

Under the sun

Reimagining Max Dupain's **Sunbaker**
Education Kit

Peta **Clancy**
Christopher **Day**
Destiny **Deacon**
Michaela **Gleave**
Nasim **Nasr**
Sara **Oscar**
Julie **Rrap**
Khaled **Sabsabi**
Yhonnice **Scarce**
Angela **Tiatia**
Christian **Thompson**
Kawita **Vatanajyankur**
Daniel **von Sturmer**
Justene **Williams**
William **Yang**



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Produced to accompany the exhibition
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Monash Gallery of Art

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@ Australian Centre for Photography

Max Dupain's *Sunbaker*

About the image

Claire Monneraye, Curator
Australian Centre for Photography

Few images in the history of Australian photography have marked people's consciousness as profoundly as the *Sunbaker*. And yet this photograph was never intended to occupy such a prominent place in Australian culture.

Revered Australian photographer Max Dupain (1911–1992) took the photograph of *Sunbaker* around 1937 while on holidays at Culburra Beach, NSW, where he camped regularly with friends. The already successful photographer had completed his apprenticeship with Cecil Bostock and opened his own studio, quickly establishing a reputation in Sydney photographic circles with his bold, innovative style. A simple holiday snapshot, the *Sunbaker* depicts British builder and close friend Harold Salvage lying on the burning sand after a swim. A familiar scene in Australia, this ordinary subject matter is enhanced by its low-angle viewpoint, which abstracts the landscape and monumentalises the sculptural figure, creating an ideal canvas to spark imagination, admiration and identification.

In 1948 the *Sunbaker* first appeared in print, in a monograph dedicated to the photographer by respected publisher and art patron Sydney Ure Smith.¹ However, this was one of two similar photographs taken and not the version that has now traversed history. With different framing and viewpoint, the image seemed more anecdotal and incidental. Preferred by Dupain, the sole original print of the *Sunbaker*, with clasped hands as opposed to the more familiar pose, exists in the Vandyke album.² Otherwise known as the 'camping album', this extraordinary historical record gathers 108 prints from Dupain's trips, providing context for the making of the *Sunbaker*.

Twenty-seven years later the *Sunbaker* resurfaced. In 1975, the Australian Centre for Photography presented Max Dupain's first retrospective exhibition. By that stage the negative of the version printed in the Vandyke album had been lost and the newly established institution chose to reproduce the now famous version of the *Sunbaker*. This previously overlooked version was not only included in the exhibition but also became the key image for the promotional poster, entering the public arena and the Australian consciousness.

Subsequent exhibitions featuring the *Sunbaker*, including the 1980 retrospective curated by Gael Newton at the Art Gallery of NSW,³ positioned Dupain as a leading Australian modernist photographer. These exhibitions highlighted the modernity of his works, which were influenced by his adaption of international avant-garde styles favouring form over content and creative experimentation that abandoned pictorial conventions.

In the 1970s, when photography was struggling to be recognised as an art form, the will to anchor the modernity of the medium was strong, as it would secure public support and funding. In this context, *Sunbaker*, alongside a careful selection of Dupain's works from the 1930s to 40s, became an emblem for Australian modernism. And, as argued by Geoffrey Batchen, it 'provided a ready-made genealogy on which an argument for Australian art photography could be built'.⁴

- 1 Max Dupain. Photographs, Introd. by Hal Missingham, Ure Smith, Sydney, 1948
- 2 Album, Camping trips on Culburra Beach, NSW, 1937, Max Dupain and Olive Cotton. Donated through the Australian Government's Cultural Gifts Program by Anthony C Vandyke and John A Vandyke, May 2012. Collection of Mitchell Library, State Library of New South Wales
- 3 Max Dupain photographs, 1928–1980, Ed. and with biographical essay by Gael Newton, David Ell Press, Sydney, 1980
- 4 Each wild idea: writing, photography, history, Geoffrey Batchen, Cambridge, Mass; London: MIT Press, 2001, p. 100
- 5 Interview of Max Dupain by Helen Ennis, Max Dupain: Photographs, Australian National Gallery, Canberra, 1991, p.19
- 6 Batchen, loc. cit., p.100

“It was a simple affair. We were camping down the south coast and one of my friends leapt out of the surf and slammed down onto the beach to have a sunbake – marvellous. We made the image and it’s been around, I suppose as a sort of icon of the Australian way of life.”

Max Dupain in *Max Dupain: Photographs*, Australian National Gallery, Canberra, 1991, p.19. ⁵



Max Dupain, *Sunbaker*, 1937



Max Dupain, Vandyke Album version of *Sunbaker*, 1937

“Previously unknown, *The Sunbaker*, along with the rest of the 1975 retrospective, had an immediate impact in Australian photography circles. This was not only due to the unfamiliarity of Dupain’s work to a later generation of photographers, but also because of the way this kind of work so aptly answered the needs of the moment. Art photography was just struggling to its feet in Australia, aided by Prime Minister Gough Whitlam’s support for the arts and manifested in the formation of the ACP in Sydney and the Photographer’s gallery in Melbourne (both in 1974) and the appointment of specialised photography curators for the first time in the state galleries of Victoria (1972) and New South Wales (1974). Dupain’s work provided a readymade geology, and extended history as well as an avant-garde tradition, on which an argument for Australian art photography could be built.”

Geoffrey Batchen, *Each Wild Idea*, 2000, Massachusetts Institute of Technology, p.100. ⁶

Contextual Questions

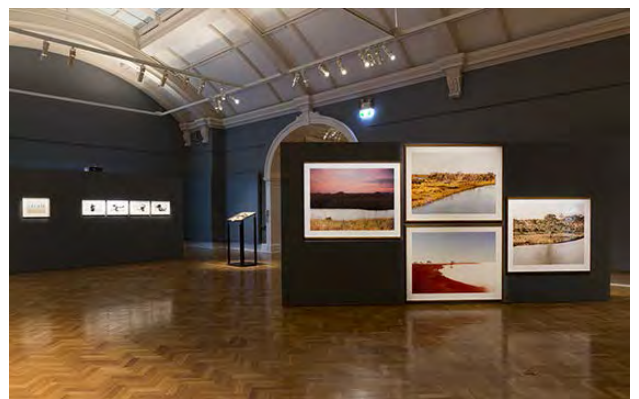
1. Identify the similarities and differences between the pair of *Sunbaker* images shown above. Do you think one image is stronger than the other? Justify your answer.
2. Read the above quote from Max Dupain. Do you think Dupain undermines his work by describing it as a simple affair? Consider the differences in the formal qualities of the two images, and the fact that Dupain preferred one negative over the next. Justify your response.
3. Considering the negative of Dupain’s preferred version of the *Sunbaker* was lost, do you think the image was valued as art at the time it was created?
4. Read Geoffrey Batchen’s quote above. Do you agree that the work was retrospectively made an iconic image?
5. Explain how Dupain’s work contributed to the development of Australian Photography in the 1970’s? Do you think Dupain’s work continues to contribute to the photographic discourse?
6. *Sunbaker* is the image Dupain is remembered for, yet considering Dupain’s extensive photographic career do you think this is justified? Explain why.

Under the sun:
Reimagining Max Dupain's *Sunbaker*
About the exhibition

Claire Monneraye, Curator
Australian Centre for Photography

Almost 80 years after its making, and more than 40 years after entering the public sphere, the Australian Centre for Photography has commissioned 15 artists to create new work in response to the *Sunbaker*. Examining the legacy of its past and questioning its future relevance, *Under the sun* relocates the image in contemporary Australia. Drawing on artists who reflect Australia's multicultural and multi-ethnic nature, the exhibition promotes intergenerational voices. It also gives a distinctive voice to female artists, redressing the historical imbalance of women's stories as part of written art history and how we define collective cultural identity.

Far from merely restaging the *Sunbaker*, the 15 artists have used unexpected perspectives to confront some of the most explosive issues of our time. *Under the sun* reflects deeply on Australia's colonial history and its ongoing impact, body and gender politics and environmental issues. The artists variously challenge the stillness and quietness of the image, question the hidden gaze of the figure, consider masculinity, explore the vagueness of the background, and interrogate the symbolism of the beach as a frontier or a place for encounters. Viewed together, these works raise a constellation of possibilities while pointing out the dangers of visual simplification.



Installation images from exhibition *Under the sun* at the State Library of New South Wales, 2017. © Michael Waite, 2017.

Curatorial Questions & Activities

1. Curated by the Australian Centre for Photography, the artists involved in *Under the Sun* were specifically chosen to be representative of the multicultural and multi-ethnic nature of contemporary Australia. With reference to each artists' distinct practice discuss the key themes explored through out the exhibition and the diversity of re-imaginings.
2. Consider the prominence given to female artists in this exhibition, do you think this impacts the conversations generated throughout the exhibition? Justify your response.
3. Examine the exhibition's layout. Discuss how the themes of the exhibition are presented, including the curatorial relationship between the artworks, consider content and installation.
4. As a traveling exhibition, consider how the exhibition layout would change with the space of the gallery it is installed in? **Imagine** you were curating the show, select a space to install the exhibition in, consider how the space would impact the audience's experience engagement with the exhibition?
5. With three entry points, the Sydney exhibition of *Under the sun* at the State Library of New South Wales has no official start or end to the exhibition. Discuss how Julie Rrap's work *Speechless*, could be considered the start of the exhibition. Consider the work's placement within the exhibition space as well as its content.
6. The works commissioned for *Under the sun* present a variety of forms highlighting the breadth of the photographic medium. Select two artworks and discuss how both works explore the photographic form from a different perspective.



Installation images from exhibition *Under the sun* at the State Library of New South Wales, 2017. © Michael Waite, 2017.

Under the sun:
Reimagining Max Dupain's *Sunbaker*
About the works

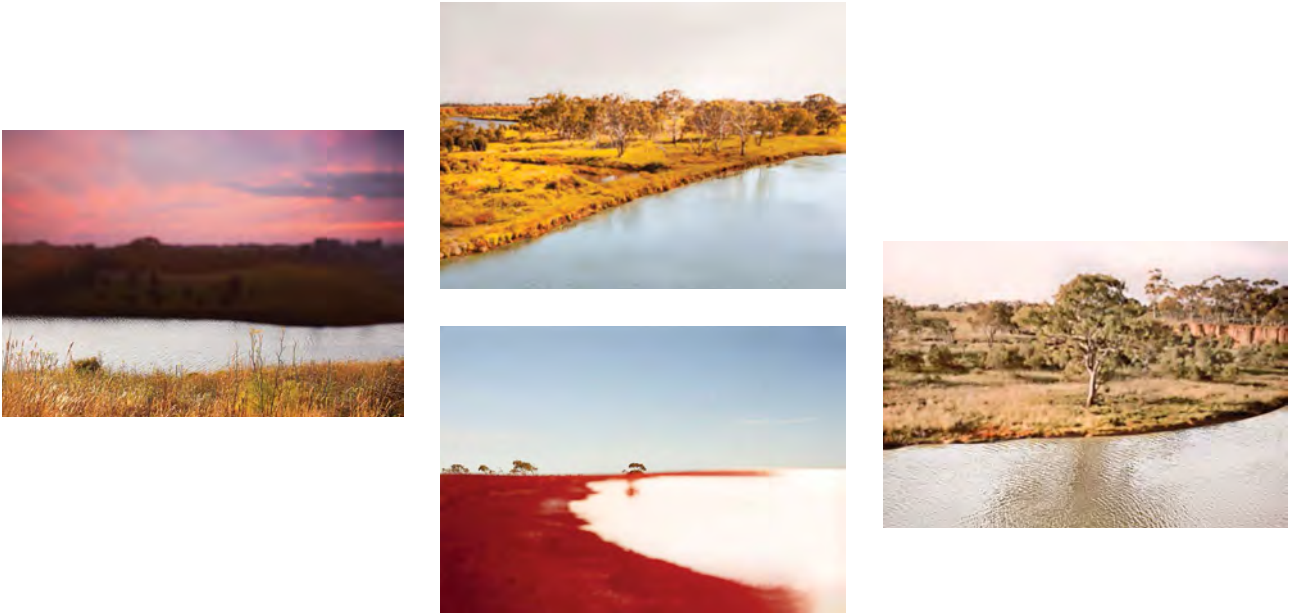
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Peta Clancy

Born in Melbourne, VIC, 1970.
Lives and works in Melbourne, VIC

Fissures in time #3 #1 #2 #4, 2017 (from left to right)

Inkjet pigment prints



Drawing on memories of childhood landscapes, Peta Clancy repeatedly visited several locations near her family property, taking photographs with her large-format camera. Informed by her research into the Massacre Map published by the Koorie Heritage Trust, which identified sites where Indigenous massacres occurred between 1836 and 1853, the artist has produced placeless images that question our relationship to landscapes of trauma and how we perceive reality.

After photographing a site, Clancy returned to install a large print on a custom-designed frame in front of the same landscape; slicing through the paper, to reveal sections of the scene behind before re-photographing it. The resulting images challenge you to see with fresh eyes.

Questions & Activities

1. Consider the Clancy's photographs, do you think a photograph can represent both reality and truth?
2. Discuss the techniques Clancy has used to illustrate the passing of time in *Fissures in Time*.
3. Using layers **create** a work which depicts a fictional landscape whilst revealing its historical truth. Consider how you can use layers to portray a truth. Layers can be created through collage, in situ or digital manipulation.
4. *Fissures in Time* is informed by research into the Koorie Heritage Trust Massacre Map of Victoria. The map identifies many of the sites where settler massacres occurred in Victoria between 1836 and 1853. Describe how Clancy's artwork is informed by the World?
5. Compare and Contrast Clancy's work *Fissures in Time* and Gleave's work *Under One Sun*. Discuss how both artists have drawn on the landscape to explore the implications of colonisation and Indigenous issues.



Christopher Day

Born in Melbourne, VIC, 1978.
Lives and works in Melbourne, VIC

untitled, 2017

Pigment print

Courtesy the artist.

After processing, developing and scanning the photographs shot on his 35 mm camera, Christopher Day assembles, crops, combines and rearranges his images, again and again. Blending personal and historical narratives, Day's complex imagery is ambiguous, humorous and allegorical, challenging simplistic definitions of identity and gender.

In this work a shiny round apple bearing visible teeth marks alludes to the story of Snow White and the Seven Dwarfs — each character embodying a set of clichés including Snow White herself, whose beauty and feminine charm become her undoing. The artist also refers to *The Breakfast Club* (1985), a movie in which five teenagers navigate identity issues.

In *untitled*, Day draws our attention to the stereotypes evident within pop-culture, and challenges the notion of a single image's ability to represent a whole nation.

Questions & Activities

1. Layering a multitude of images and symbols to craft *untitled*, Day engages in digital and analogue processes. What do you see in the work? Discuss the signs and symbols used in the work.
2. Compare and contrast Day's *untitled*, and von Sturmer, *Sunbaker* (MGA replica). How do both works challenge the iconic status of Dupain's *Sunbaker* and the photographic medium itself?
3. Watch the video clip of the lunch scene from 1985 film, *The Breakfast Club* (<https://youtu.be/u3mupllFIYQ>). Consider how this work refers to the idea "you are what you eat" to explore issues with a single representation of collective and individual identity. Can you see other references to pop-culture and their links to clichés and stereotypes?
4. *untitled*, questions representations of identity and whether one image can encapsulate a single identity. Compare and contrast how *untitled*, and Yang's work *SUMMER, A suite of images*, establishes a sense of narrative. Consider the use of a singular image versus multiple images and the number of narratives presented.

Throughout her career Destiny Deacon has orchestrated a personal and political theatre of kitsch and poignant 'Aboriginalia' to expose and deconstruct Indigenous issues. Deacon's anti-art aesthetic confronts us with the cruelty of racism and the sombre reality of Australia's colonial history.

Acknowledging the sand as central to Dupain's photograph, Destiny Deacon denounces the violence of the sand mining industry on the ecosystem, the land and its peoples. While hands are performing a destructive soil surgery, two uncanny dolls emerge from the sand. Both whistleblowers and guardians of the land, they invite us to consider a topical issue and its consequences.

Destiny Deacon

Born in Maryborough, QLD, 1957.
Lives and works in Melbourne, VIC
KuKu (Cape York) and Erub/Mer
(Torres Strait) Peoples

Sand minding, 2017
Sand grabs, 2017

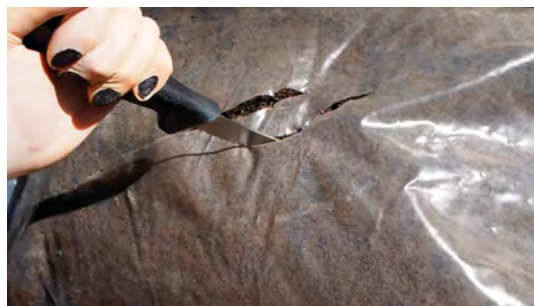
Archival inkjet pigment prints

Courtesy the artist and Roslyn Oxley 9 Gallery, Sydney.

Questions & Activities

1. Examine Deacon's practice as an artist. Describe the significance of her use of dolls and ornaments. What do they represent, and how do they relate to the issues and themes addressed in her work?
2. Examine Deacon's work *Sand grabs*. Deacon's work highlights a clear link to the land. What do you see? How does Deacon explore the role of White Australia and the deconstruction of natural habitats? How does the title of the work help to inform your understanding?
3. Deacon's choice of topic positions her as a social informant. **Choose** a contemporary issue, how would you use symbols to communicate concepts of this topic to an audience.

For more information visit: http://www.roslynoxley9.com.au/artists/2/Destiny_Deacon/profile/



Michaela Gleave

Born Alice Springs, NT, 1980.
Lives and works in Sydney, NSW

Under One Sun, 2017

63 silver gelatin prints

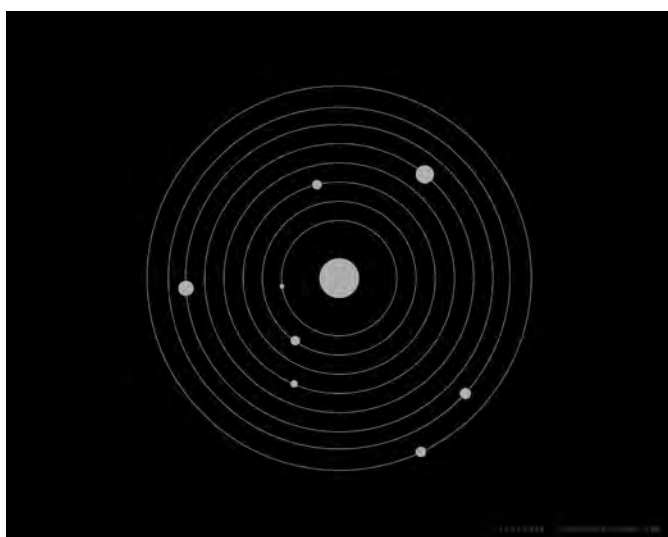
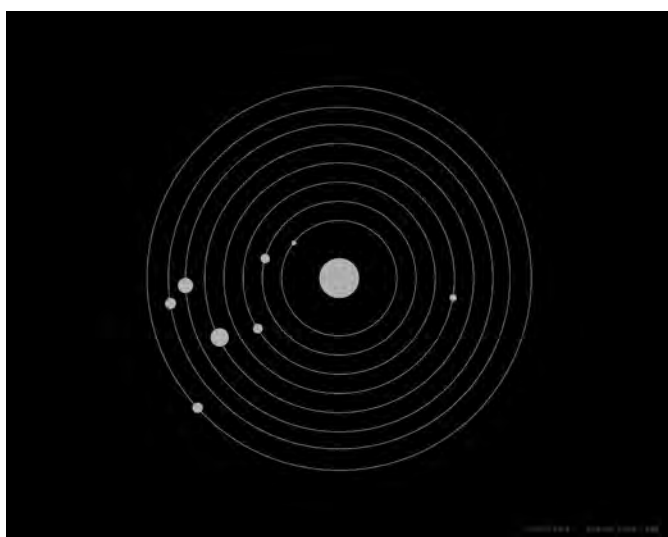
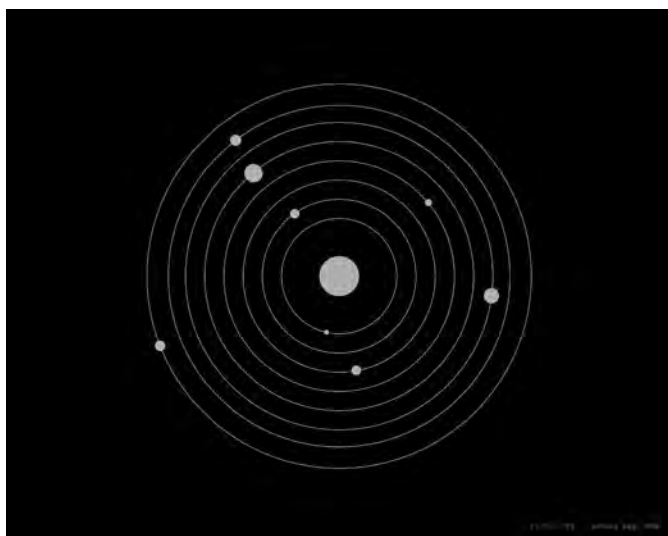
Courtesy the artist and Anna Pappas Gallery, Melbourne.

Under One Sun highlights the complexity of colonial history and the ambivalence of representing identity. Using Wikipedia's open-source listing of 63 Indigenous massacres in Australia, Michaela Gleave highlights the lack of exhaustive and verified historical data associated with this history. Her dramatically zoomed out installation documents the positions of the planets between 1789 and 1928, when said massacres of Indigenous peoples took place.

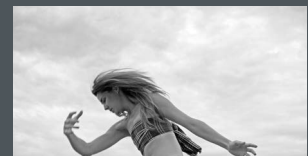
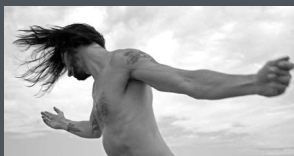
Aiming at documenting the 1769 Transit of Venus from Tahiti and investigating the possible existence of Terra Australis Incognita, James Cook's first Pacific voyage opened the way for the European settlement of Australia. Drawing parallels between the development of photography, science and colonisation, the artist reminds us that technological advances in astronomy and navigation helped expand the British Empire, with science often justifying the atrocities committed.

Questions & Activities

1. Consider how Gleave's work responds to the social and political implications of colonisation. What symbols does Gleave use to communicate her ideas? Consider her use of astronomy and its association with colonisation.
2. Gleave's work uses crowd-sourced site Wikipedia as a source. Using another site known for its inaccuracies or another Wikipedia reference, **create** photographs which reflect these inaccuracies and draw attention to gaps in our knowledge.
3. Photography and history are often considered to have a social obligation of conveying the truth. Compare and contrast photography and history as documents of the truth. Discuss how historical accuracy or inaccuracy impact our understanding of the past. How can photography manipulate or reveal hidden truths?
4. Gleave's work is context driven, the materials she uses and her ways of working are specific to the project she is working on. Watch the video Meet the artist: Michaela Gleave (<https://acp.org.au/blogs/under-the-sun/michaela-gleave>) and discuss Gleave's process to create her negatives and develop her prints. Discuss Gleave's use of analogue processes and why is this important?



For more information visit: <https://michaelagleave.com/>



Nasim Nasr

Born Tehran, Iran, 1984.
Lives and works in Sydney, NSW

Still for Eighty Years, 2017

Single channel HD black and white video,
10 mins 38
Archival inkjet pigment prints

Courtesy the artist and GAG Projects, Adelaide.

Music: Bijan Kamkar, Overture
Cinematographer: Jose Alkon
Editor: Jess Hayhow
Choreographer: Mandy Liddell
Costume Design: Negar Tajer
Performers (left to right): John Fabry, Heather Maltman,
Negar Tajer, Shannon Belcastro, Mandy Liddell and
Leon Veskovio.

Nasim Nasr's multimedia practice explores the cultural differences between East and West, looking at the complex identities that exist at their nexus.

Shot on Culburra Beach, NSW — where Dupain photographed his *Sunbaker* — *Still for Eighty Years* juxtaposes traditional motives from the Middle East with the Australian beach landscape. Here, the beach becomes a place for cross-cultural dialogue.

Inviting us to contemplate their mesmerising Sufi-inspired choreography, the dancers wear a hammam cloth specifically woven for this performance. Nasr's work is a meditation on the transient nature of identity.

Questions & Activities

1. Nasim Nasr's work is culturally driven. Discuss how this work references Eastern and Western bathing practices and Dupain's work *Sunbaker*.
2. Discuss the similarities and differences between cultural practices of going to the bath in the East and going to the beach in the West. How is this articulated in Nasr's work *Still for Eighty Years*? In your response consider how Nasr brings all these ideas together through her choice of medium, the costumes, the location, the movements and poses.
3. Watch the video Meet the artist: Nasim Nasr (<https://acp.org.au/blogs/under-the-sun/nasim-nas>) and consider the sense of movement Nasr has evoked in this work. Examine her photographic and video work and discuss how the use of video and audio enhance the ideas Nasr is communicating.
4. In the video, Nasr's closing statement, refers to the link between East and West. She leaves it to the audience to judge whether the East and West reject each other or complete one another. Respond to this statement.

For more information visit: <http://www.nasimnasr.com/>

Sara Oscar

Born in Sydney, NSW, 1975.
Lives and works in Sydney, NSW

Pleasant Island (The Pacific Solution), 2017

Inkjet prints on Hahnemuehle paper

Courtesy the artist.

Sara Oscar draws connections between the present and the past. Interested in how time changes the meaning of images, her practice is drawn to allegory and metaphor.

In late 2015, photographs circulated widely of the lifeless body of three-year-old refugee Aylan Kurdi, lying face down on a beach in Turkey. The pose has come to symbolise the plight of all refugees and now haunts the figure of the Sunbaker.

Nauru — a picturesque island in Micronesia that imprisons refugees who seek asylum in Australia under the Pacific Solution — is the subject of this series that draws connections between the themes of colonialism, beach culture and immigration.

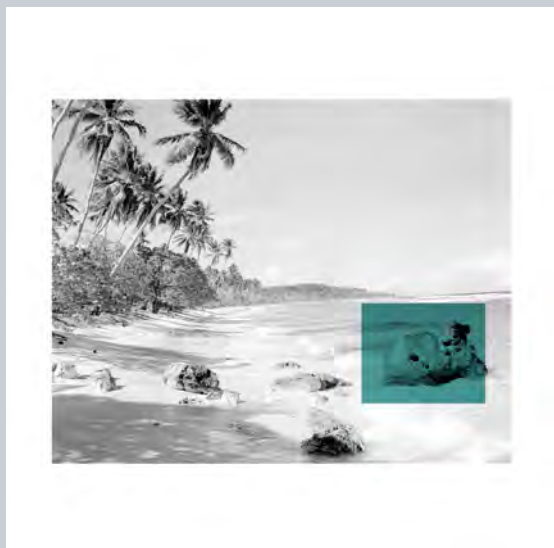
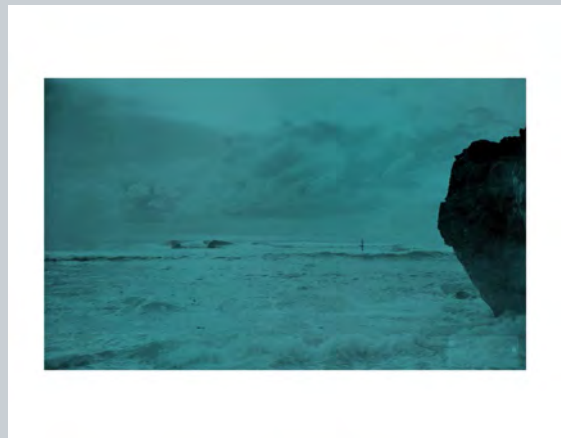


Questions & Activities

1. Describe what the beach represents in *Pleasant Island (The Pacific Solution)*. Identify the social and historical issues addressed in the work.
2. Compare and contrast Oscar's work and William Yang's work *SUMMER, A suite of images*. Consider how these works use narrative and explore the documentary nature of photography.
3. Do you think the photograph is a viable historical record? How does the artist use the documentary quality of an image to question and create meaning? Justify your response.
4. Using an archive or database, track the development of a social issue in print media and create a narrative from sourced images. Consider how you will **appropriate** the images and present the work.
5. Watch the video Meet the artist: Sara Oscar (<https://acp.org.au/blogs/under-the-sun/sara-oscar>). Oscar explores the beach from the viewpoint of those moving towards it, migration. Discuss the links between *Sunbaker* and *Pleasant Island (The Pacific Solution)*.

For more information visit: <http://saraoscar.com/>

Photofile Issue 98: <https://acp.org.au/products/photofile-issue->





Julie Rrap

Born in Lismore, NSW, 1950.
Lives and works in Sydney, NSW

Speechless, 2017

Bronze and steel

Courtesy the artist, Roslyn Oxley 9 Gallery, Sydney and
ArcOne Gallery, Melbourne.

Image © ACP, Michael Waite

Julie Rrap's long interest in the politics of the human body informed her investigation of the *Sunbaker* pose. A casual holiday snap that eventually came to symbolise leisure and freedom in the 1970s, Dupain's photograph was taken in the uncertain economic period before the Second World War.

Exploring the ambivalence of the pose and transposing this contradiction to now, Rrap draws attention to the paradox of a nation seen as a sun-blessed paradise while its shores have been a place of contestation and misery.

Speechless places the viewer in two positions, showing the viewpoint of both the person who speaks out and the one who keeps their head down.

Questions & Activities

1. Analogue photography is all about the relationship between the positive and negative image. How do you think Rrap's sculpture references Dupain's original negative?
2. Research the transfer of a latent image and compare this process to that of cast making. Do you think *Speechless* is an example of a positive or negative? Justify your response.
3. Watch the video Meet the artist: Julie Rrap (<https://acp.org.au/blogs/under-the-sun/julie-rrap>). Explain the concepts driving the work. How has Rrap unpacked the *Sunbaker*'s pose and appropriated it into a contemporary context?
4. The installation of *Speechless* is conceptually significant. Discuss the political symbolism of the work, and how the artist uses symbols to convey her intention to the audience?
5. Rrap's work encourages engagement, yet traditionally artworks displayed in galleries and museums are not to be touched. If no one engages with the work do you think the work is realised? Justify your response.
6. Different media affect how concepts are communicated. Consider your own identity in Australia and **create** two artworks, one 2D and one 3D which express what living in Australia in 2017 means to you.

Khaled Sabsabi

Born in Tripoli, Lebanon, 1965.
Lives and works in Sydney, NSW

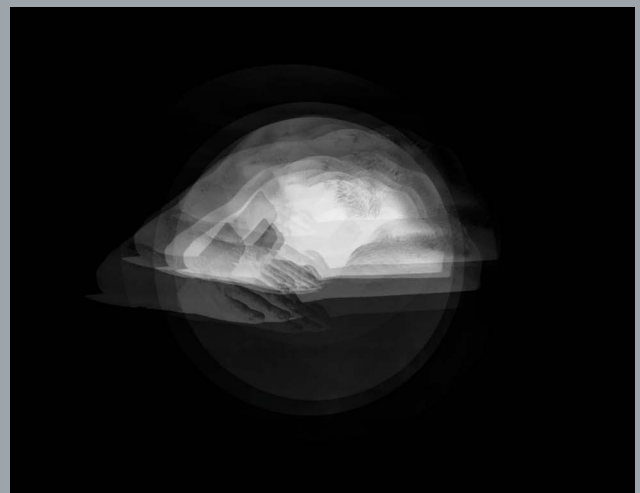
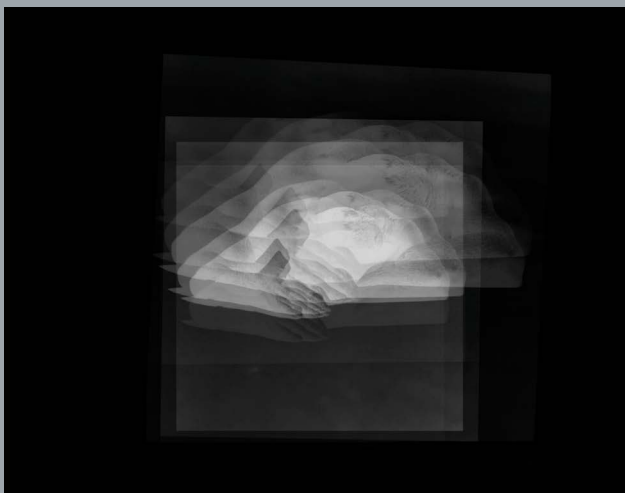
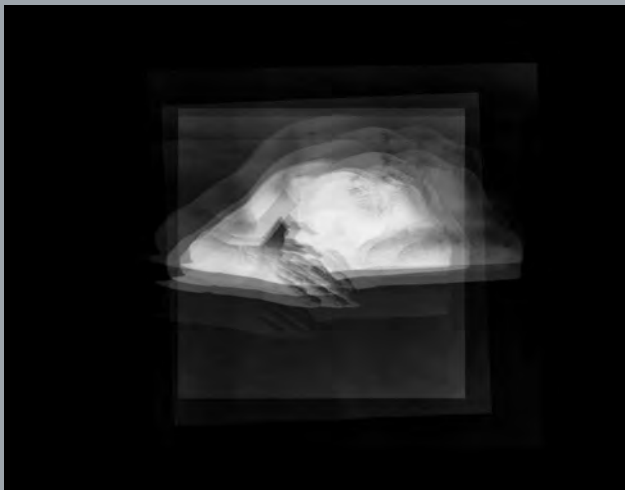
Khaled Sabsabi has recreated the negative of the Sunbaker by subverting and reframing the image, playing with the essential codes of the photographic medium. Sabsabi has multiplied, hand-painted and digitally animated the photograph to make it resonate loudly as a symbol of the 229 years since colonisation.

229 challenges the representation of race by inverting black and white, forcing us to question the almost imperceptible alterations, and examine notions of copyright and origin. Ultimately, 229 asks the viewer to be actively engaged and socially responsible.

229, 2017

Three-channel videowork with sound 3.49 mins,
hand-painted laser prints on transparency and
C-type prints

Courtesy the artist and Milani Gallery, Brisbane.



Questions & Activities

1. 229 is a combination of moving imagery (229 seconds in length) and still imagery (printed from 229 individual negatives). Consider the significance of the number 229, how does the title 229 help to establish meaning?
2. **Create** an installation work which is intended to conceptually challenge your viewer. Use audio and video to amplify your intended experience.
3. Watch the video Meet the artist: Khaled Sabsabi (<https://acp.org.au/blogs/under-the-sun/khaled-sabsabi>) and examine Sabsabi's process. How has Sabsabi used appropriation to reimagine Dupain's Sunbaker? Discuss how the artists uses this technique to draw parallel's with colonisation.
4. Discuss the role of an artist. Can one be called the author of an artwork if they did not create the original source image? Justify your response.
5. Discuss how Sabsabi has created a new work, consider all elements of the installation. How does Sabsabi's material practice help to investigate concepts relating to ownership and copyright in the work 229?



Yhonnie Scarce

Born in Woomera, SA, 1973. Lives and works in Melbourne, VIC and Adelaide, SA
Kokatha and Nukunu Peoples

Working Class Man (Andamooka Opal Fields), 2017

Inkjet print on cotton rag, vintage metal bucket, blown glass

Courtesy the artist and This Is No Fantasy + Dianne Tanzer Gallery, Melbourne.

In this deeply personal work, Yhonnie Scarce pays tribute to her grandfather, who endured many hardships during his life as an opal-mine worker in South Australia. Looking at this family photograph, Scarce felt compelled to tell the story of a man who provided for his family and contributed to society, yet remained excluded from the rights of Australian citizenship until 1967.

Beyond the nostalgic, Scarce includes vernacular photographs in her installations to control her personal narrative and to reaffirm the presence of unsung heroes. 'Politically motivated and emotionally driven', *Working Class Man (Andamooka Opal Fields)* epitomises the experience of many Indigenous Australians while interrogating the effects of colonisation on future generations.

Questions & Activities

1. In responding to the *Sunbaker*, Scarce pays tribute to her Grandfather, a man who contributed to broader society, but remained excluded from the rights of Australian citizenship till 1967. Consider how this personal image, a family snap and document of history, has been reappropriated in the context of Art. How has the image and its meaning been transformed?
2. Discuss the implications of the *Sunbaker* - a 'holiday snap', being transformed into a visual representation of the nation.
3. Consider the subjects portrayed in Scarce's work *Working Class Man (Andamooka Opal Fields)* and Dupain's work *Sunbaker*. Describe what you see in each work. Is one the antithesis of the other? Explain.
4. *Working Class Man (Andamooka Opal Fields)* contains both 3D and 2D elements. How do the glass sculptural elements of yams add further meaning to the work? Research Yhonnie's practice
5. Compare Scarce's work with Kawita Vatanajyankur's *Carrier*. What similarities and differences can you see? Consider title, presentation, subject.

For more information visit: <http://thisisnofantasy.com/artist/yhonnie-scarce/>



Angela Tiatia

Born in Auckland, Aotearoa, New Zealand.
Lives and works in Sydney

Dark Light, 2017

Videowork 4 mins, self-adhesive inkjet
pigment print

Courtesy the artist and Alcaston Gallery, Melbourne.

With *Dark Light*, Angela Tiatia inverts every element of the *Sunbaker* to reconfigure its exact opposite. The sensual tension created by this process forces us to re-examine the familiar.

Tiatia also reveals deeper contradictions. A chandelier symbolising opulence and power is hung over the artist's body which is baring the malu — the female-Samoan tattoo (tatau). In pre-Christian times, the malu signified protection and shelter as young women entered womanhood. However, it was condemned by missionaries alongside their male equivalent (pe'a) and some Samoan communities still forbid women to publicly expose the malu.

Dark Light sees Tiatia resisting the forces of colonialism embedded within Samoan culture. The subversive and political gesture re-centers female power, highlighting the fragility of the chandelier and female body, two symbols of potency.

Questions & Activities

1. Compare and contrast what you see in the *Sunbaker* and *Dark Light*? Describe how you might consider *Dark Light* an inversion of Dupain's photograph?
2. Watch the video Meet the artist: Angela Tiatia (<https://acp.org.au/blogs/under-the-sun/angela-tiatia>). Examine the significance of the rainforest background, the chandelier, the female body and the tattoos. How do these symbols help construct meaning? Consider the composition of the work.
3. *Dark Light* seems like a contradiction. How does the title challenge the familiar, and question our acceptance of visual representations?
4. How does Angela Tiatia use this work to highlight issues of identity, gender and heritage? Consider the relationship between the artist and the world, the artist and the work and the world and the audience.

For more information visit:

<http://alcastongallery.com.au/artist/read/1259-angela-tiatia>

<http://www.angelatiatia.com/>



Christian **Thompson**

Born in Gawler, South Australia.
Lives and works in London, England.
(Bidjara People)

This Brutal World, 2017

C-type print

Courtesy the artist and Michael Reid Sydney + Berlin

With *This Brutal World*, Christian Thompson focuses on portraiture and its ability to trouble the relationship between past and present.

Where Dupain's *Sunbaker* supposedly conveys a quintessential Australian identity, Thompson reminds us of assimilation policies first outlined at the 'Aboriginal Welfare' Initial Conference of Commonwealth and State Aboriginal Authorities in 1937.

Here the artist wears a costume borrowed from London's National Theatre. His eyes are covered with dried roses and his body is superimposed on the glittering shallow creek beds — images captured during trips to his traditional homelands in outback Queensland. Thompson employs references to the natural world to evoke spirituality.

Questions & **Activities**

1. Thompson's use of symbols helps establish many layers of meaning in *This Brutal World*. What do you see in the work? Consider the significance of the costume, the roses and the background. What ideas do you think Thompson is trying to communicate?
2. *This Brutal World* demonstrates a continuity of Thompson's self-portrait practice. As an Indigenous artist, how does Thompson's use of self-portrait add meaning to this work?
3. Using self-portraiture, **create** a work which showcases your own reimagining of the *Sunbaker*. Consider your use of symbols to communicate with the audience.
4. Compare and contrast Thompson's work *This Brutal World*, and Angela Tiatia's work *Dark Light*. How do both artists address issues of the body and ideas of the gaze?

For more information visit: <https://michaelreid.com.au/artist/christian-thompson/>

Kawita **Vatanajyankur**

Born in Bangkok, Thailand, 1987.
Lives and works in Bangkok and Sydney, NSW

Carrier, 2017

Video, running time 5 mins

Courtesy the artist and Stills Gallery, Sydney.

In this video work, Kawita Vatanajyankur reflects on her experience of migrating to Australia, exploring the resulting shift of identity. Celebrating women's strength, endurance and resilience, Vatanajyankur's captivating, seductive — and yet disquieting — videowork critiques the challenges faced by migrant Asian women in relation to everyday labour.

Referring to her performances as 'meditation postures', the artist undertakes physical and psychological experiments that test the limits of her body, playfully and painfully. The artist's self-objectification is part of a feminist art tradition that reclaims the female body, both as a medium of deliberate submission and active resistance.

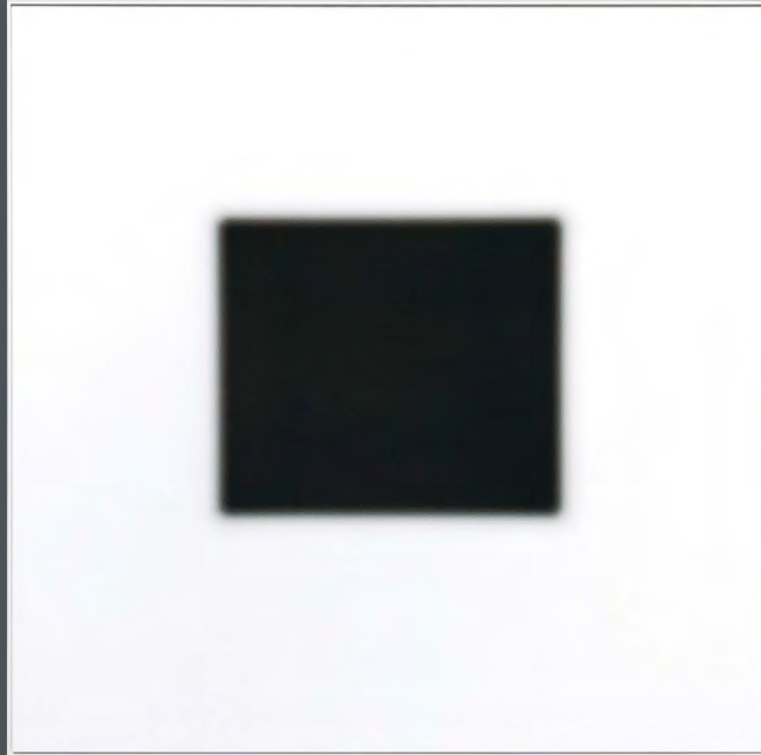
Questions & **Activities**

1. Watch Kawika Vatanajyankur's work *Carrier*. What do you see? Examine the significance of the female body, the fabrics, the use of pace and the repetitive movement. How do these symbols help construct meaning?
2. Consider the medium of video, and the uses of a loop; the work has no start or finish. How do you think the video conveys Vatanajyankur's ideas?
3. Examine the use of scale in *Carrier*, do you think the work would read differently if it was smaller or larger, justify your response?
4. As an example of Feminist Art discuss the role of gender and the body in this work.
5. How does *Carrier* juxtapose the ideas of leisure portrayed in *Sunbaker*?

For more information visit:

<http://www.stillsgallery.com.au/artists/>





Daniel von Sturmer

Born in Auckland, New Zealand, 1972.
Lives and works in Melbourne, VIC

Sunbaker, (MGA replica), 2017

Unique archival pigment print

Courtesy the artist and Anna Schwartz Gallery.

Image © ACP, Michael Waite

Continuing his *After Images* series (begun in 2013), Daniel von Sturmer has photographed the shadow cast by a replica of the vintage Sunbaker print held in the Monash Gallery of Art collection. Using a specially constructed 'set', the resulting work — a 1:1 image of the *Sunbaker* shadow — questions the aura held by the original, iconic image. How relevant is the original when multiple reproductions exist?

Examining the ability of photography to accurately capture the real world, this abstract black square draws connections between an image's meaning and how significance is transferred from the original to the shadow.

Questions & Activities

1. Look at von Sturmer's *Sunbaker, (MGA replica)*. What do you see? How do you think this work was created?
2. von Sturmer's work interrogates the indexical nature of photography as an accurate record of the world. Research Daniel von Sturmer's exhibition *After Images (2013)*. Explain von Sturmer's practice, how are the works created? Do you feel this image is an accurate representation of Dupain's *Sunbaker*? Justify your response.
3. Daniel von Sturmer's practice investigates perception and the relationship between real and pictorial space. How do you think this practice is reflected in his work *Sunbaker, (MGA replica)*?
4. Under the sun interrogates the role and nature of photography. Consider Daniel von Sturmer's work *Sunbaker, (MGA replica)*, Khaled Sabsabi's work *229*, and Julie Rrap's work *Speechless*, how would you define photography?



Justene Williams

Born in Sydney, NSW, 1970.
Lives and works in Sydney, NSW

Home security – out of the sun, 2017

Dye sublimation print on chromaluxe metal

Courtesy the artist and Sarah Cottier Gallery, Sydney.

Home Security – out of the sun is inspired by Dupain's involvement in the Department of Home Security during the Second World War as part of the Sydney Camouflage Group. Working for the Australian Government, the group deployed visual illusions inspired by surrealism, cubism and abstraction to conceal military equipment. With his astute photographic eye for shadows, exposure and patterns, Dupain contributed to *The Art of Camouflage*, a manual that described techniques he later taught to soldiers in Darwin and Papua–New Guinea.

Inspired by the sheltering trees of the Sydney College of Arts Callan Park Campus and 1920s swimwear based on wartime camouflage schemes, this work continues Williams' exploration of the poetics and politics of camouflage.

Questions & Activities

1. Examine Justene Williams' work *Home security – out of the sun*. What do you see? What does the work remind you of? Consider the use of colour, pattern, texture and repetition.
2. Research Max Dupain's involvement with the Department of Home Security during WW2. Describe how Dupain's role in the Sydney Camouflage Group has influenced Williams' work.
3. Watch the video Meet the artist: Justene Williams (<https://acp.org.au/blogs/under-the-sun/justene-williams>). Describe Williams' practice. Discuss the significance of colour and the body in *Home security – out of the sun*.
4. Do you think *Home security – out of the sun*, adheres to or diverges from principles of camouflage? What other interpretations has Williams' developed around the beach and camouflage.
5. Research Dupain's broader practice and consider the many places and spaces he photographed. **Create** an image that draws on themes or artistic intentions presented in an aspect of Dupain's broader practice.

For more information visit:

http://www.sarahcottiergallery.com/artist/27/Justene_Williams.htm

William Yang

Born in Mareeba, QLD, 1943.
Lives and works in Sydney, NSW

SUMMER, A suite of images, 2017

Digital pigment prints

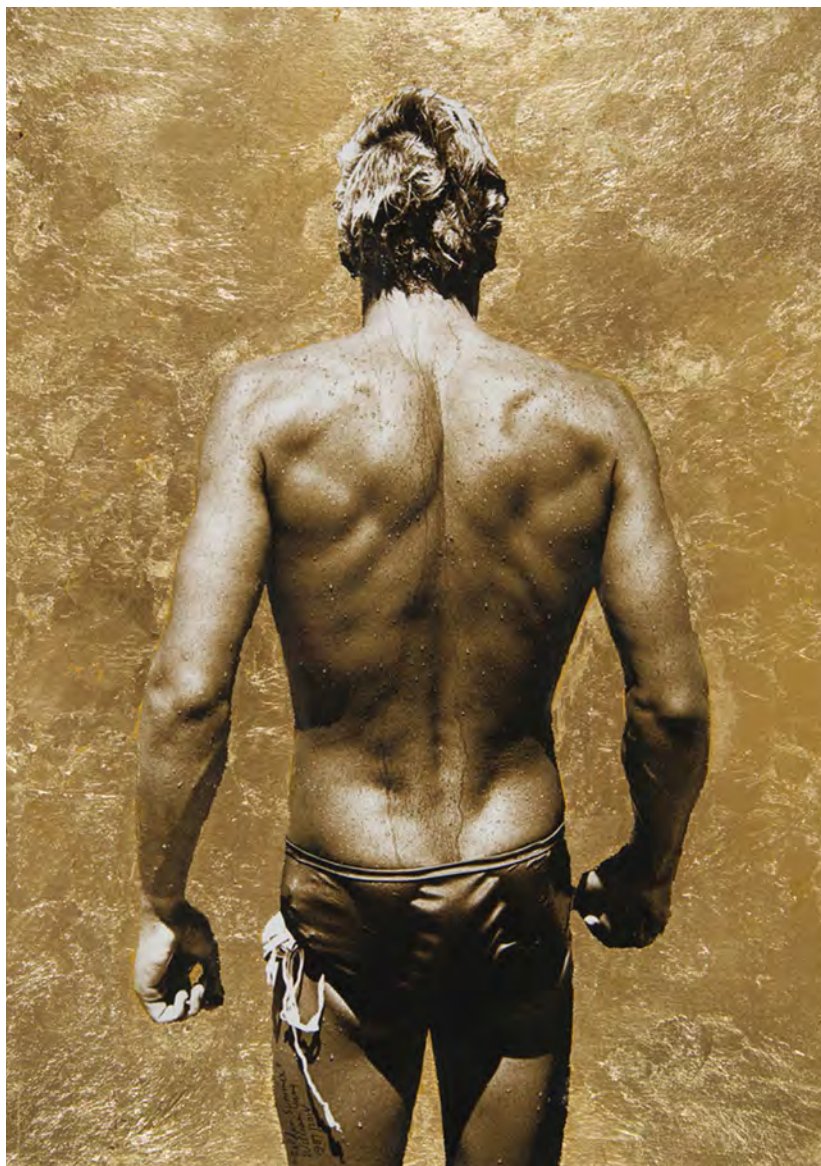
My time at South Bondi, 2017

Video with music by Daniel Holdsworth, 4 mins

Courtesy the artist and Stills Gallery, Sydney.

A prolific documentary photographer, storyteller and performer, William Yang creates works that tell an intimate, autobiographical story.

For this installation, William Yang draws on his extensive archive of images, memories and sensual experiences, showing the unique atmosphere of freedom that prevailed on Sydney beaches in the 70s, 80s and 90s. Taken around Bondi and Tamarama, Yang has captured the joy of an era and the beauty of the elements with humour and generosity. More than reminiscence or exposé, Yang's images reveal sensitive connections and insightful reflections about cultural identity.



Questions & Activities

1. Drawing on his extensive archive of images and memories, Yang photographed people he meet and places he experienced. How does Yang's use of series help to establish a narrative and communicate a story?
2. Watch the video Meet the artist: William Yang (<https://acp.org.au/blogs/under-the-sun/william-yang-1>). Examine Yang's practice. How do these works adhere to and diverge from the genre of documentary photography?
3. Consider the relationships Yang had with his subjects, how does this parallel Dupain's experience and his photograph of the *Sunbaker*.
4. How does Yang's experience of the beach compare to your own experience? Imagine you were shooting in the days of film, using no more than 24 exposures create a narrative which communicates your experience of the beach.
5. The *Sunbaker* was taken as part of a camping trip with friends. If the *Sunbaker* could tell a story and share a memory of the day the photo was taken, what do you think that story would be? What other images might you see alongside it.
6. Yang's practice often involves the manipulation of his images, to physically change the image to incorporate a memory. Consider how you could appropriate this practice using your own images.

For more information visit: <http://www.stillsgallery.com.au/artists/yang/>

Australian Centre for Photography

As the leading agency for photography and photomedia, for over 40 years the Australian Centre for Photography (ACP) has supported and promoted contemporary artists, educated audiences and students of photography, and inspired conversations through lens-based artistic practices.

ACP showcases exciting contemporary photomedia art from Australia and overseas, in an agile and site-responsive program of exhibitions and public forums. ACP's national and international touring program consists of ACP-curated exhibitions travelling to museums and galleries in regional Australia and overseas.

The ACP Workshop continues to offer photographic education to adult students covering diverse areas such as Camera Craft, Street Photography, Darkroom, Lighting, Architecture and Fashion Photography. Students of all levels of expertise can learn first-hand from leading professional photographers.



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