

# WORKSHEET 06

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## VISUAL ARTS: STAGE 6

### 4D FORMS

4D forms (ie four dimensional forms) include film, video, animation, performance and interactive work.

### ACTIVITY 1

Locate the artwork ***The Penal Colony: A Mapping of the Mind*** by artist DINH QUANG LE. What are the technical elements of this artwork? Describe how this video installation might have been constructed for display within the gallery space.

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Think of the importance of the viewing context. Describe how the audience experience might be different if ***The Penal Colony: A Mapping of the Mind*** was viewed as a separate online video clips (eg YouTube) or in an art classroom (eg DVD).

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### ACTIVITY 2

Locate the artwork ***More than Boat People – the Vietnamese Migration Experience through Women’s Eyes***, a video installation by artist PAM SCOTT.

Think about the experiences and perspectives presented by the interview subjects. Describe one of these situations (eg who was involved? where were they? what did they do? what happened to them?).

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Think about the location chosen for of a particular video interview.

Describe the objects and other elements you can see elsewhere in the room (eg behind the interview subject). How does this contribute to the final video?

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## VISUAL ARTS: STAGE 6

### ACTIVITY 2 CONTINUED

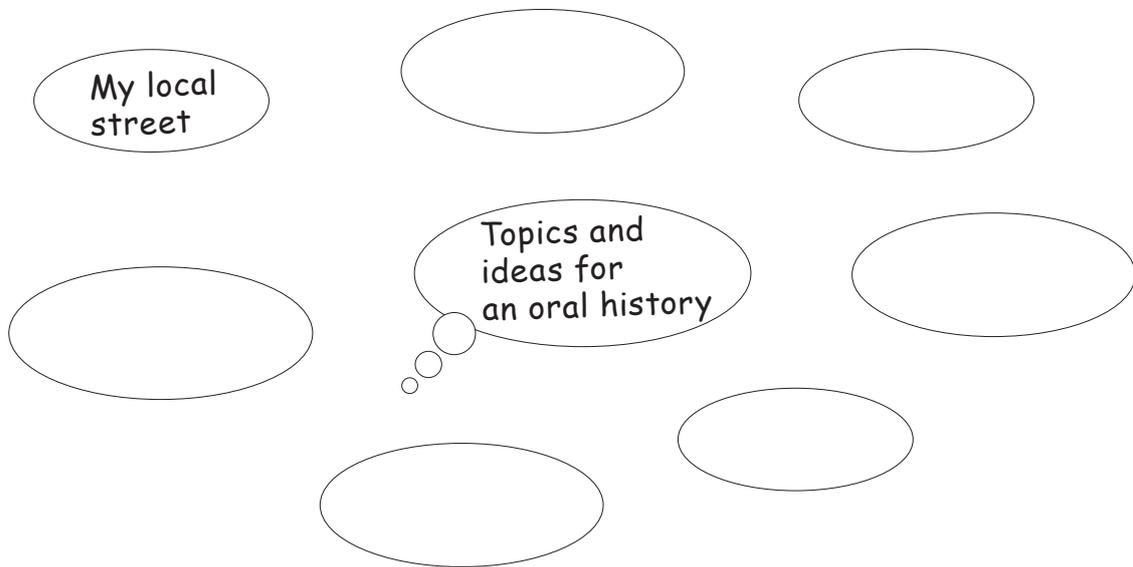
Consider how interests in the world are represented in art. Is there an underlying theme or ideology represented by this artwork? Why do you think the artist has created this artwork?

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Think about the process of organising and recording an oral history. Could you involve people in your local area? Who could you interview? What topics would be discussed? Record some ideas below:



### ACTIVITY 3

Locate the artworks *They Wake From the Nightmares My Father Once Explained To Me*, *Contact Scans* and *'The Nam'*, an installation by artist SHAUN GLADWELL.

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List the archive materials (and other tools and equipment) that were used in the construction of this artwork.

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## VISUAL ARTS: STAGE 6

### ACTIVITY 3 CONTINUED

Read the biography of SHAUN GLADWELL as well as the background description of *They Wake From the Nightmares My Father Once Explained To Me, Contact Scans* and *'The Nam'*. Describe how the artist's personal relationships have contributed to the creation of this artwork.

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Think about the relationship between the artwork and the audience. List some of the experiences, themes or ideas that are represented in this artwork.

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Think about how experiences are represented (eg film, video, archive, other). Describe whether you think these representations offer an authentic experience of the Vietnam War for an audience.

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View *'The Nam'* through a subjective frame. Describe how you think the experimental book *'The Nam'* by Fiona Banner was originally written and created.

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View *They Wake From the Nightmares My Father Once Explained To Me, Contact Scans* and *'The Nam'* through a post modern frame. Describe why you think SHAUN GLADWELL referenced and appropriated another artwork, books and images. What do they contribute?

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## VISUAL ARTS: STAGE 6

### ACTIVITY 4

Locate the artwork *The Rain on the River*, a short film by artist/director BUI HOAI MAI. Think about the interviews and other footage featured. List and describe some of the recurring visual symbols, signs and motifs featured in this artwork.

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Select one of these visual symbols and think about the broader issues introduced by the video. Describe the deeper significance (e.g. theme, ideology, perspective etc) of this symbol and how it contributes to the final video.

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Think about how audiences for *The Rain on the River* might interpret the artwork in different ways. Describe possible interpretations and responses to *The Rain on the River* from the following audiences:

A Vietnam veteran, former Australian soldier

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A soldier who fought for the North Vietnamese army

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An Australian teenage school student with no personal connection with the Vietnam War

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A Vietnamese villager during the Vietnam War, now living in Australia

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## VISUAL ARTS: STAGE 6

### ACTIVITY 5

Locate the artwork *Ssitkim: Talking to the Dead* a video installation by artist SOON-MI YOO. List the archive materials, found objects, documents and other authentic items that were captured, collected and used in editing *Ssitkim: Talking to the Dead*. What do they contribute to the final artwork?

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Read the biography of SOON-MI YOO as well as the background description of *Ssitkim: Talking to the Dead*. Describe some of the artist's personal experiences and perspectives that you think have contributed to *Ssitkim: Talking to the Dead*.

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Think about the audience for *Ssitkim: Talking to the Dead* and how different audiences might interpret the artwork. Describe possible interpretations and responses to *Ssitkim: Talking to the Dead* from the following audiences:

A Vietnam veteran, former soldier for the United States

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An Australian teenage school student with no personal connection with the Vietnam War

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A Korean soldier who fought in Vietnam

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## VISUAL ARTS: STAGE 6

### ACTIVITY 6

Locate the video documentation of the artwork **Godog** by artist MAI LONG (the performance involved burning a sculpture which was co-constructed with the audience). List the materials that were used in the construction of the artwork, in the performance and in the documentation.

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Think of this artwork through a structural frame. In what way is the choice of materials and colours important in creating strong symbols and signs?

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Read the biography of MAI LONG as well as the background description of **Godog**. What experiences, opinions and ideologies do you think might have contributed to this artwork?

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Consider the concept of artworks as real objects as well as artworks that exist as representations of ideas and reflections of personal responses. Do you think **Godog** continues to be an artwork after it has been burned? Why or why not?

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Think about the relationship of the artwork and the audience. In what way does the artwork change with audience participation (eg adding flowers, viewing the burning)?

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## VISUAL ARTS: STAGE 6

### ACTIVITY 7

Locate the artwork *Portrait of an Exploding Terrorist*, a painting and video installation by the artist VAN THAN RUDD. Think about the relationship between the artwork and the audience. Describe two ways in which an audience might view (and otherwise engage with) the artwork.

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Consider the exhibition format documented in the video, that of carrying the artwork *Portrait of an Exploding Terrorist* through various public (and private) spaces. Why do you think the artist chose this method of exhibiting the artwork?

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Imagine a scenario where a large painting depicting themes related to the Vietnam War is carried through an Australian metropolitan area (eg main street of Liverpool). Describe how a member of the general public might respond to and interpret this artwork and event.

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### ACTIVITY 8

Locate the artwork *Silent Forest* by NIGEL HELYER. List the physical components and audio elements used to construct the artwork.

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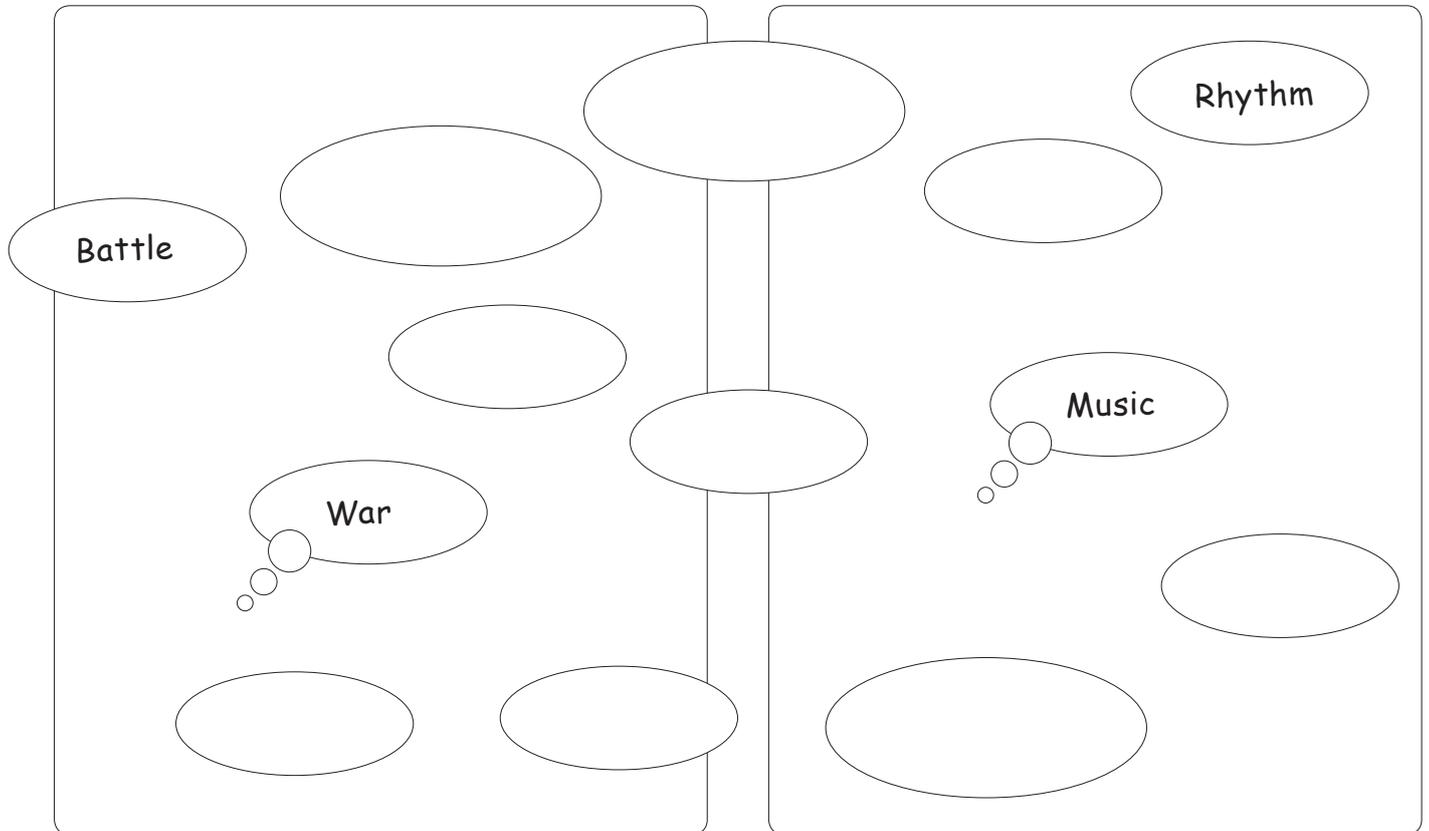
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What do you think of when you think of WAR? What do you think of when you think of MUSIC? Consider the ideas and associated themes, especially those words or phrases that might be associated with both. Brainstorm a few ideas and record them on the next page.

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## VISUAL ARTS: STAGE 6

### ACTIVITY 8 CONTINUED



Read the description of **Silent Forest** and think about where the music was previously played. Describe the history and cultural significance of the music—and audio effects—featured in the artwork.

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Think about **Silent Forest** through a post-modern frame. Describe how the artist has recontextualised the music and changed its meaning. Do you think the artist revealed any inconsistencies or ironies about French, Vietnamese, Australian and/or other societies? How?

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Imagine a scenario where a resident from your local region views **Silent Forest** and then comments: “Is this really art? I like the music, but I thought art was meant to be a painting or a drawing!” Describe the significance of viewing and interpreting **Silent Forest** as an artwork and the meaning that might be realised through it.

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## VISUAL ARTS: STAGE 6

### ACTIVITY 9

Locate **Vietnam: Dreamscape**, a collection of fourteen songs by the singer/songwriter FRANCIS EDWARDS. Listen to the song **Aftermath part 1 – When Morning Comes** and read the lyrics (excerpt) below:

#### **Aftermath part 1 – When Morning Comes**

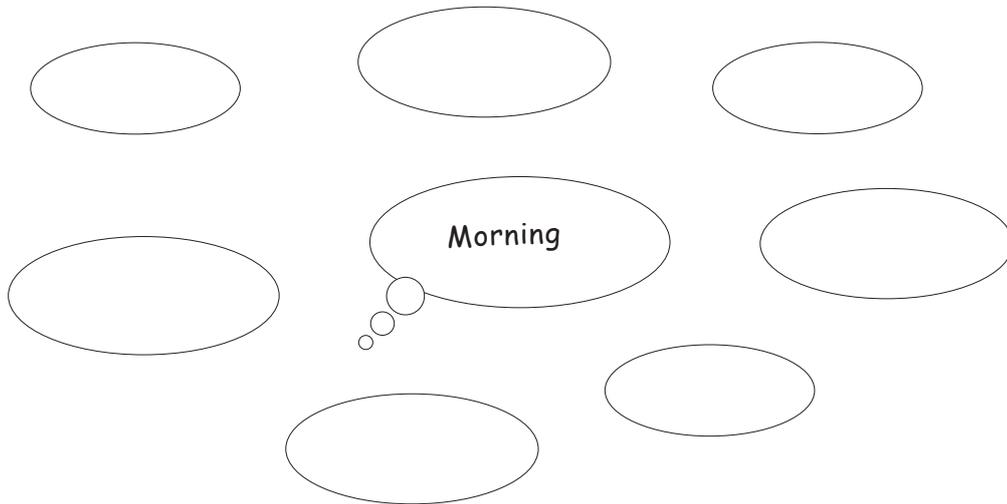
Awaken, awaken arise from your sleep  
your anchor forsaken condemned to the deep,  
those black dogs of sundown that keep you subdued,  
will scatter defeated you will be renewed  
There's a face in the mirror, a boy I used to know,  
I recall we disconnected almost 40 years ago  
he could write a tender love song:  
there were sweet things in his head  
but the lies and smoke made his words a joke and better left unsaid.  
Has he come here to haunt me, are there issues to resolve  
Will the vision stay and taunt me, or eventually dissolve,  
Into the sun – where we'll be as one – when morning comes?  
I regret the day I left him at the arc of sand and stone  
In the midst of all that mayhem standing naked and alone.  
His face is soaked in sorrow, a confused unwilling whore,  
While our howitzer spat venom blasting holes in heaven's door.  
Has he come here to haunt me, or to offer some reprieve;  
a face of truth from a distant youth  
and the nights we were deceived;  
Firing that gun – praying peace would be done –  
when morning comes?  
Awaken, awaken arise from your sleep,  
your anchor forsaken condemned to the deep,  
those black dogs of sundown that keep you subdued,  
will scatter defeated you will be renewed  
He was born to be an artist, his canvas brushed in song,  
'til his palette spilled as it overflowed with the blood of Viet Cong.  
Forsaken in his purpose, he surrendered all he knew,  
for a homeland that betrayed him when the comforting was due.  
We were never there in malice; we held no mortal grudge,  
it was answer to this mindless call or answer to a judge.  
Will they heal harm been done – to Australian sons -  
when morning comes?  
He's a solemn apparition, with a vacuum in his eyes;  
in a pure act of contrition I confess, I know why.  
His heart was drained of love songs, silenced by the sword,  
when he gave his hands to a fool's demands  
he breached his own accord.  
Has he come here to haunt me or to hopefully re-affirm?  
We'll be one again as we were then and love songs will return  
when morning comes?  
When my morning comes – when will morning come?

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## VISUAL ARTS: STAGE 6

### ACTIVITY 9 CONTINUED

Consider the lyrics of the song. What usually happens in the morning? What does the morning represent? Think about the ideas associated with Morning then take note of your responses, personal thoughts, images and other related ideas. Brainstorm some words and phrases and record them in the space below.



The song refers to "...a boy I used to know..." (line 5). Listen to the song and explore the lyrics to find out more about the boy. Use the space below to record some words and phrases which describe the boy.

...a boy I used  
to know...

Songs, just like poetry, often present very personal emotions and reflections as told by a narrator or storyteller. This song could be considered a type of narrative poem. Read the biography of FRANCIS EDWARDS then think about the songwriter's subjective experiences. Think about Aftermath part 1 – When Morning Comes through a subjective frame. Describe some of the songwriter's personal experiences that you think have contributed to the song. What is it about the symbol of Morning that is significant to the song?

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