

The elements are **colour, line, shape, form, texture and tone.**

The principles are **balance, contrast, emphasis/focal point, repetition (pattern), movement, proportion, rhythm, scale, space, unity, variety.**

Which **art elements** do you see as the most important in this artwork?

Select one art element and list as many words as you can that describes what it looks like: (**Describe the quality** of the art element)

Describe the **emphasis/focal point** in this artwork.

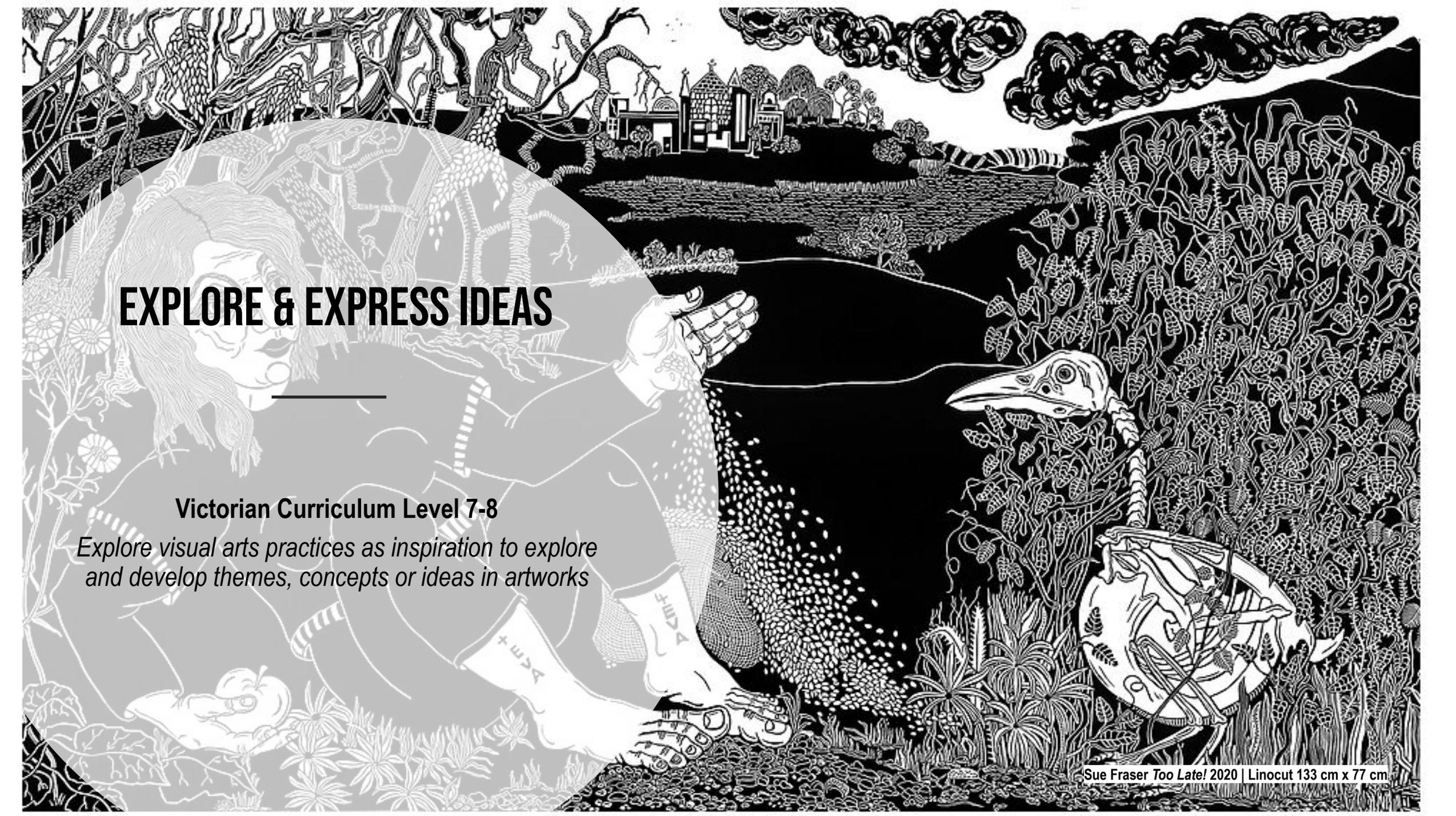
(What do you see when you first look at this artwork? What stands out to you? What grabs your attention?)



Sue Fraser *Too Late!* 2020 | Linocut 133 cm x 77 cm

A **linocut** is a relief print produced in a similar way to a woodcut however uses linoleum as the surface into which the design is cut and printed from.

Explain **why** you think that this is the emphasis/focal point of the artwork:



EXPLORE & EXPRESS IDEAS

Victorian Curriculum Level 7-8

Explore visual arts practices as inspiration to explore and develop themes, concepts or ideas in artworks

EXPLORE & EXPRESS IDEAS

Victorian Curriculum Level 7-8



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- CARE July 2020



IT'S YOUR TURN

Design and artwork with the intention of communicating the need to save and conserve Australian flora and fauna.

CARE Time is Running Out exhibition at the East Gippsland Art Gallery on between 12 March - 16 April 2021 features over 30 Artists from Gippsland and beyond. Each artwork uniquely expresses the concepts of species and biodiversity loss, conservation, deforestation and the human connection with the disruption of the natural world.

How will you respond to this concept? What could you do to contribute to spreading the word? Will your artwork **teach** others about the devastation? Will your artwork **express** the way you feel about the state of our planet? Will your artwork **celebrate** the beautiful and wondrous flora and fauna of our country?

Brainstorm
ideas

Make
thumbnail
sketches

Select one
to refine

Produce the
final piece



EXPLORE & EXPRESS IDEAS

Victorian Curriculum Level 7-8

Analyse how ideas and viewpoints are expressed in artworks and how they are viewed by audiences

Identify and connect specific features of visual artworks from different cultures, historical and contemporary times

Harley Kewish *Until Mankind Rode in on a Pale Horse* 2020 | Oil paint and charcoal on board, 60 x 90cm

RESPOND & INTERPRET

Victorian Curriculum Level 7-8

Writing from the perspective of the kangaroo, explain what events may have just happened and what may happen next.



Harley Kewish *Until Mankind Rode in on a Pale Horse 2020* | Oil paint and charcoal on board, 60 x 90cm

RESPOND & INTERPRET

Victorian Curriculum Level 7-8 + VCE STUDIO ART Unit 3

COMPARE & CONTRAST

Harley Kewish is an Australian artist based in Gippsland and Melbourne, Victoria. In exploring the ruins of the Black Summer bushfires, and in reflecting on the horror of those that suffered in the fires; *Until Mankind Rode In On A Pale Horse* is a thoughtful and sad vision of the moments before catastrophe. The focus of this painting was to capture the understanding and acknowledgement of “the end”, and of suggesting the oncoming horror in a similar way to a documentary-style cinematographer.



Harley Kewish *Until Mankind Rode in on a Pale Horse* 2020 | Oil paint and charcoal on board, 60 x 90cm



Peter Booth *Painting 1983 (Apocalyptic Landscape)* | oil on canvas 111.5 x 182.5 cm

Peter Booth is one of Australia’s most renowned contemporary painters who produced a large amount of paintings and drawings expressing his mostly pessimistic view of society. Many of Booth’s paintings depict bizarre apocalyptic visions featuring fantastic creatures and littered with symbols with personal meanings attached.

Painting 1983 is made up of energetic brush strokes layered on top one each other to create a textural and sculptural surface. Art critics have said that Booths artworks are expressing the general global state of society while others have determined that Booth may have made his artworks expressing local concerns such as the Ash Wednesday bushfires that ravaged Victoria and South Australia in February of 1983.

There are many **similarities** between these two artists’ work. Can you **describe one** similarity?



ARTIST INSIGHT | HARLEY KEWISH

Harley Kewish is an Australian artist based in Gippsland and Melbourne, Victoria. He is studying Fine Arts (Painting) at RMIT, Melbourne. Kewish tackles themes as a young contemporary artist in various styles, challenging political **discourse** strewn throughout the media. His work is characterised by evocative and often dark or horrific narratives.

What was the intention behind the painting *Until Mankind Rode In On A Pale Horse*?

Fire is devastating. It consumes, and it destroys. *Until Mankind Rode In On A Pale Horse* was painted in the middle of a series that thematically documented and responded to the grief and frustration that surrounds this destruction, specifically in response to the Australian Black Summer bushfires of 2019/2020; other paintings exploring concepts of confrontational anger and anguish. This painting rather explores a **dichotomous melancholy** reflected in anticipation for a crisis that is no longer a matter of whether or not it might hit, and the reflection post-mortem of how, or why things might have gone differently.

It is the horrific acknowledgement and understanding of the end. In this painting, my intention was to create a **heterotopic** space that can **evoke** simultaneously the expectation before crisis and the silent horrors experienced by the victims that don't survive. Does this scene foreshadow the kangaroo's death, or does it **eulogize** the kangaroo?

Describe your art making process.

The process in making was partially documentation as well as **evocation**. This body of work is very personal, just as the events that inspired it were personal. In the effort to respond to the bushfires respectfully and accurately, my research included like minded artists as well as journalists, victims, and the experience of living within such an incredibly chaotic environment. This research led to studies of burn victims, fauna, and devastation as a concept, which evolved. Included in this was an immersion of surrounding myself with visual art and music that explore similar themes and concepts.

Conceptually, each painting began as charcoal drawings and charcoal became my primary medium for both studies of my subjects and mapping out each painting before applying any paint. I completed several of these studies, each with a different focus on either composition, narrative exploration, or technique. In these studies, I explored the use of glazes as a means of separating the viewers from the subject, and the use of cropping to create a scene reminiscent of a documentary. Simultaneously, I worked on a body of seven oil paintings accompanied by seven reflective charcoal drawings of similar scale and composition; this was integral to the process, as the development of each painting interacted with those around it to refine the shared narrative of anguish and loss.



Harley Kewish *Until Mankind Rode in on a Pale Horse* 2020 | Oil paint and charcoal on board, 60 x 90cm

ARTIST INSIGHT | HARLEY KEWISH

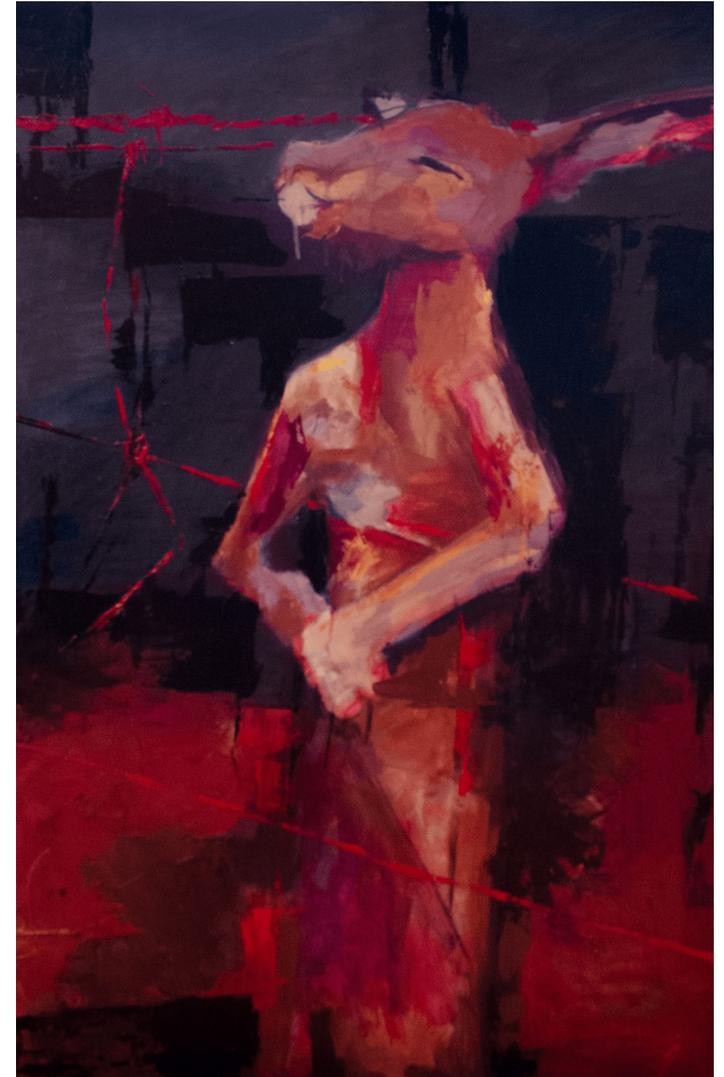
Can you describe your use of materials and techniques?

Until Mankind Rode In On A Pale Horse began its development and process as a charcoal study; the use of charcoal being a conscious and conceptual decision that considered the content of the work being made, as well as the process of how charcoal is made. This was inspired by the work of artists **Dadang Christanto** and **Peter Booth**. By working with a material that is the result of the very subject that I'm responding to, the painting reconnects materially with the themes of ecological destruction being explored.

Utilising a palette knife, I lathered thick layers of paint using an **impasto** technique; the thick application creates an **aesthetic** weight and volume to the painting, and assists in **wet-on-wet blending**, as well as allowing the act of painting to be spontaneous and expressive. While working, decisions are often made in the moment regarding how the paint should be applied. The result is often very expressive and immersed in the passion that fuels my work. Painting on board is a preference resulted in my impasto technique; being less giving than canvas, I find that board highlights the harsher and more spontaneous painting technique and provides a more preferable texture due to it not absorbing the paint as much as canvas would.

What inspires you?

The 2019/2020 Australian Black Summer bushfires inspired my practice to translate communal grief and frustration at inaction over climate change into a body of work, drawing on personal experiences of living and working in Gippsland, Victoria during this time. Wanting to create a body of work **visceral** and explicit in its themes, I took inspiration from lyricist **Dane Evans'** work in *To The Grave's* 2019 horror album *Global Warning* to discuss Australia's participation in the global ecological crisis. By appropriating his lyrics as titles for my work – *Until Mankind Rode In On A Pale Horse* being inspired by the song *Hell Hole* – I was able to adopt an aesthetic that I could refer to throughout the development of this body.



Harley Kewish *Ode to the Anthropocene* | Oil paint and charcoal on board, 60 x 90cm

ARTIST INSIGHT | HARLEY KEWISH

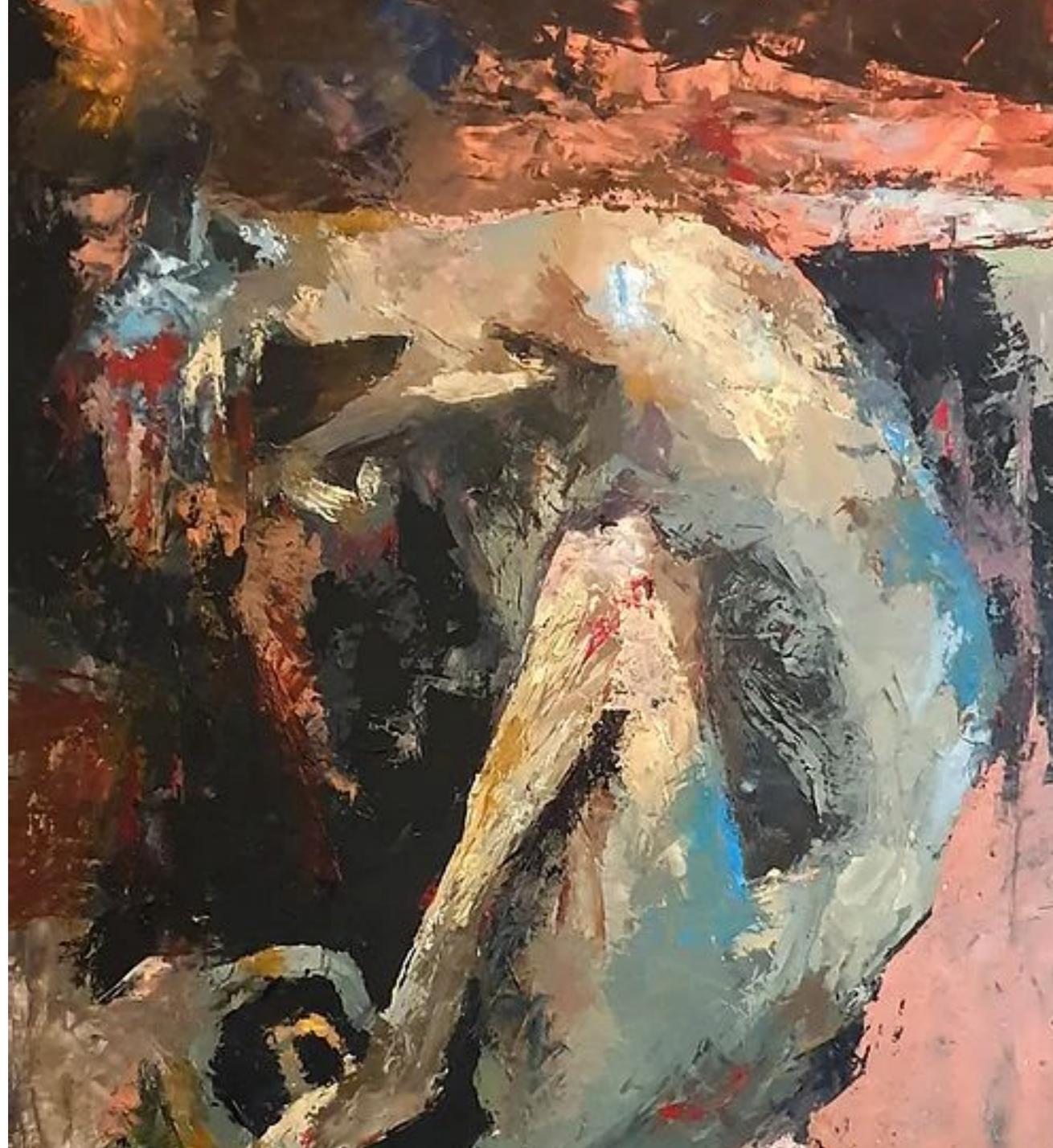
What inspires you? *(continued)*

The evocative trauma explored in Indonesian artist Dadang Christanto's 2018 exhibition *Capture, Torture, Kill, Throw* inspired my material exploration. Like his works, I wanted to create a **dichotomy** in the work; using charcoal to **juxtapose** materially with the oil paint to emphasise the conceptual narrative *Until Mankind Rode In On A Pale Horse* explores. The charcoal would reconnect with these themes of ecological destruction. Another artist whose affective technique using charcoal and oil paints influenced my practice is Peter Booth. His 1984 painting *Figure in Burning Landscape*, and collection of untitled charcoal drawings from 2002 documenting burnt landscapes tell a **surreal** and **macabre** narrative of a world post-apocalypse. These landscapes are depicted in a highly expressive and **gestural** style which became a prominent inspiration in the work.

In the periphery of these major inspirations, I was also influenced by a collection of other artists and sources. The title *Until Mankind Rode In On A Pale Horse* also **appropriates** the biblical horsemen of the apocalypse, namely Death, who is said to ride a pale horse and bring with it the beginning of the end; a nod to the sixth mass extinction, the **Anthropocene** led by the consequences of humanity. The documentary political art of Australian artist **George Gittoes** has been a prominent influence in my practice over the last four years, continuing to inspire my art. More recently, German artist **Anselm Kiefer's** horrific body of work has influenced my exploration of symbolism and expressionism also.

VCE
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Harley Kewish *Effigy of a Dying Mother II* 2020 (Detail) | Oil paint and charcoal on board, 60 x 90cm



RESPOND & INTERPRET

Victorian Curriculum Level 7-8

COMPARE & CONTRAST

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Peter Booth *Painting 1983 (Apocalyptic Landscape)* | oil on canvas 111.5 x 182.5 cm

List the **similarities** between the two artworks:



Harley Kewish *Until Mankind Rode in on a Pale Horse 2020* | Oil paint and charcoal on board, 60 x 90cm

List the **differences** between the two artworks:

RESPOND & INTERPRET

VCE STUDIO ART Unit 3 - Studio Practices & Processes

COMPARE & CONTRAST

On completion of this unit the student should be able to examine the practice of at least two artists, with reference to two artworks by each artist, referencing the different historical and cultural context of each artwork.

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ART



Peter Booth *Painting 1983 (Apocalyptic Landscape)* | oil on canvas 111.5 x 182.5 cm



Harley Kewish *Until Mankind Rode in on a Pale Horse 2020* | Oil paint and charcoal on board, 60 x 90cm

LOOK CAREFULLY AT THE TWO PAINTINGS CONSIDERING HOW THEY ARE **SIMILAR/DIFFERENT.**
COMPLETE THE TASK ON THE FOLLOWING PAGE

RESPOND & INTERPRET

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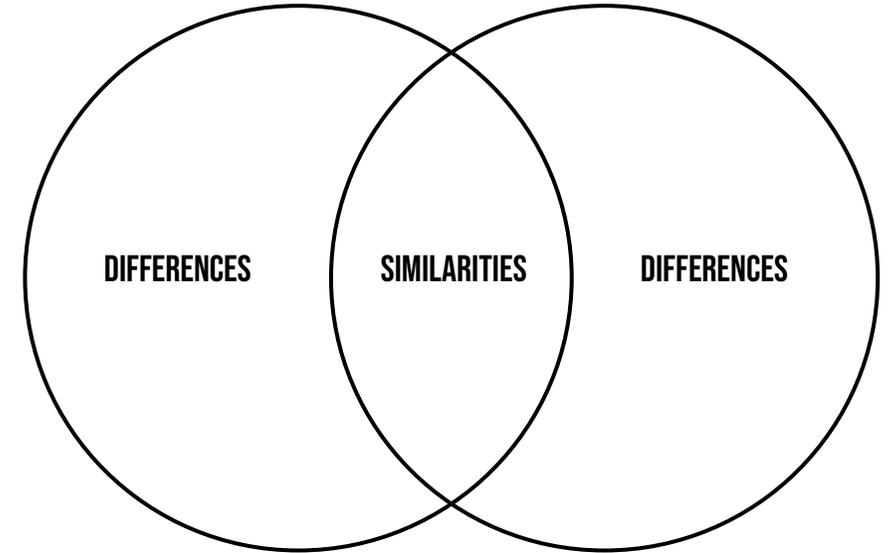
Peter Booth *Painting 1983 (Apocalyptic Landscape)* | Oil on canvas
111.5 x 182.5 cm



Harley Kewish *Until Mankind Rode in on a Pale Horse*
2020 | Oil paint and charcoal on board, 60 x 90cm

COMPARE AND CONTRAST *PAINTING 1983* AND *UNTIL MANKIND RODE IN ON A PALE HORSE* IN TERMS OF THE FOLLOWING:

- How have the two artists used materials and techniques?
- What process do each of the artists follow in the creation of their artworks?
- Describe the use of elements and principles in each artwork. Which elements are the most dominantly used by each artist?
- Subject matter - describe the subject matter used in each artwork. How is it similar/different? How does each artist interpret the subject matter? (Are there similarities or differences?)
- Describe the historical and/or cultural context of each artwork. When were the two artworks made? What events have influenced their creation? Are there any notable similarities/differences?



Try drawing a **venn diagram** to help visually organise your comparison. (If it helps - **graphically record** your notes in pictures and words too.)

Graphic recording is drawing small pictures to represent ideas and concepts to accompany note taking.

Information is more likely to be understood and remembered when presented using images and words.

Using visual cues helps to free our minds from keeping track of all that information and instead focus on connecting ideas, remembering key information, and creative thinking.

DRAWING SPACE

