



## LYNDELL BROWN + CHARLES GREEN

Lyndell and Charles have worked together as one artist for almost thirty years. They use lots of different materials on paper, produce oil paintings on linen (canvas), make photographs and even paint over transparent (see-through) digital prints. They are interested in creating artworks that show how past wars have changed our lives today and how wars continue to be fought across the globe. They were Australia's Official War Artists in Iraq and Afghanistan in 2007-08 and their works have been collected by most major Australian public art museums and are also in many private collections.

*100 Years of Turbulence* is a huge photographic panorama (picture with a wide view) that links photographs taken across 100 years of catastrophic (terrible) history. The artists have constructed a visual countdown of chaos, trouble, war and what follows, from 1918 to 2018. This artwork acts as a kind-of atlas of conflict; it links one terrible event to the next, showing how one war might have led to another.

The work is made up of old photographs, historical snapshots and drawings that seem to be randomly scattered, but when seen altogether they tell the story of global conflict over the years. Sometimes old photos are overlayed with new photos of the same places, showing us how things have changed (or stayed the same) over time. The result shows the past reaching towards the present and the present linking back to the past.

Lyndell Brown and Charles Green, *100 Years of Turbulence*, (detail) 2018. Inkjet digital photographic panorama on Hahnemuhle rag paper in 4 parts, total dimensions 110 x 1761 cms.

**Location:** Castlemaine Art Museum

### BEFORE:

Research the role of Official War Artists in Australia. What do they do?

Can you name some Australian War Artists?

### DURING YOUR VISIT

Look closely at the artwork. Can you identify any of the events that are depicted?

### COMPARE

Compare the painted areas to the photographic areas in the artwork. Why do you think the artists have chosen to represent certain parts differently?

### AFTER

Work with a friend (collaborate) to create an artwork. You could use magazine pictures, photocopied photographs and paint - just like Lyndell and Charles!



## HAYLEY MILLAR-BAKER + JAMES TYLOR

Hayley is a Gunditjmara woman from Victoria, Australia. She uses photography in interesting ways to explore her heritage, history and the landscape. Her photographs sometimes mix up truth and fiction: sometimes representing real histories and sometimes imagining the way things could be different.

Hayley makes use of her grandfather's old photos and paperwork as well as photos she has taken herself on and off Country. She uses digital technology to cut-up and layer the photos, creating new images that cross over times and cultures. Hayley's works make us wonder what it would have been like if southeast culture had thrived alongside western colonial culture.

James (Possum) was born in Mildura, Victoria. He spent his childhood in Menindee in far west New South Wales, and then moved to Kununurra and Derby in the Kimberley region of Western Australia as a teenager. Later, he worked as a carpenter in Australia and Denmark - perhaps that is why he is so good at making things! Like Hayley, James experiments with photography to explore history and culture. He has also learned to craft cultural objects in order to understand the past.

In this exhibition, Hayley brings attention to violent, often untold histories. Her works refocus our attention on the murder and displacement of Gunditjmara people at the hands of colonisers. Combined with James' work, that is driven by research into cultural practices, these artworks help us understand how indigenous and colonial histories have overlapped and how they continue to intertwine today.

Left: Hayley Millar-Baker, *Untitled (The best means, of caring for, and dealing with them in the future)* 80 x 100 cm, inkjet on cotton rag, 2018. Courtesy of the artist and Vivien Anderson Gallery.

Right: James Tylor, *Removed Scenes From an Untouched Landscape 1*, Inkjet print on hahnemuhle paper with hole removed to a black velvet void, 50 x 50 cm. Courtesy of the artist and Vivien Anderson Gallery, Naarm Melbourne & GAGPROJECTS Tarntayna Adelaide.

**Location:** Castlemaine Art Museum

### BEFORE:

Chat to the older people in your family about how things were when they were growing up. How has the landscape changed? What tools did they use that we don't use now?

### DURING YOUR VISIT

Choose a photograph in the exhibition. How do you think the artist made this image?  
  
Why have the artists chosen to arrange their work in this way?

### COMPARE

Compare the landscapes that are depicted in this exhibition with the landscape works in the heritage galleries. What is different?

### AFTER

Collect some photographs from magazines and create a collage.





# DAMIEN SHEN + ROBERT HAGUE

For this exhibition artists Damien Shen and Robert Hague have collaborated to create objects that appear to belong in an old science museum.

In the past, scientists collected objects to learn about other cultures. Often things were taken without permission and were studied without talking to the people who knew the stories behind them. We can learn a lot from objects, but we can learn even more by getting to know the people who created and used them.

Damien and Robert are about as different as you can get - but that doesn't stop them from being great friends! Damien lives in South Australia and has both Ngarrindjeri and Chinese heritage. Robert has Irish and English heritage and was born in New Zealand. The two artists have worked very closely to make casts of each other's bodies. While working together they have learned a lot about each other and their different stories.

Their artwork shows us how different they are on the surface, while at the same time it reminds us that we have a lot in common. Science tests can measure all of the tiny differences between people, but making art together can help us find our similarities.

Damien Shen and Robert Hague, *Where we meet* (2018) studio documentation of work in progress.

**Location:** Castlemaine Historic Market Building

BEFORE:	DURING YOUR VISIT	COMPARE	AFTER
Work with a friend and list all of the things you have in common - that you can't see. (Perhaps you share a favourite game, or grew up in the same town or maybe you have the same number of people in your family.)	Look closely at the installation. What materials have the artist's used?  Why do you think they chose to display the work in this way?	Compare the sculptural heads to the scientific scans. What can you guess about the artists from their artwork that you would not learn by looking at an x-ray?	Make a mixed-up portrait with a friend.  First, draw a portrait of each other. Then, cut up these drawings and create two new faces from the pieces.