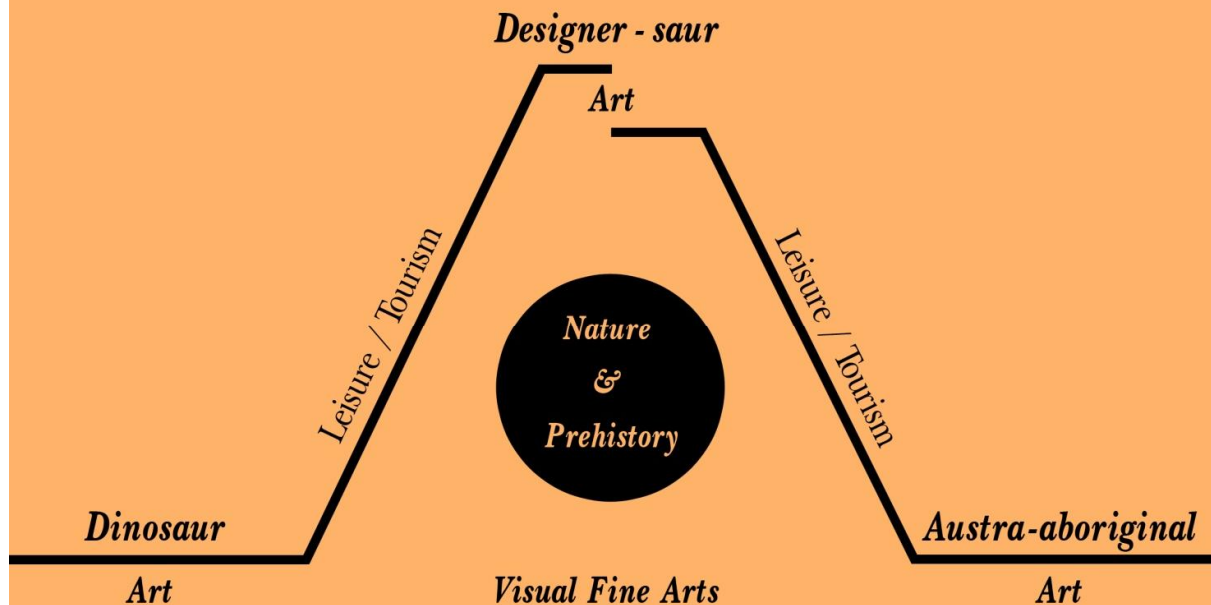


CONTEMPORARY VISUAL FINE ARTS AND LEISURE/ TOURISM

Three different “Concepts of Art”, yet with a common link- “Prehistory”

DESIGNER-SAUR ART
DINOSAUR ART
&
AUSTR-ABORIGINAL ART
(AUSTRALIAN ABORIGINAL ART)



Sherrard Fonseca



“Creativity is contagious, pass it on” – Albert Einstein

“CREATIVE TOURISM”: LATEST ADDITION: ‘DESIGNER-SAUR ART’

“Dinosaur Art”: A Fascination and “Creative Tourism”

“DINOSAUR ART”: SCULPTURE PROJECT AT ‘CRISTAL PALACE’ IN LONDON

So, the “**dino fascination**” has continued ever since the very first one at ‘Cristal Palace’ which opened in 1854 and has spread: over **87 projects** in at least **25 countries**.

Types of Tourism

To mention a few more recent additions to the “**types of tourism**”, they are – religious tourism, sports tourism and eco-tourism. But cultural tourism, mainly art (handicrafts etc.) has been the longest standing and most appreciated. The latest trend is a shift from the “**Cultural Tourism**”, to “**Creative Tourism**”, which is gaining ground and will be the most popular soon in the industry of leisure/ tourism, according to research.

Cultural Tourism: Crafts

When considering ‘visual art aspect’ of “**Cultural Tourism**”, they are mostly handicraft items, “**duplicate craft forms**” - the traditional mass produced objects - commonly seen in the tourist market. These traditional mass produced objects, can be called “**crafts**” rather than “**art**”.

“Creative Tourism”: “Dinosaur Art”: “Dinosaurs”

Mushrooming of “**Dinosaur Parks**”, world over indicates the enthrallment the “**Dinosaurs**” have created. May be not all but most of the pre-historic animal models in “**Dinosaur Parks**” probably are created by Professional artists and can be categorized under professional work: “**art**”: sculptures, in that these sculptures bear more weight in “**creative**” terms, in comparison with the ‘traditional mass produced objects’. So, “**Dinosaur Parks**” have positively contributed to “**Creative Tourism**” – which can be seen as a shift or an off shoot of “**Traditional Art Tourism**” - Moving from “**duplicate craft forms**” to the realm of more professional “**art**”.

“Creative Tourism”: ‘Designer-Saur Art’: ‘Designer-Saurs’: Key Words/ Aspects

TITLE: “DESIGNER-SAUR ART”: Imaginary Figures – Sculptures with Prehistoric Resemblance for Gardens and Parks – is a new project proposal.

UNIQUENESS: Originality

EXPERIENCE: An unforgettable encounter

SLOGAN: ‘Back to basics - back to Nature; back to basics - back to Art’ based on Nature

COMMUNITY: This project is a Community centered project

AN INTERNATIONAL COMMUNITY: A Community around Art – based on Nature

LANDMARK PROJECT: This concept, if materialized could be a project – which is out of the normal and will enhance leisure/ tourism related environment.

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A.
INTRODUCTION:

‘Enhance Created Environment through Creativity based on Nature’

“Glorious Harmony”

“Nature contains the elements, in color and form, of all pictures, as the keyboard contains the notes of all music.

But the artist is born to pick and choose... as the musician gathers his notes, and forms his chords, until he brings forth from chaos, glorious harmony.”

American artist and theorist James Abbot McNeill Whistler

1.

CONTEMPORARY VISUAL FINE ARTS AND LEISURE/ TOURISM

To mention a few more recent additions to the “**types of tourism**”, they are – religious tourism, sports tourism and eco-tourism. But cultural tourism, mainly art (handicrafts etc.) has been the longest standing and most appreciated. The latest trend is a shift from the cultural tourism, to “**Creative Tourism**”, which is gaining ground and will be the most popular soon in the industry of leisure/ tourism.

The ‘**DESIGNER-SAUR ART**’ a new concept which is now ready to be launched – is expected to be introduced under the theme ‘**Enhance Leisure/ Tourism through Fine Arts Combined with Nature**’, and the question to ask is what would be the response of the general public? Will the concept be well received – will it take the industry to a different level?

1.1 THREE DIFFERENT CONCEPTS OF ART

Here, are three different “**Concepts of Art**”, yet with links to “**Prehistory**” – a common ground.

- “**AUSTR-ABORIGINAL ART**” (AUSTRALIAN ABORIGINAL ART)
- “**DINOSAUR ART**”
- ‘**DESIGNER-SAUR ART**’

“**AUSTR-ABORIGINAL ART**” – dates back to “**Prehistory**”. Their art played vital role from the very beginning, in fact the origin of their art was an invention – a method just to safeguard and protect the interests of their own community. Their art evolved through the centuries and millenniums, and finally today it – “**CONTEMPORARY AUSTRALIAN ABORIGINAL ART**” has become a great strength and sustenance to the community. Further, their success story goes beyond their community interests to benefit the country, in the area of “**Tourism**” – enhancing and promoting it. Definitely this is a great move, from “**Traditional Arts**”- a “**sacred visual encyclopedia**” to protect community secrets to - “**Creative Tourism**”.

“**DINOSAUR ART**” – dates back to mid nineteenth century. From the beginning it was linked to “**Leisure/ Tourism**”, to impact tourism, in fact the very first project – based on the “**Prehistoric Dinosaurs**” was proposed just that in mind. Ever since then “**DINOSAUR ART**”, has spread all over the world, continues to fascinate the visitors – a great boost up to “**Tourism**”.

‘**DESIGNER-SAUR ART**’ – a new concept, yet it is this that was influential in writing this essay, in other words the very reason behind this document. It began just one and half decades ago, and now waiting to take the concept forward with an awareness creating programme. This essay – it is hoped, will be a contributing factor in reaching there. Under the concept - “**DESIGNER-SAUR ART**” are series of ‘**Imaginary Figures – Sculptures with Prehistoric Resemblance**’ – now ready to be launched out, hoping to start with a few presentations/ exhibitions.

B.
THE ESSENCE

‘Enhance Created Environment through Creativity based on Nature’

“The Fatal Rhythm of the Impulses of the Universal World”

**“The artist submits from day to day to
the fatal rhythm of the impulses of the universal world
which encloses him, continual centre of sensations, always pliant,
hypnotized by the marvels of nature which he loves,
he scrutinizes.**

**His eyes, like his soul, are in perpetual communion with the most fortuitous of
phenomena.”**

The French Symbolist painter, printmaker and pastelist Odilon Redon

“Redon’s sentiments have been shared by millions of artists over centuries. Nature in art will continue to inspire artists and viewers for centuries to come.”

1. WHY AND HOW THIS ESSAY WAS WRITTEN

1.1 INCEPTION OF THE ESSAY

After working on this project: **'DESIGNER-SAUR ART'** for fifteen years, it was time to do a write up on the concept **'Imaginary Figures – Sculptures with Prehistoric Resemblance'** and prepare for launching out.

1.1a INITIAL DISCUSSIONS: LAUNCHING OF THE PROJECT: **'DESIGNER-SAUR ART'**

Initial discussion – an opinion search with the few people, who are aware of this concept, indicated that Australia would probably be the best place for it to take root.

With Australia's links to the **"Prehistory"** on one side and it being a **"Tourism"** destination on the other were convincing factors. It is this suggestion which directed me to study **"Contemporary Australian Art"**, and that led to **"AUSTRALIAN ABORIGINAL ART"**, which dates back to **"Prehistory"** and I ended up doing fairly an in-depth research on it.

It was very interesting to read about their community art projects and community centers, and was really impressed to read about their more recent developments - cross cultural art programmes. When I saw some relationships between the two art concepts and inter cultural possibility – there I realized that the initial thought – the write up for the project: **'DESIGNER-SAUR ART'** can now be changed to an essay, with the inclusion of research findings on **"AUSTR-ABORIGINAL ART"**.

1.2 AIMS OF THE ESSAY

This essay has been written with the aim of publishing it – an attempt to create awareness about the project: **'DESIGNER-SAUR ART'**. At the moment the people aren't aware of the project, except for a few, therefore if the project is to move forward, the people should be informed about it, which should include presentations/ exhibitions.

1.3 THREE DIFFERENT CONCEPTS OF ART: THE CORE OF THIS ESSAY

The essay consists of three concepts: **Concept 01, 02 and 03**

CONCEPT 01 – NEW AND YET TO BE LAUNCHED OUT

TITLE: "DESIGNER-SAUR ART":

Imaginary Figures – Sculptures with Prehistoric Resemblance

SUB TITLE: CONTEMPORARY ART: 'SCULPTURE-BASED ON NATURE' AND COMMUNITY

"Enhance Community Centered Created Environment through Fine Arts Combined with Nature"

CONCEPT 02 – DATES BACK TO MID NINETEENTH CENTURY

TITLE: “DINOSAUR ART”:

“Prehistoric Dinosaur Sculptures”

“The Dinner That Kicked off the First Dinosaur Craze in 1853: One of the World’s First Life-Size Dinosaur Models was the Venue.” “The dinner party—and the dinosaurs—were a roaring success”. “In fact, the dinos continue to be popular today”. Soon after this event that took place at Cristal Palace in London, “DINOSAUR ART” began to mushroom, all over the world.

CONCEPT 03 – OLDEST TRADITION OF ART IN THE WORLD – DATES BACK TO PREHISTORY

TITLE: “AUSTRALIAN ABORIGINAL ART”:

Australia, Aboriginal Community and Their Art

“**Australian Indigenous Art** is the oldest ongoing tradition of art in the world. Initial forms of artistic Aboriginal expression were rock carvings, body painting and ground design, which date back more than 30,000 years.” Australian Government website Australia.gov.au (Australian Indigenous Art)

Australia and Australian Aboriginal or Indigenous community are inseparable, in other words their roots are in Australia, and so is the root of their art. Australia’s Indigenous community and their art – produced by them – which is called Indigenous or Aboriginal art is a part of Australian tradition and culture.

C

'DESIGNER-SAUR ART' & "DINOSAUR ART"

‘Enhance Created Environment through Creativity based on Nature’

“Rhythmic Scheme”

**“In my use of color I aim to reinforce the sensation of light and dark,
to develop the rhythm to and from the eye
by placing on the canvas the colors which,
by their depressive or stimulating qualities,
approach or recede
in the
rhythmic scheme
of the picture.”**

Andrew Dashburg

1. CONTEMPORARY VISUAL FINE ARTS AND TOURISM: 'DESIGNER-SAUR ART' PROJECT: INFORMATION

1.1 PROJECT BACKGROUND: WHY AND HOW THE CONCEPT: 'DESIGNER-SAUR ART' WAS CREATED – TO ENHANCE LEISURE ENVIRONMENT

THE CONCEPT '**DESIGNER-SAUR ART**' IS ONE OF THE TWO PROJECTS CATEGORISED UNDER THE TOPIC MENTIONED BELOW.

1.1a CONTEMPORARY ART:
'SCULPTURE - BASED ON NATURE' AND COMMUNITY

"ENHANCE COMMUNITY CENTERED CREATED ENVIRONMENT THROUGH FINE ARTS COMBINED WITH NATURE"; "Adaptation of the traditional arts to twenty - first century context".

PROJECT OUTLINE:

UNDER THE ABOVE HEADING ARE TWO PROJECT CONCEPT TYPES:

1. '**Dwellings – Sculptural Architecture – Habitable Sculptures**': Spaces to relax and to unwind.
2. '**Designer-Saur Art: Imaginary Figures – Sculptures with Prehistoric Resemblance**': for Gardens and Parks.

In this essay, the project concept 1: **Dwellings** is not discussed, but a separate document will be available soon on the project 1. Only the project 2: '**Designer-Saur Art**' is discussed in this essay.

WHY THE PROJECT 2:

The project concept 2: '**DESIGNER-SAUR ART**' was created as a supporting project to the project concept 1: '**Dwellings – Sculptural Architecture – Habitable Sculptures**' project, to '**ENHANCE COMMUNITY CENTERED CREATED ENVIRONMENT**'.

PROJECT 2: A SHORT STATEMENT

TITLE: 'DESIGNER-SAUR ART':
Imaginary Figures – Sculptures with Prehistoric Resemblance – for gardens and parks

SUB TITLE: CONTEMPORARY ART: 'SCULPTURE-BASED ON NATURE' AND COMMUNITY
"Enhance Community Centered Created Environment through Fine Arts Combined with Nature"; "Adaptation of the traditional arts to twenty - first century context".

1.2b PROJECT OUTLINE: KEY WORDS/ ASPECTS

UNIQUENESS: Originality

The "**Pre-historic era**" and the "**Jurassic park**" would be recalled by the visitors to these (future) gardens. The unique feature is that these figures with intent of originality are not found in published pre-historic documents. Thus the figures contribute to create '**unusually creative created environments**'.

EXPERIENCE: An unforgettable encounter.

Out of the normal, - 'visual and psychological' encounter is expected to offer by these 'unusually creative' created environments, along with other experiences – such as 'learning'.

SLOGAN: 'Back to basics - back to Nature; back to basics - back to Art' – the need of the hour world over.

A strange thing has happened across the globe. Modern technology has conquered the world.....
'Art and Nature are far removed from the people'.

COMMUNITY: This project is a Community centered project.

Though the orientation of the project is international, weight is given to promote relevant/ local traditional arts: "methods and techniques" - as a contemporary discipline.
Professional artists and designers as well as students and professors attached to schools of art and design can join and contribute during various stages of the project.
The objective is to promote **'CONTEMPORARY ART: CONCEPTS - WHICH THE GENERAL PUBLIC CAN APPRECIATE AND RELATE TO'**, and a large **community participation and cohesion** is expected.

AN INTERNATIONAL COMMUNITY: A Community around Art – based on Nature

It is expected, many to join in this new adventure. In an attempt to create awareness we have started informing a few selected institutions of art and design about this work, among which the University of Wales is one, headed by HRH Prince of Wales – who appreciates, also has written books and publications on nature related art and architecture.

LANDMARK PROJECT: This concept if materialized could be a project – which is out of the normal.

The concept: **'Nature based creativity'**, and the 'natural elements' of the surrounding will **complement** each other, and further, these **'Imaginary Figures – Sculptures with Pre-historic Resemblance'** will transform the environments, where they are placed and will have a positive impact on the general public. ***The concept is ideal to enhance leisure/ tourism related projects and will be a great tourist attraction.***

IMAGES: Designer-Saur Art: Imaginary Figures – Sculptures with Prehistoric Resemblance - for Gardens and Parks. (INIMIC PROJECTS: PROJECT CONCEPT 2)

1.2 CREATIVE ASPECT OF 'DESIGNER-SAUR ART'

1.2a STEP 1: ART WORK: "VISUAL RHYTHM" IN DRAWING - WITH DIFFERENT LINES

THE DESIGN AND DRAWING USING GRAPHITE PENCIL – AN INDIVIDUALS WORK

"RHYTHM": The main focus or the attempt here, is to create that **"Beat"** like in music, in "visual terms", bearing in mind the visual concepts, specially – **"Rhythm"**: the "Types of Rhythm": linear rhythm, formal rhythm, chromatic rhythm and flow of movement.

"Lines" & "Shapes": different curves and more straight lines – thin and thick, light and dark, are placed side by side; an attempt is made to create interesting shapes and forms with a **"Rhythmic flow"** - like in poetry, also this is something commonly seen in **"Nature"** – naturally occurring elements. These individual shapes and forms are then placed in juxtaposition in creating unusual and curious looking images – the objective is to present unique figures, resembling the prehistory.

Our vision is to **"Enhance Community Centered Created Environment through Unusually Creative Sculptural Figures Combined with Nature"**.

QUOTES:

“Rhythm is like *pattern*, in that the same elements (i.e. shape, line) are repeated; however, with rhythm there are slight variations in the pattern. Rhythm is easily perceived but **complex and subtle**. Think of water on a beach; it continually breaks on the shore in lines that are repeated, **yet each one is different.**”

“Rhythm depends largely upon the elements of pattern and **movement** to achieve its effects. The parallels between rhythm in sound/ music are very exact to the idea of rhythm in a visual composition. The difference is that the timed **"beat" is sensed by the eyes rather than the ears.**”

“A picture is a poem without words”- Horace

1.2b STEP 2: COLOURING: A COMMUNITY PROJECT – OPEN TO THE GENERAL PUBLIC

As mentioned earlier, one of the main objectives is to promote **‘CONTEMPORARY ART: CONCEPTS - WHICH THE GENERAL PUBLIC CAN APPRECIATE AND RELATE TO’**, and a large community participation and cohesion is expected.

The step 2 wasn't something initially planned. The idea was taken from Australian Aboriginal Artists – Community Centers: community projects – where they work as a community. Under step 2 several events – open to all are being planned.

- Colouring the prints: canvas, art board and other
- Exhibitions/ competitions for the work done by the people
- Sell your finished work and earn
- Opportunities for hotels and art galleries

It is expected that more events will be added to this as the project is open to new suggestions.

1.3 MATERIALISATION OF THE ACTUAL PROJECT: SCULPTURES ARE CREATED BASED ON THE ORIGINAL DRAWINGS

While professional sculptors will play the lead role in producing the sculptures, less experienced sculptors and students from fine arts and related fields can expect to gain experience by joining the professional sculptors. Also, it's very important that the opportunity is extended to the outside community to join in and have hands-on experience when and where it's possible, in different stages of the project. It's vital to remember that this is a more community centered project and must be projected as group effort.

1.3a MATERIAL CONCEPT: THERE ARE SEVERAL POSSIBLE OPTIONS

1. **NATURAL MATERIALS: OUTER NATURAL MATERIAL COVERING WITH A STEEL STRUCTURE INSIDE.**
This technique has been used traditionally to create wild life animal figures in Sri Lanka, using natural materials from trees and plants – specially from palm trees.
The problem of preservation: if the sculptures are not exposed to the natural elements, they will last several decades. But on the other hand if they are exposed, then precautionary action must be employed in order to preserve the work.
2. **STEEL AND METAL: STEEL OR METAL OR COMBINATION OF BOTH.**
Steel and metal are common mediums in sculptures and countless are the works produced – oldest bronze sculpture dates back some 6000 years.

Combination of Steel and metal with used and scrap items could be a very attractive – mixed media for the project in discussion – **‘Imaginary Figures – Sculptures with Prehistoric Resemblance’**. This is a medium that can be employed, anywhere in the world, with availability of materials needed. Also, a threat due to exposure is negligible.

3. PLASTER: OUTER PLASTER (OR RELATED MATERIAL) COVERING WITH A STEEL STRUCTURE INSIDE.

There are numerous methods to produce sculptures with plaster. When considering the size of the sculptures, the most suitable method for our project would be to construct a steel structure first, and then use plaster as the skin or the outer cover.

4: LOW COST ECO 3D PRINTING

Currently looking at the possibility of employing this unique new method for the project, in which clay or mud is mixed with natural fiber and the object, is then created in layers.

1.4 LAUNCHING OF THE PROJECT

Different options are being considered for launching and we are open to suggestions and possible collaboration.

1.4a SHORT TERM GOALS

We expect to receive commissions/ (orders) for our art work based on the theme: **‘DESIGNER-SAUR ART’**

ART WORK/ SERVICES AVAILABLE ARE:

- Wall hangings: prints taken from the originals: on canvas and art board
- Wall hangings: prints painted: canvas and art board
- Wall murals and models
- Gift items and souvenirs

1.4b LONG TERM GOALS

The main objective is to see the implementation of the actual project: **Imaginary Figures – Sculptures with Prehistoric Resemblance** – for gardens and parks, under the topic: **‘DESIGNER-SAUR ART’**.

1.4c OTHER AIMS

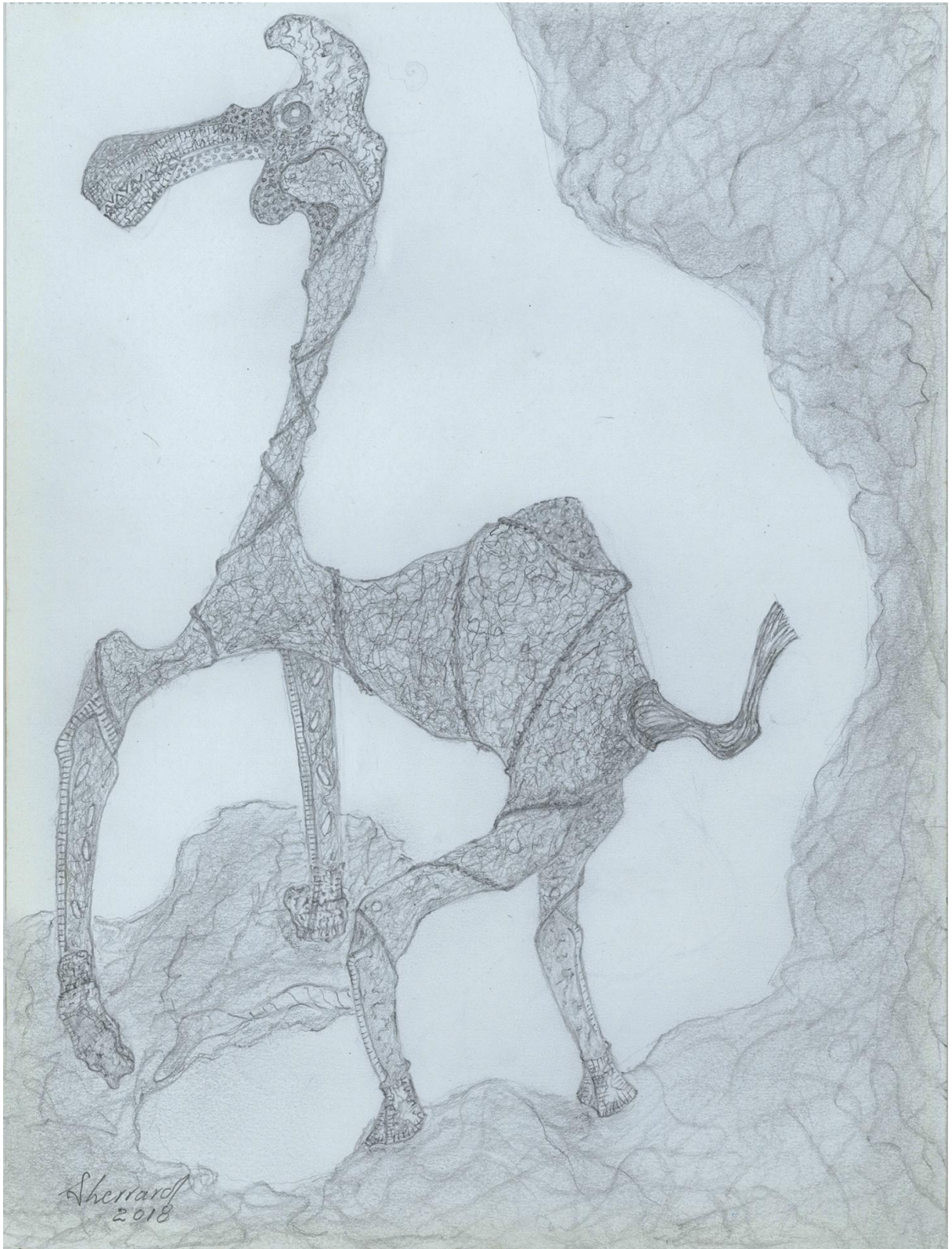
‘DESIGNER-SAUR ART’ COMMUNITY

The concept is unique, focused on the general public – something that everybody can understand and it is expected that – both artists as well as laymen will join us in taking this concept forward.

“ART- TOURISM” : PROMOTION CENTER: ENHANCE LEISURE/ TOURISM THROUGH FINE ARTS LOOKING FOR POSSIBILITIES TO ESTABLISH “ART-TOURISM” PROMOTION CENTERS

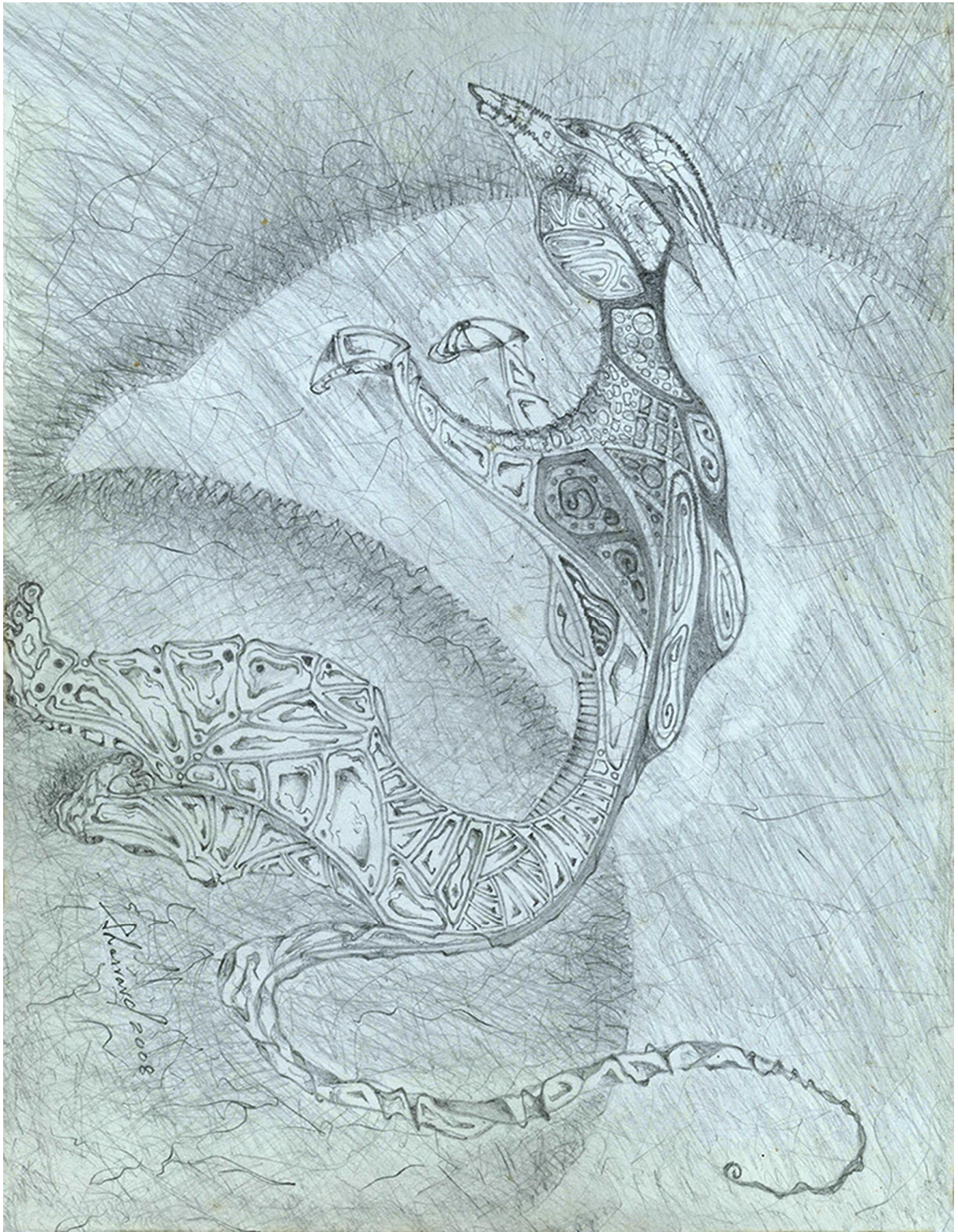
The main objective of the **“ART- TOURISM” CENTER** is to enhance and promote leisure/ tourism through fine arts. The concept is recommended wherever there is tourism and to give a needed boost.

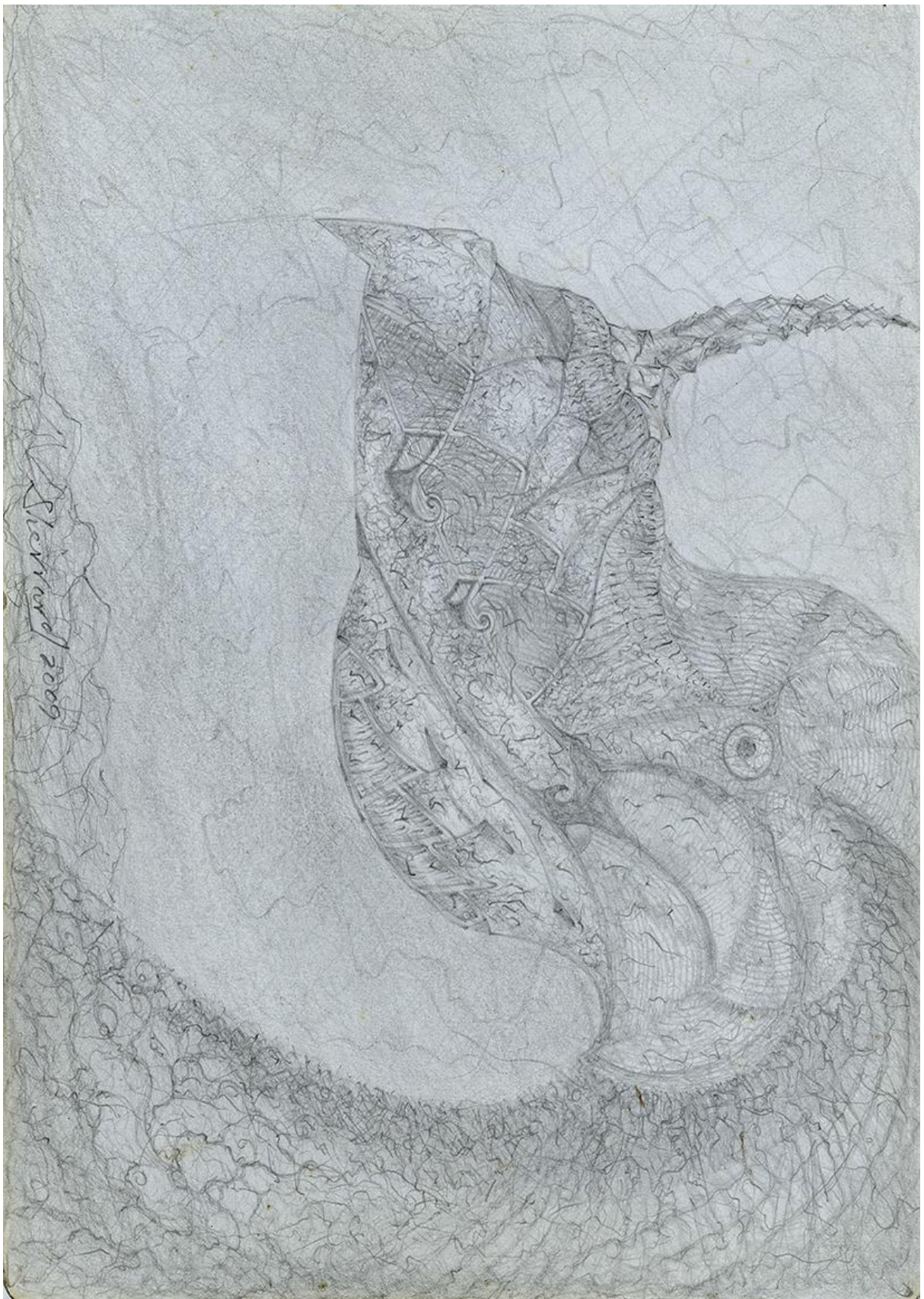
1.5 ‘DESIGNER-SAUR ART’: IMAGE GALLERY



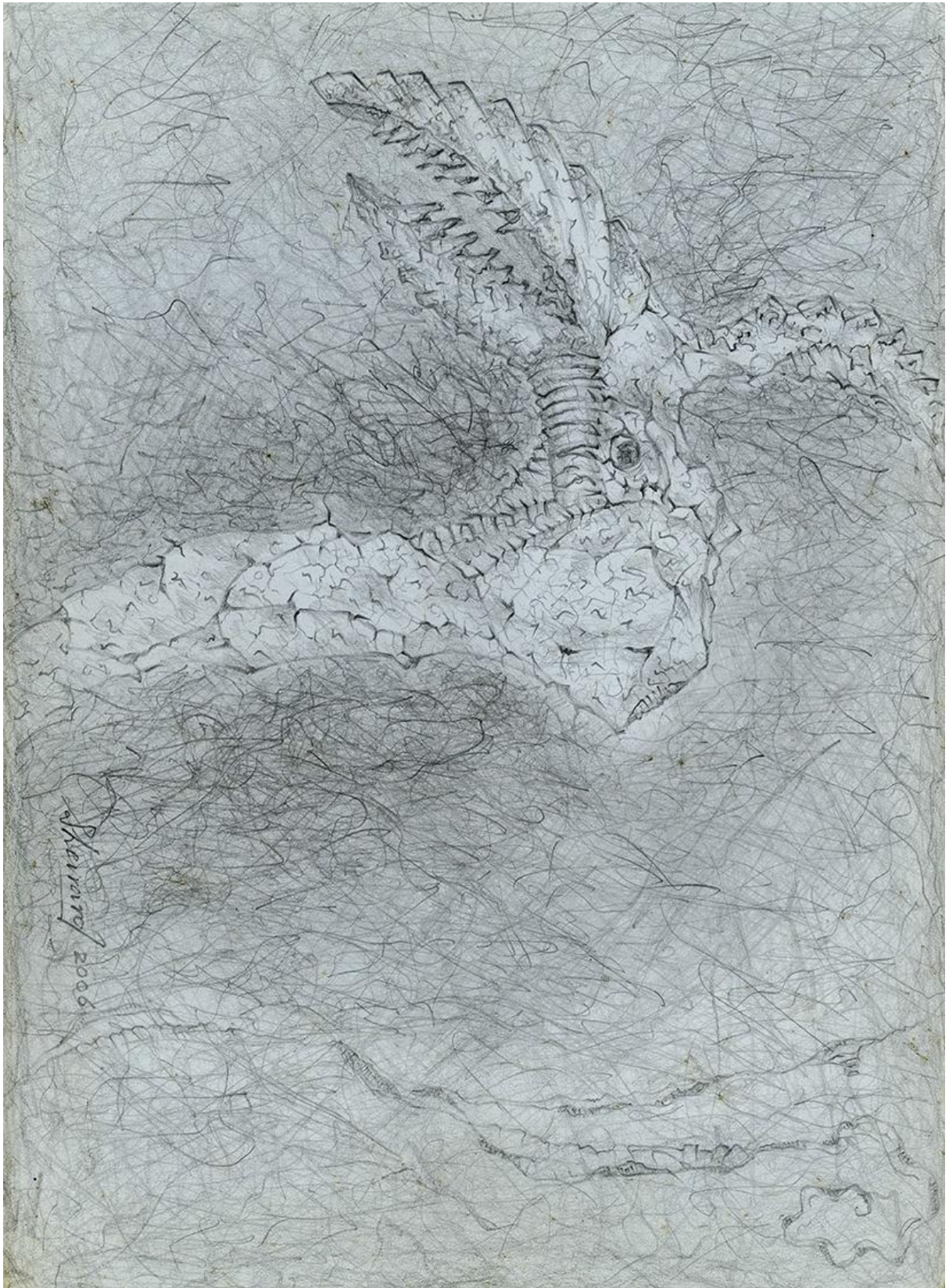


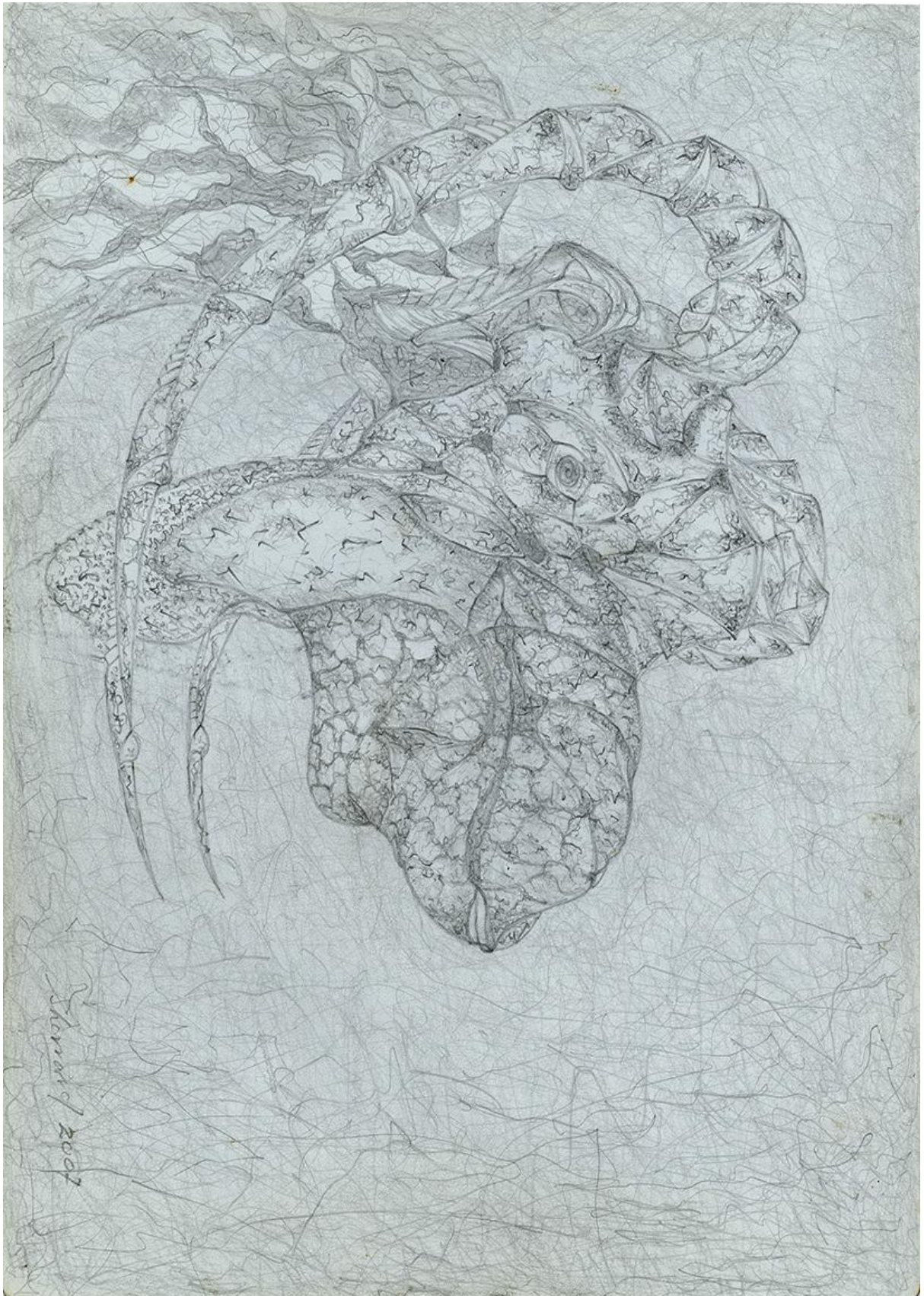






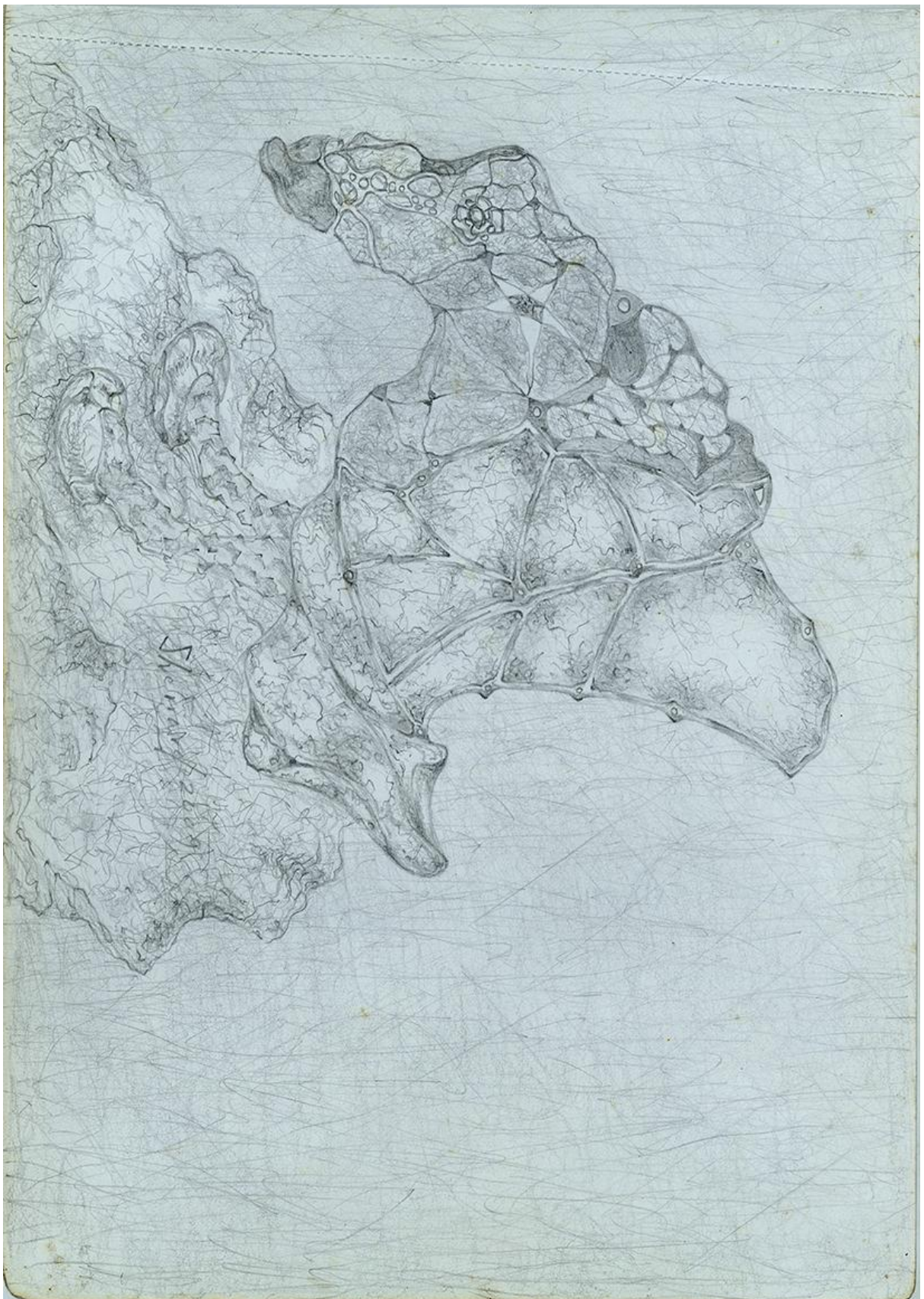


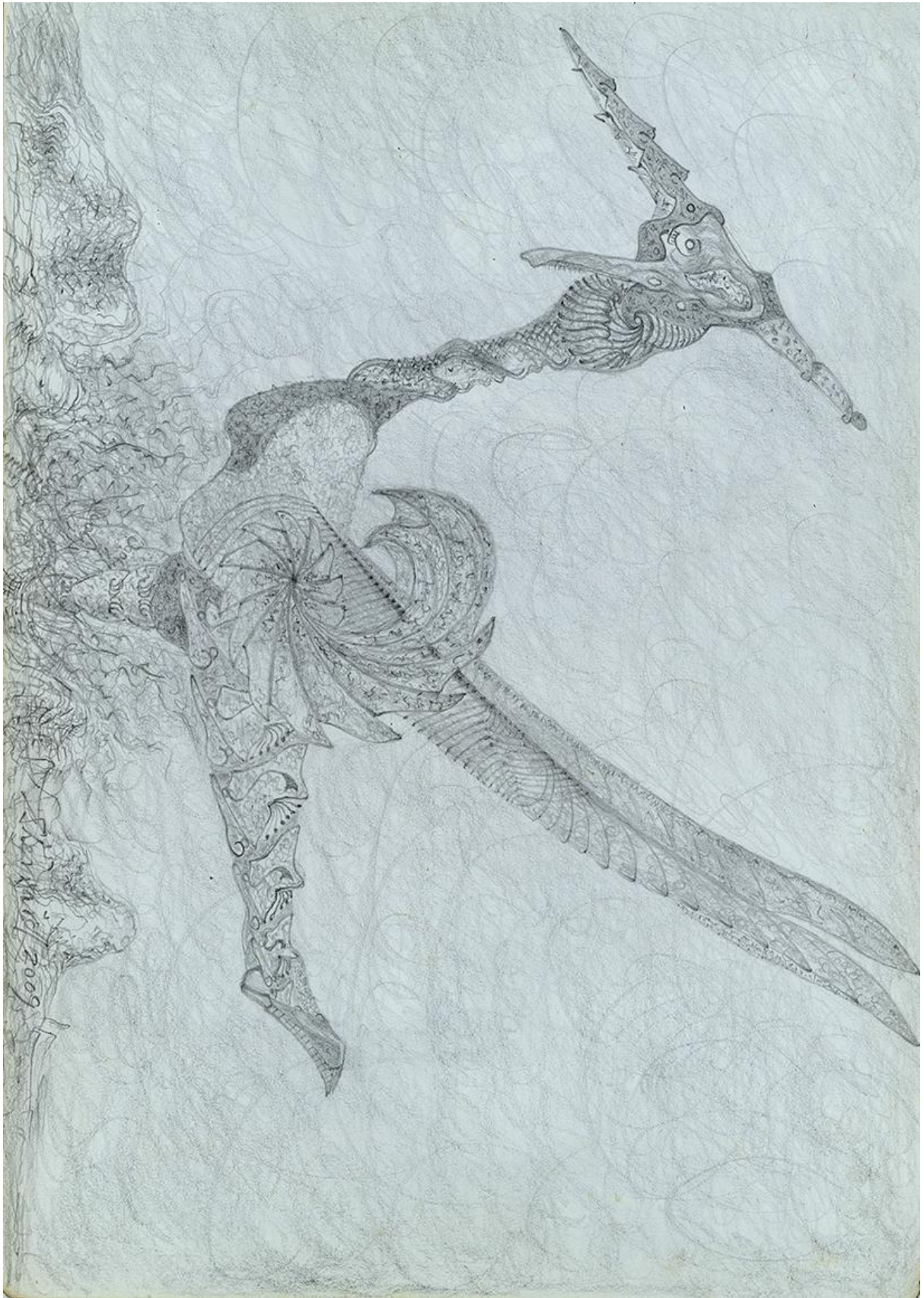


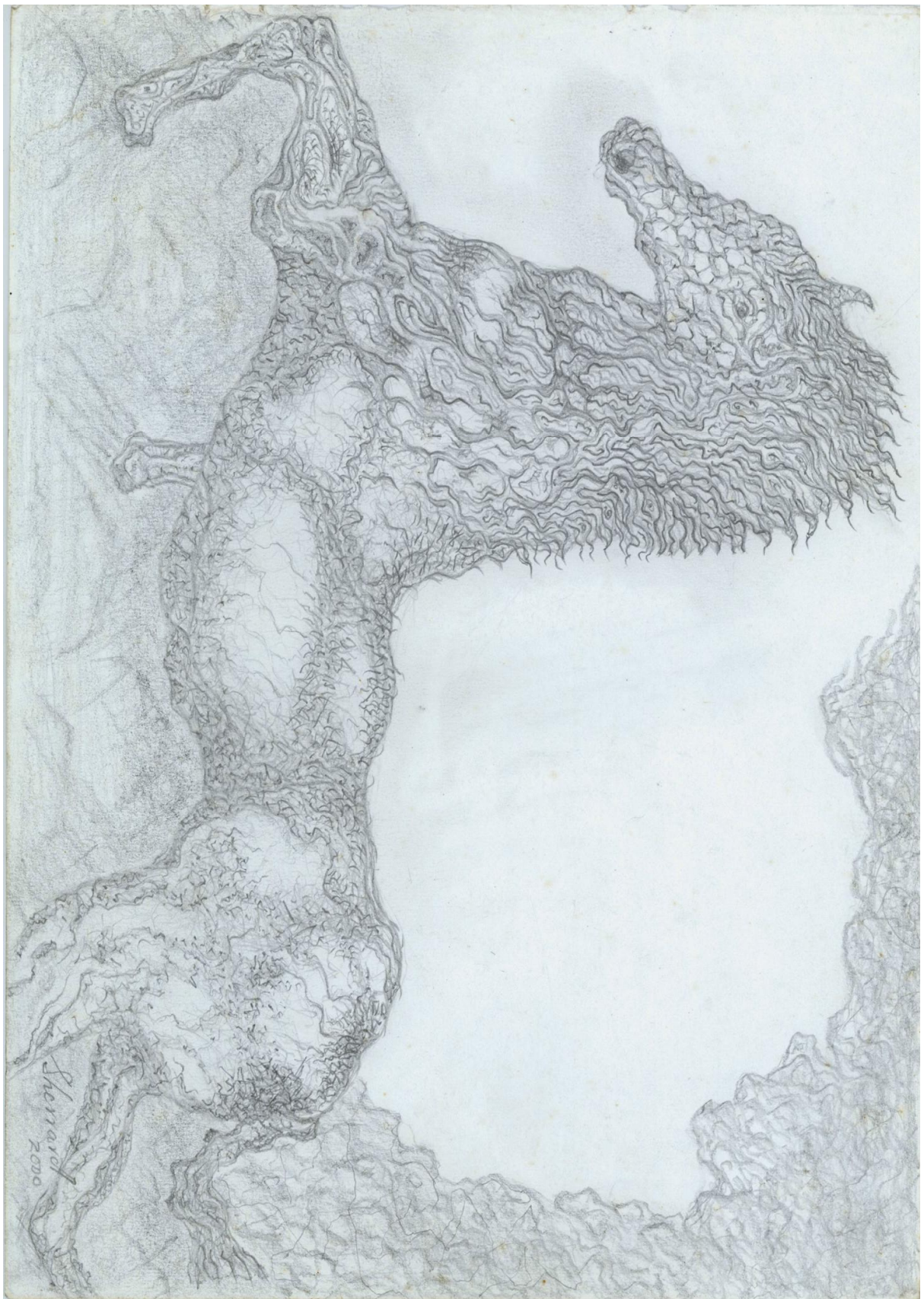




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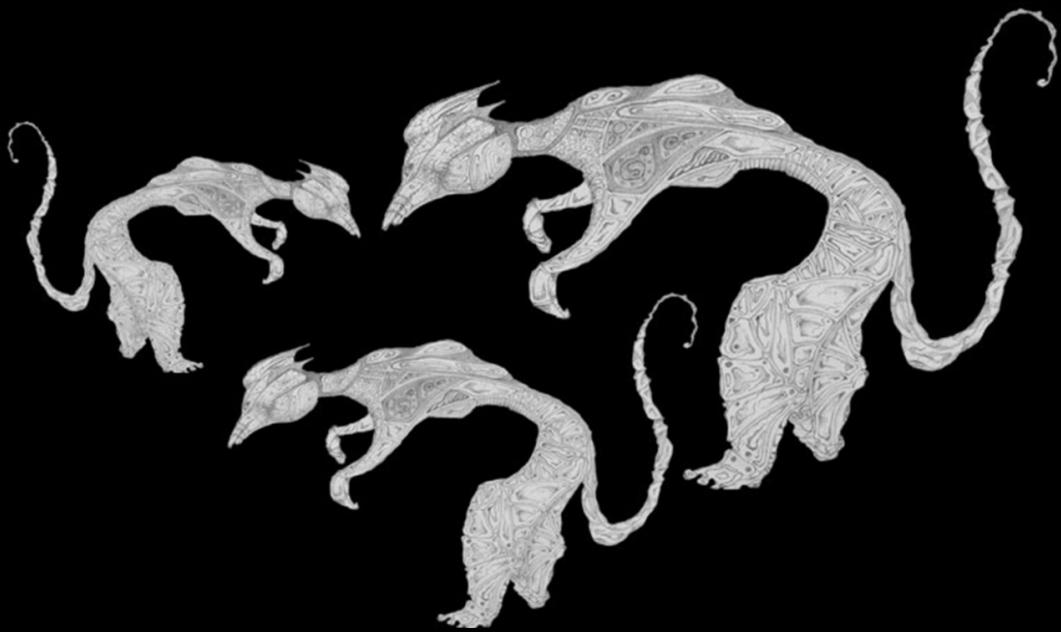






DESIGNER-SAUR ART

INTRODUCTION AND LAUNCHING - 2018



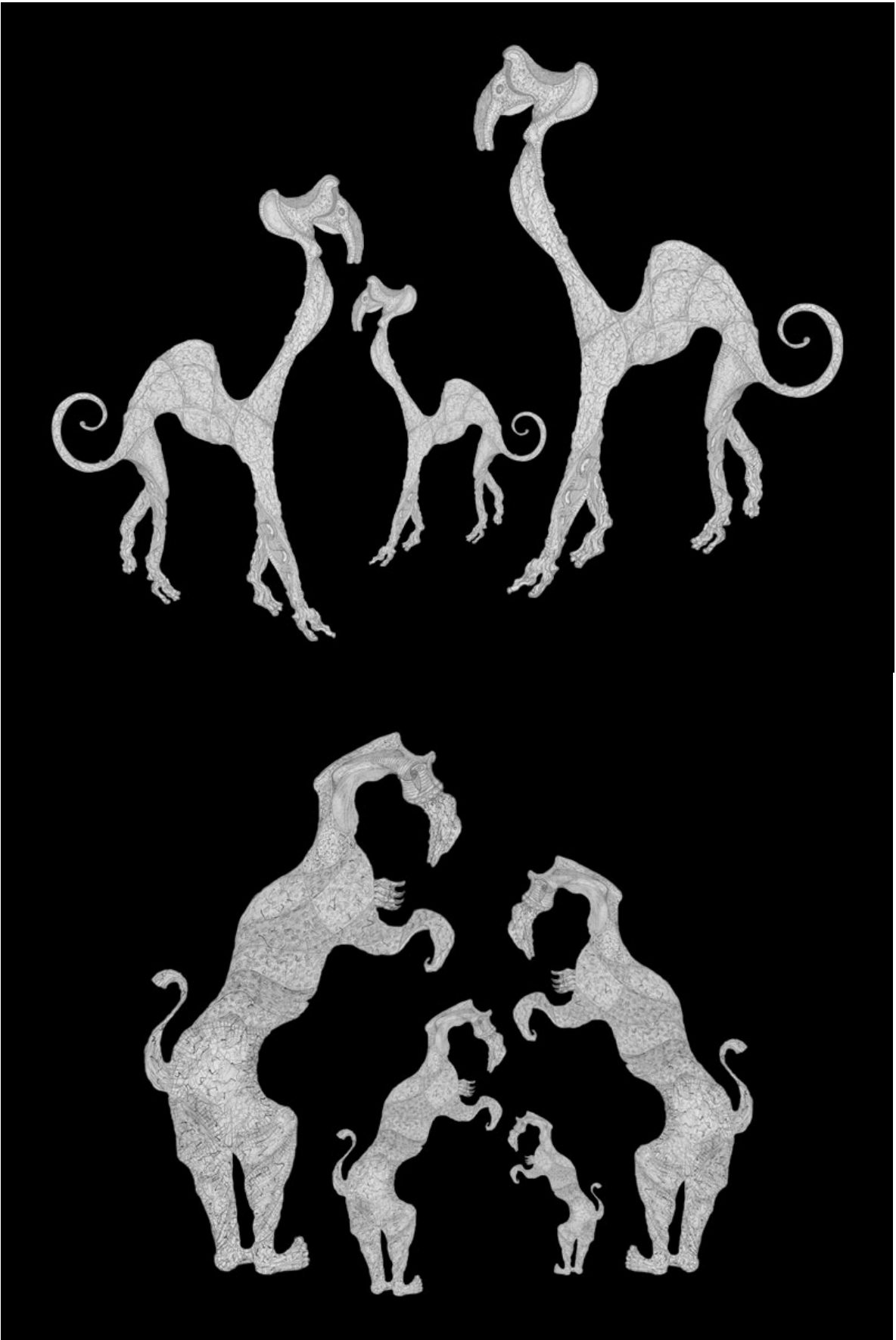
‘DESIGNER-SAUR ART’: ‘DESIGNER-SAURS’

“CREATIVE TOURISM”: LATEST ADDITION: ‘DESIGNER-SAUR ART’

‘ENHANCE COMMUNITY CENTERED ENVIRONMENT THROUGH FINE ARTS’

Sherrard Fonseka

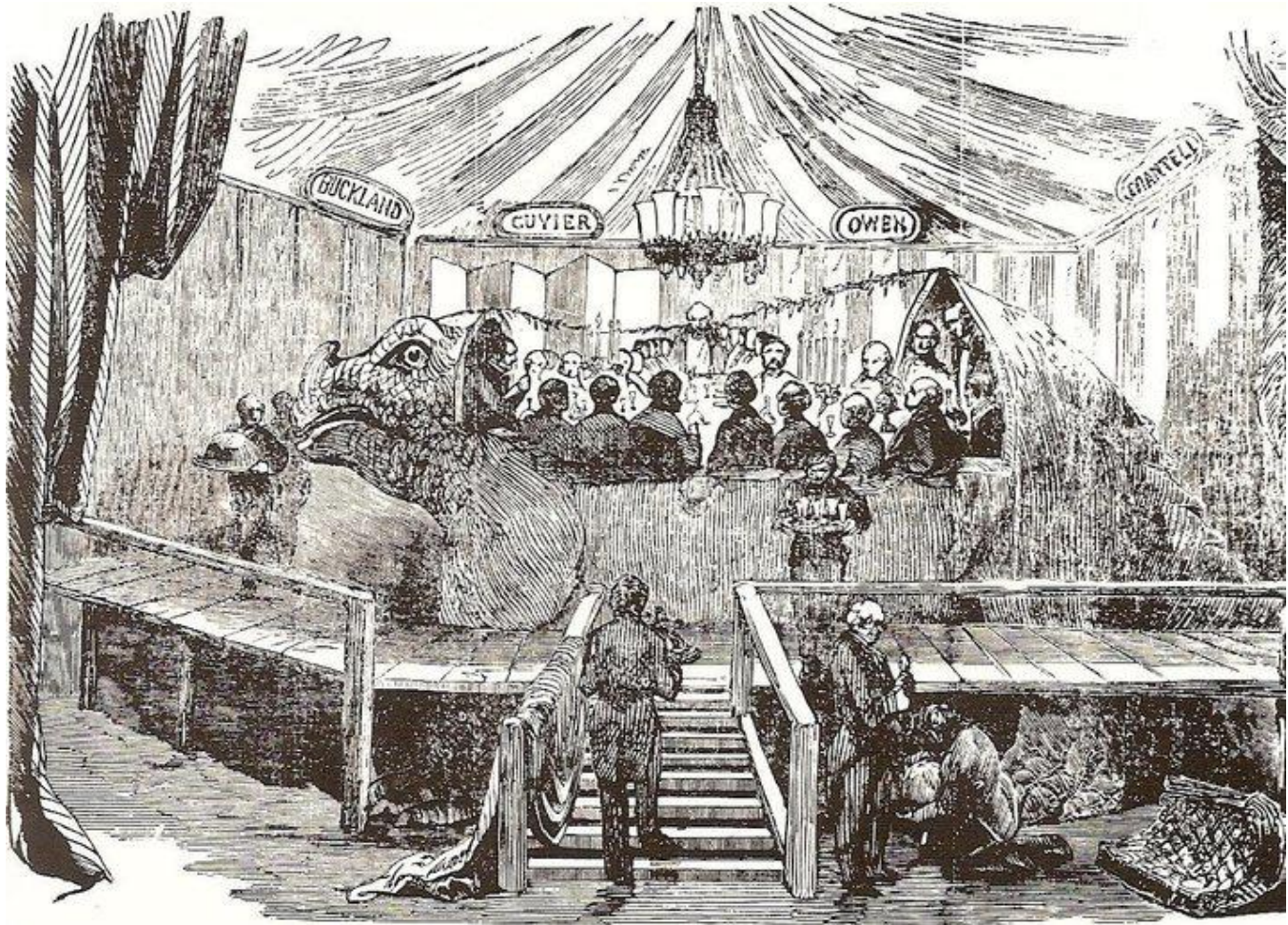
**Sherrard Fonseka (Owner/ Creative Director), Shenath Thomas Dias (Director, Singapore office)
203A PUNGGOL FIELD, # 16-310, SINGAPORE (821203); Reg. No. UEN 53392740D**



2.
CONTEMPORARY VISUAL FINE ARTS AND TOURISM:
“DINOSAUR ART” PROJECTS

2.1 IMPORTANT EVENT OF THE PAST: THE FIRST EVER “DINOSAUR ART” PROJECT
“DINOSAUR ART”: SCULPTURE PROJECT IN ‘CRYSTAL PALACE’

“The Dinner That Kicked Off the First Dinosaur Craze in 1853: One of the World’s First Life-Size Dinosaur Models was the Venue.”

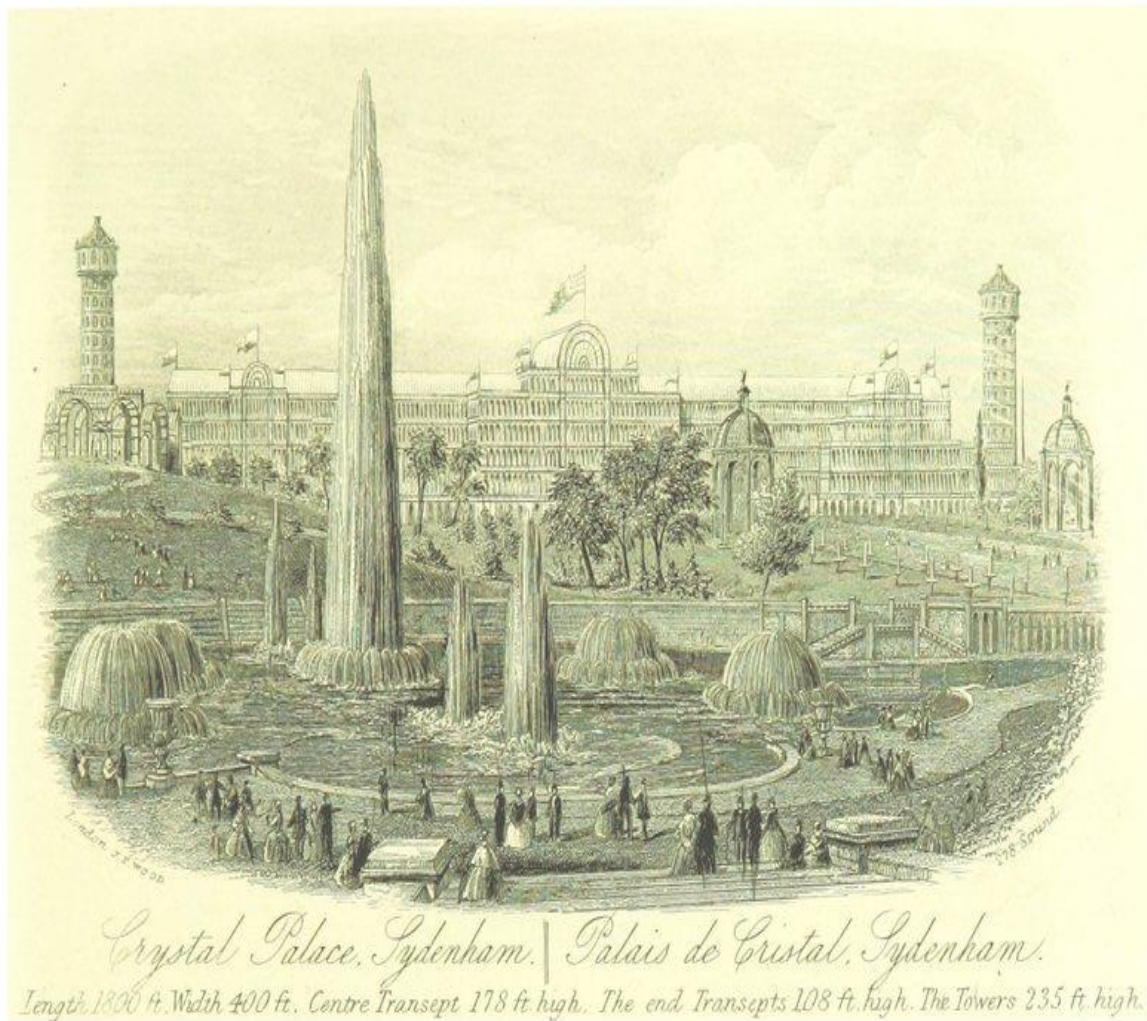


The guests enjoyed a fabulous dinner in and around the iguanodon. [The London Illustrated News/Public Domain](#)

On New Year’s Eve in 1853, a group of scientists, businessmen, and newspapermen sat down to dinner inside a life-size iguanodon model. It was one of the first reconstructions of a dinosaur ever made, and the dinner was a publicity stunt that helped launch an incredibly successful craze: our obsession with dinosaurs.

By the time of the dinner, scientists had found and studied fossils for millennia. But dinosaurs didn't yet have today's grip on the public imagination. Even the word "dinosaur" was new— invented by one of the dinner's attendees in 1842.

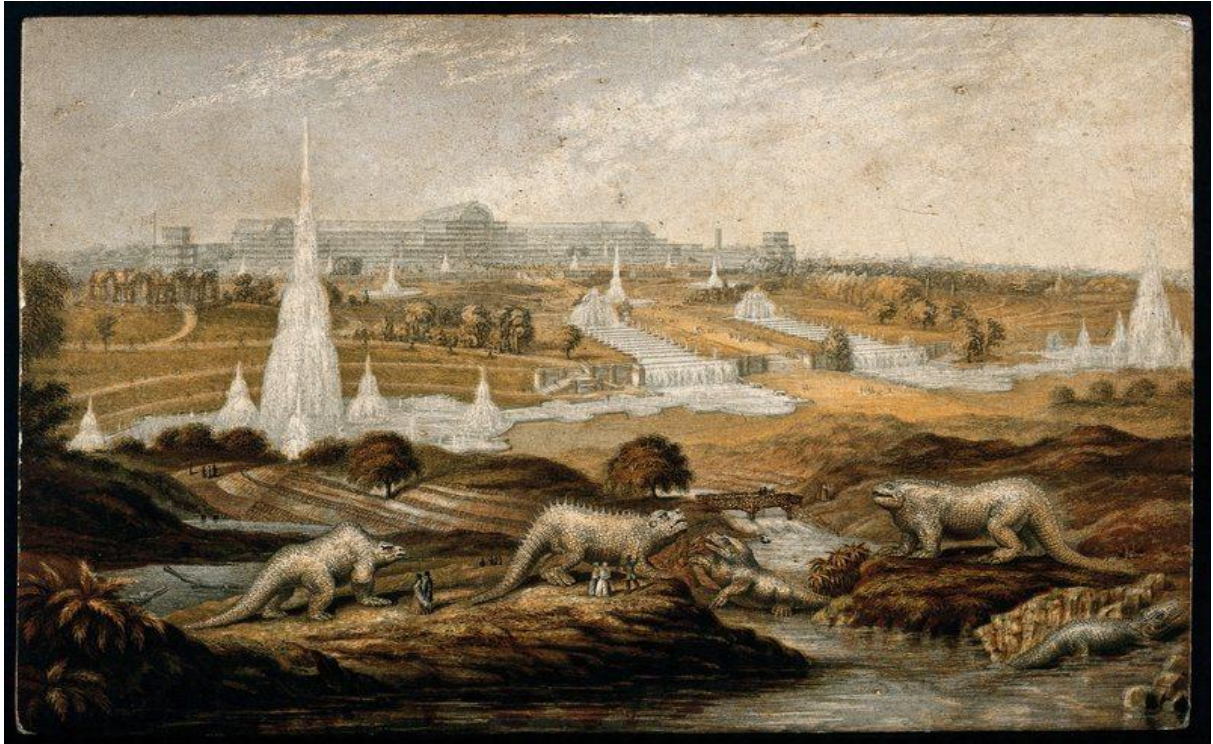
Richard Owen was a paleontology pioneer and the dinner's guest of honor. Trained as a doctor, he spent much of his career researching fossils. He also advised artist Benjamin Waterhouse Hawkins on the design of 33 concrete dinosaur models, including a certain iguanodon. The Crystal Palace Company had commissioned the statues to accompany the reopening of the Crystal Palace, a massive structure of glass, steel, and iron that had been erected for an international exhibition and then laboriously moved nine miles away.



The Crystal Palace as it appeared in 1872. [The British Library/Public Domain](#)

The British public had seen prints and drawings of dinosaurs, but not full-sized replicas. The Crystal Palace Company made a savvy bet that the models would draw a crowd to the Crystal Palace. The dinner in the iguanodon, hosted by Waterhouse Hawkins, was part of this effort. The iguanodon model was thirty feet long, and guests lined its open back cavity. Reports varied as to how many people could fit inside, and whether or not the dinner took place in the dinosaur statue itself, or in the mold that the concrete was poured into. Either way, it helped garner interest in the dinosaur-filled re-opening.

In a drawing published in the *Illustrated London News* a week later, the iguanodon is surrounded by a tall stage that helped guests and waiters climb inside. Guests enjoyed seven lavish courses, starting with mock turtle, hare, or vegetable soup. The main course options included mutton cutlets with tomato, partridge stew, curried rabbit, and filets of sole with mayonnaise. The scientists must have had iguanodon-sized sweet tooth, as waiters served French pastries, jellies, puddings, fresh fruit, and nuts for dessert.



The dinosaur models were huge tourist attractions. [Wellcome Collection/\(CC BY 4.0\)](#)

The dinner was a success, drawing media attention and stoking excitement for the reopening. *Punch*, a famous humor magazine at the time, joked that if the guests had lived in the era of dinosaurs, they likely would have ended up as dinner themselves.

The two iguanodons as well as the megalosaurus, plesiosaurs, and others were a smash hit. The public snapped up posters and figurines depicting the models, and over the next half-century, more than a million people a year went to gaze at the dinosaurs. As dinosaurs leapt off the page and into real life and a theme-park atmosphere, paleontology went from a stuffy, academic topic to a subject of fascination.



The banquet took place inside the standing iguanodon. [Chris Sampson/CC BY 2.0](#)

“The dinner party—and the dinosaurs—were a roaring success”. In fact, the dinos continue to be popular today. Though the Crystal Palace itself burned to the ground in 1936, Hawkins' statues were so durable that they still stand, looking better than ever after recent refurbishments. (However, you can no longer dine inside them.)

2.2 IMPORTANT EVENT OF THE PAST: MORE RECENT DINOSAUR SCULPTURE PROJECT

LIST OF DINOSAUR SCULPTURE PROJECTS, WORLD OVER: PUBLISHED BY WIKIPEDIA



Dinosaurs at Crystal Palace Dinosaurs, the oldest dinosaur park

A **dinosaur park** usually refers to a Theme park in which several life-size sculptures or models of prehistoric animals, especially dinosaurs are displayed. The first dinosaur park worldwide was Crystal Palace Dinosaurs in London which opened in 1854. From 1977-1991 the largest dinosaur park in Europe was the Traumland park in Bottrop-Kirchhellen.

The two biggest dinosaur theme parks in Germany today are the Dinosaur Park at Münchehagen (Dinopark) and the Dinosaur Park at Kleinwelka with its neighbouring dinosaur garden of Großwelka. In addition there are also individual models in the open air as well as various dinosaur museums. Other dinosaur parks are listed below:

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1. Europe



Diplodocus and Allosaurus at Bałtów Jurassic Park

Austria

- Styassic Park in Bad Gleichenberg
- Triassic Park in Waidring Tirol.
- World of Dinosaurs: mobile exhibition with numerous stations in Europe.

Croatia

- Dinopark Funtana in Funtana, Istria

Czech Republic

- DinoPark Praha in Prague
- DinoPark Ostrava in Ostrava
- DinoPark Plzeň in Plzeň
- DinoPark Liberec in Liberec
- DinoPark Vyškov in Vyškov
- Prehistoric Park in Chvalovice

France

- Dino-Zoo du Doubs in Charbonnières-les-Sapins
- Parc Préhistorique de Bretagne in Malansac
- Musée parc des dinosaures in Mèze
- PréhistoDino Parc in Lacave en Quercy

Germany

- de:Dinosaur Park (Münchehagen) (Dinopark) in Rehburg-Loccum
- Dinosaur Park (Kleinwelka), Bautzen
- Gondwana - Das Praehistorium in Schiffweiler, opened 2008
- Dinosaur Land (Rügen) on Rügen, opened 2008
- Traumlandpark 1977-1991 in Bottrop-Kirchhellen, then incorporated into the Bavaria Filmpark as DinoPark
- Germendorf Wildlife Park in Germendorf. Park opened in 2002, dinosaur park section (*Urzeitpark*) opened in 2009

Greece

- Dinosauria Park near Heraklion, Crete

Italy

- Prehistoric Park, Rivolta d'Adda
- World of Dinosaurs, San Piero a Sieve
- Parco Preistorico, Peccioli
- *Extinction Park* at Parco Natura Viva, Bussolengo
- *Parco della Preistoria Lost World* at Atlantis Parco Acquatico, San Secondo of Pinerolo
- Parco Preistorico, Peccioli
- Dino Park, San Lorenzello
- Parco Il Mondo della Preistoria, Simbario
- Parco dei Dinosauri, Castellana Grotte
- Parco delle Grotte di Famosa e la Grotta dei Dinosauri, Massafra
- *Parco della Preistoria* at Etnaland, Belpasso
- *Parco dinosauri* at Safari Park, Pombia

Lithuania

- "Dino parkas" at Radailiai, Klaipeda region

Lebanon

- Dino city - Prehistoric Park at Ajaltoun, Mount Lebanon, Lebanon

Montenegro

- DinoSecrets Adventure Park in Budva.

Netherlands

- Dierenpark Amersfoort, Amersfoort. Regular zoo with large 'DinoPark' section.
- Dinoland Zwolle, Zwolle.

Poland

- Dinosaur parks and Miniature park in Wroclaw
- Bałtów Jurassic Park in Ostrowiec County
- Dinozatorland in Zator
- JuraPark in Krasiejów
- JuraPark in Solec Kujawski

Romania

- Dino Park in Rasnov opened 2015

Serbia

- DINO PARK, Novi Sad, opened in April 2016

Slovakia

- DinoPark Zoo Bratislava in Bratislava, opened in 2004
- DinoPark Zoo Košice in Košice, opened in 2013
- Dino Adventure Park in Terchová, opened in 2012
- Dino Adventure Park in Bojnice, opened in 2013

Spain

- Dinopark, Playa de Palma, Mallorca
- DinoPark Algar, Callosa d'en Sarrià

Switzerland

- Saurierpark in Réclère, with dripstone cave in Réclère

Portugal

- Dino Parque da Lourinhã, Lourinhã, opened in 2018

United Kingdom

- Jurassic Journey, Great Yarmouth, Norfolk
- West Midland Safari Park - Land of the Living Dinosaurs - www.wmsp.co.uk
- Crystal Palace Dinosaurs, opened 1854, in London on the site of the Crystal Palace
- Combe Martin Wildlife and Dinosaur park in North Devon
- Dinosaur Adventure Park, Lenwade, Norfolk
- Teessaurus Park, Middlesbrough

2. North & Middle America

- Canada
- Calgary Zoo in Calgary, Alberta, opened 1937. About 50 life-sized sculptures by 1960, including non-dinosaurs. Renovated in 1987, and most models replaced.
- Royal Tyrrell Museum of Palaeontology, 6 km from Drumheller, Alberta
- Prehistoric World, Morrisburg, Ontario. Over 50 life sized dinosaurs.
- Dinosaurs Alive! Vaughan, Ontario. Located inside Wonderland, features more than 40 life size animatronic dinosaurs.

USA

- Dinosaur World, Arkansas (1960s-2005)
- Cabazon Dinosaurs Cabazon, California
- Dinosaur State Park and Arboretum in Rocky Hill, Connecticut
- The Dinosaur Place at Nature's Art Village in Montville, Connecticut
- Dinosaur World, Plant City, Florida, opened 1998
- Bongoland, Port Orange, Florida, now part of the Dunlawton Plantation and Sugar Mill
- Jurassic Park at Universal Studio's Islands of Adventure in Orlando, Florida. The whole park is not dedicated to dinosaurs, but this land is.
- DinoLand U.S.A. at Disney's Animal Kingdom Park in Bay Lake, Florida. The whole park is not dedicated to dinosaurs, but this land is.
- Dinosaur World, Cave City, Kentucky
- Dinosaur Gardens Prehistorical Zoo, Ossineke, Michigan, opened 1930s
- Dinosaur Playground, Riverside Park, New York City. Have two fiberglass dinosaurs.
- Field Station: Dinosaurs, Overpeck County Park, Bergen County, New Jersey. Was originally located in Secacus.
- Dinosaurs Alive at Cedar Point Amusement Park, Sandusky, Ohio, opened in 2012
- Prehistoric Gardens, Port Orford, Oregon, opened 1955. Have at least 16 full-sized models, including non-dinosaurs.
- Dinosaur Park in Rapid City, South Dakota, opened 1936
- Dinosaur Park, Cedar Creek, Texas
- George S. Eccles Dinosaur Park, Ogden, Utah
- Dinosaur Land, Double Tollgate, Virginia, opened 1960s
- Hisey Park, Granger, Washington

Cuba

- Valle de la Prehistoria, in the Baconao Park outside of Santiago de Cuba, opened in the 1980s.

3. Asia

Thailand

- Si Wiang Dinosaur Park, Wiang Kao District, Khon Kaen Province

Indonesia

- Dinosaur Adventure, Taman Mini Indonesia Indah

4. Australia

- Palmersaurus at Palmer Coolum Resort. Opened 14 December 2013

The Dinosaur trends which started, way back in 1853, gained ground rapidly, as the above figures show, the enthusiasm has somewhat come to a maximum during this current decade, world over. Australia too opened its first ever Dinosaur park at Palmer Coolum Resort, in 14 December 2013.

Dinosaur parks have contributed immensely, in the areas of leisure and tourism, and clearly with increasing fascination. While the trend continues, one may wonder the future of the “**DINOSAUR ART**” – parks with the same theme – being repeated? Now, can something else – yet related to the theme in discussion - play a complementary role or what if a new creative addition is proposed - with a little difference, for the community and to further enhance leisure/tourism?

2.3 “DINOSAUR ART”: SCULPTURE PARKS: IMAGE GALLERY



DUBAI DINOSAUR PARK: 2017

“Discover the World of Dinosaurs - the most magnificent creatures of the planet”

Dinosaur Park took Dubai by storm last season, and created a record with the 100 animatronics Dinosaurs on display. Designed and crafted to educate and entertain, the Dinosaur Park has ticked all the right boxes when it comes to striking a balance between children’s education and family entertainment. This season the park offers more engagement and interactive elements and immensely popular hubs like Dinosaur Lab (where one can experience the journey of a Dinosaurs Life) and the Dinosaur Museum (that displays replica of dinosaur skeletons).

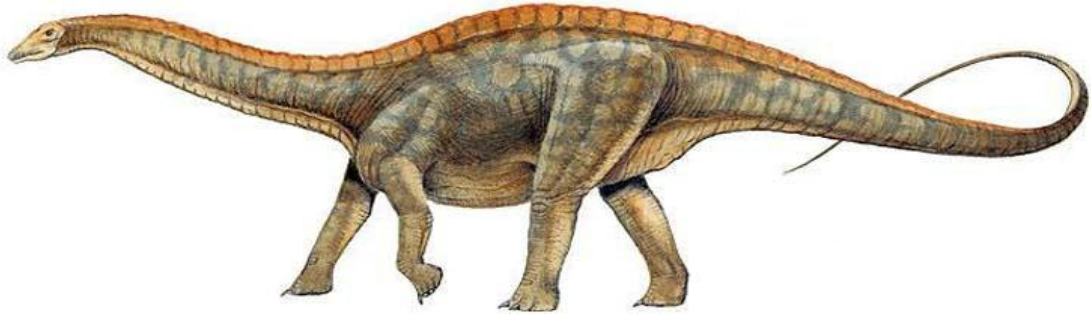


Apatosaurus

Name means: Deceptive Lizard

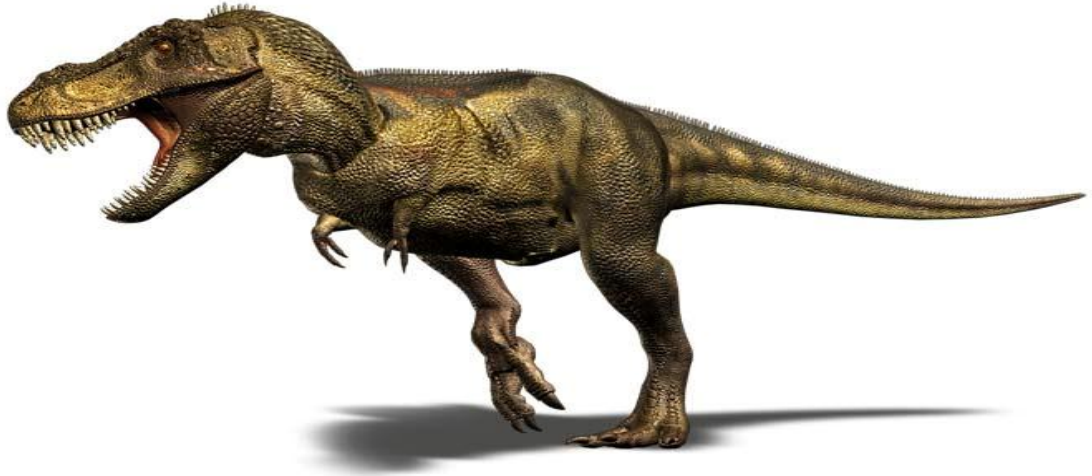
Period: late Jurassic - late Jurassic - 150 million years ago

Where: North America, Mexico, USA



Daxiatitan

Name means:Giant Dinosaur
Period:late Jurassic - early Cretaceous
Where:Gansu Province,China



Tyrannosaurus rex

Name means:King of the Tyrant Lizards
Period:late Jurassic - late Cretaceous - 65 million years ago
Where:North America

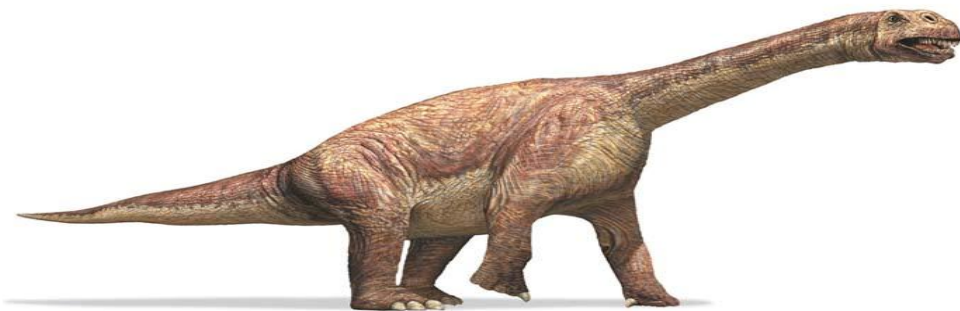


Pterosaur

Name means:Winged Lizard

Period:late Jurassic - late Triassic to late Cretaceous

Where:Widespread

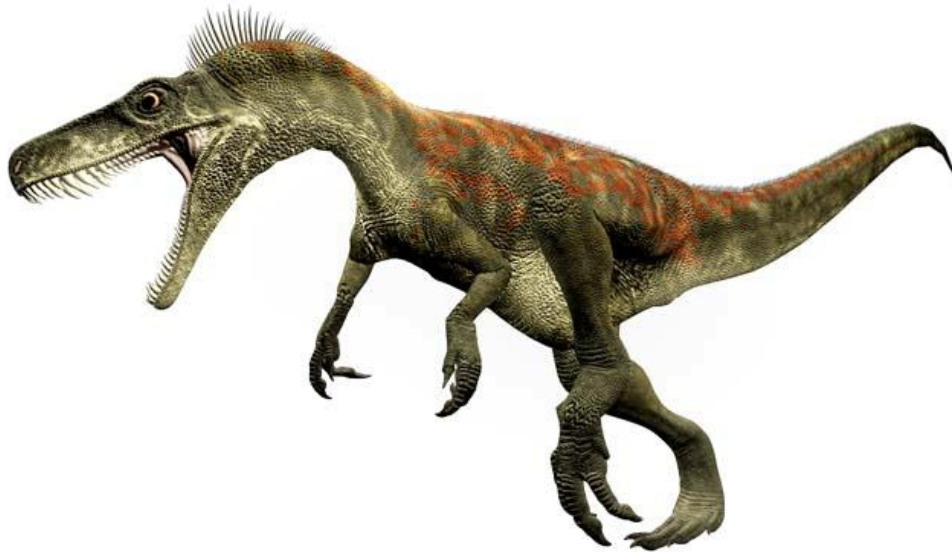


Camarasaurus

Name means:Chambered lizard

Period:late Jurassic - late Jurassic Period

Where:North America

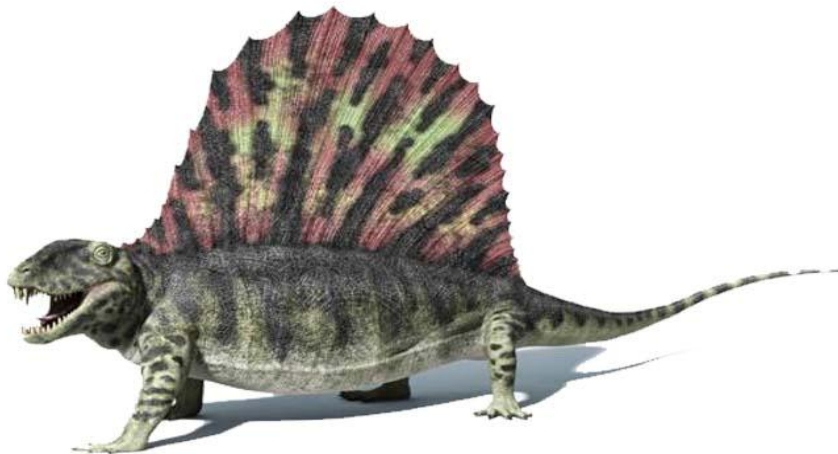


Herrerasaurus

Name means:Herrera's lizard

Period:late Jurassic - middle/late Triassic

Where:San Juan Province

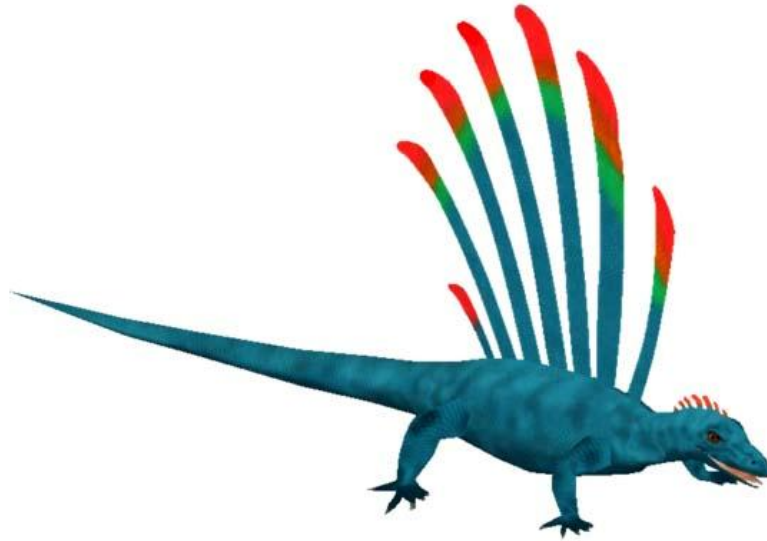


Dimetrodon

Name means:Two-measures Tooth

Period:late Jurassic - Permian Period - 280 to 245 million years ago

Where:Texas and Oklahoma in the USA

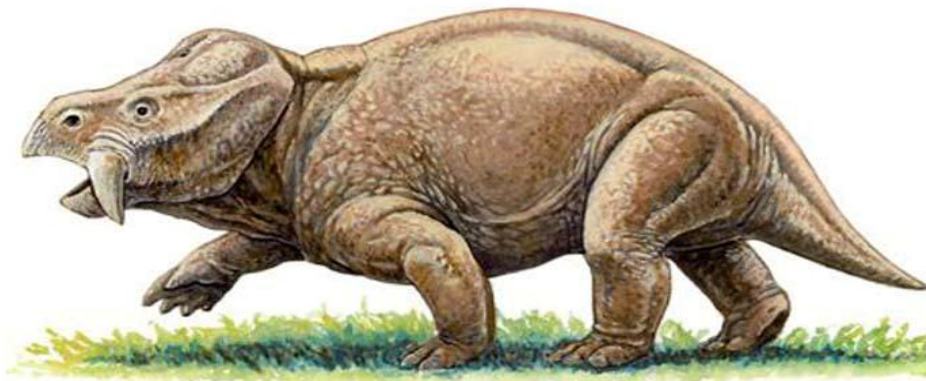


Longisquama

Name means: Long Scales

Period: late Jurassic - early Triassic period, about 245 million years ago

Where: Kyrgyzstan

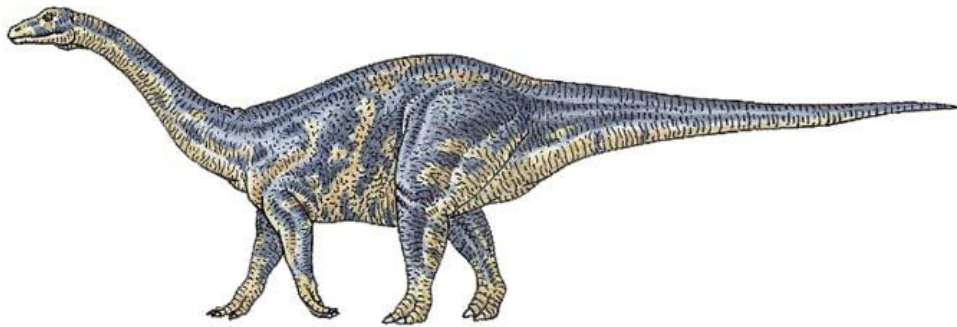


Placerias

Name means: Broad Body

Period: late Jurassic - the late Carnian Age of the Triassic Period

Where: Queensland

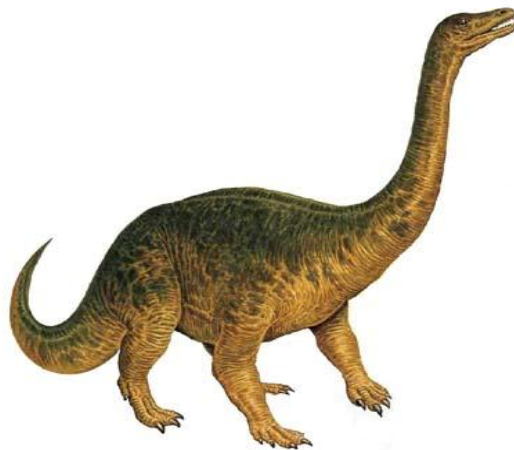


Lufengosaurus

Name means:Lufeng (China) Lizard

Period:late Jurassic - early Jurassic period-208 to 200 million years ago

Where:Lufeng, China

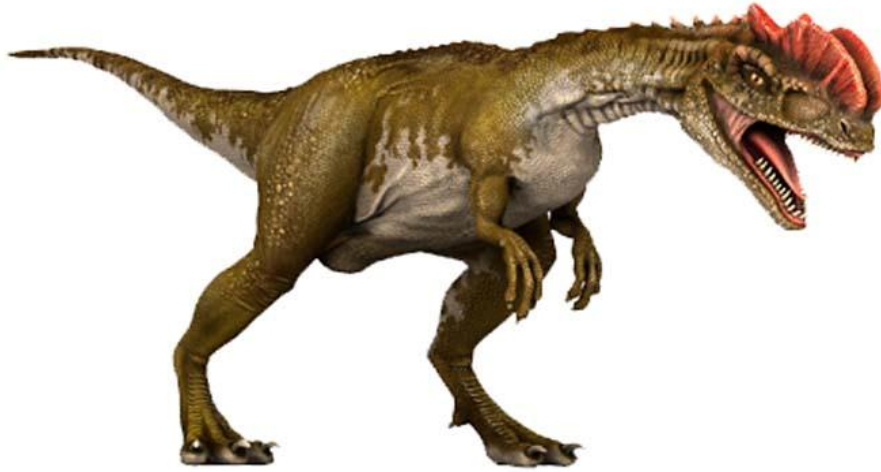


Riojasaurus

Name means:Lizard from La Rioja

Period:late Jurassic - late Triassic period

Where:in La Rioja Province,northwest Argentina

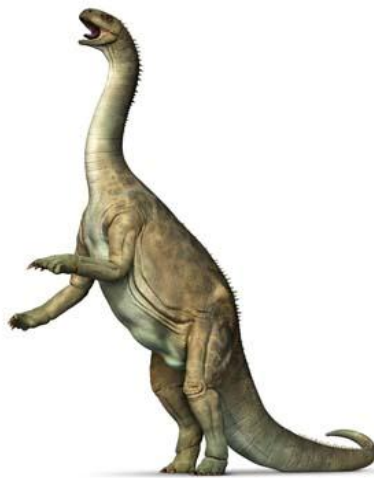


Dilophosaurus

Name means:Two-Crested Lizard

Period:late Jurassic - early Jurassic - 190 to 200 million years ago

Where:western USA and possibly China

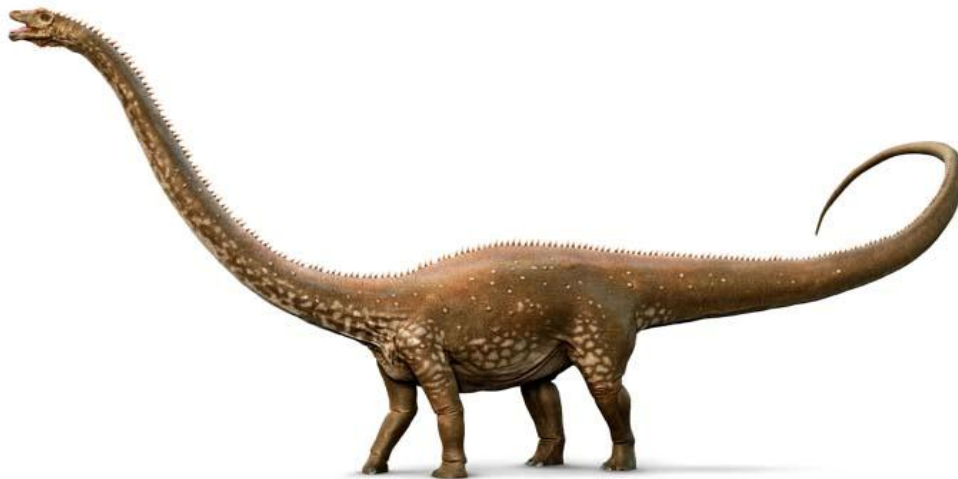


Isanosaurus

Name means:Isan lizard

Period:late Jurassic - late Triassic (210 million years ago)

Where:Thailand



Diplodocus

Name means: Arm Lizard

Period: late Jurassic - late Jurassic - 156 million years ago

Where: USA (Colorado), Africa (Tanzania)

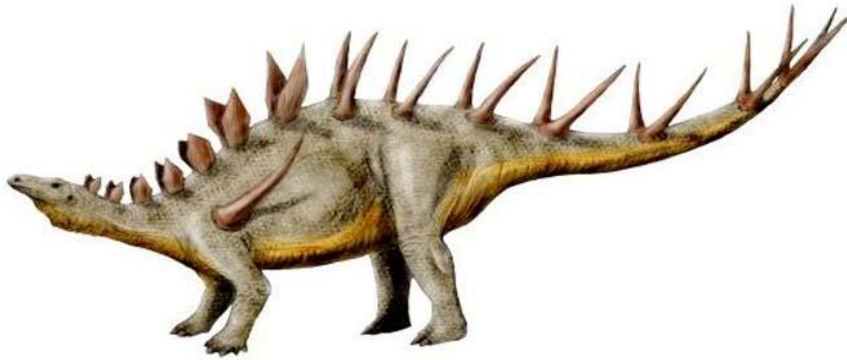


Brachiosaurus

Name means: Sharp Point

Period: late Jurassic - late Jurassic Period

Where: Tendaguru, Tanzania, Africa

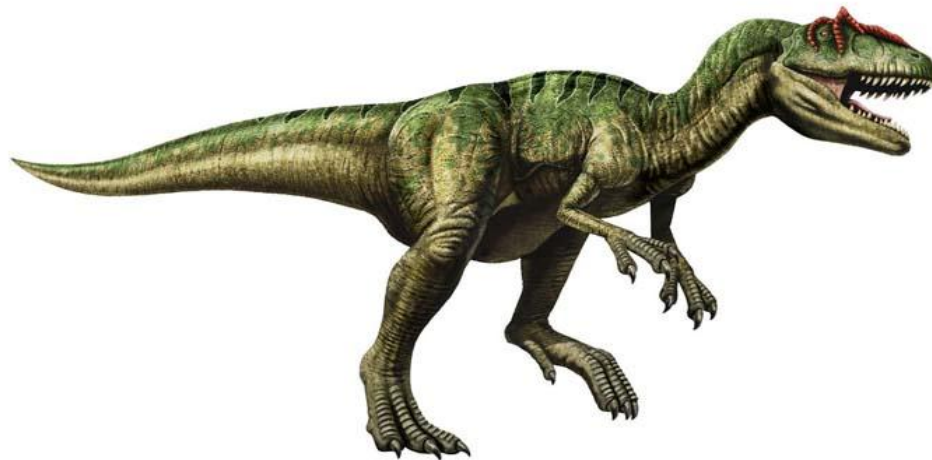


Kentrosaurus

Name means:SharpPoint

Period:late Jurassic - late Jurassic Period

Where:Tendaguru, Tanzania, Africa

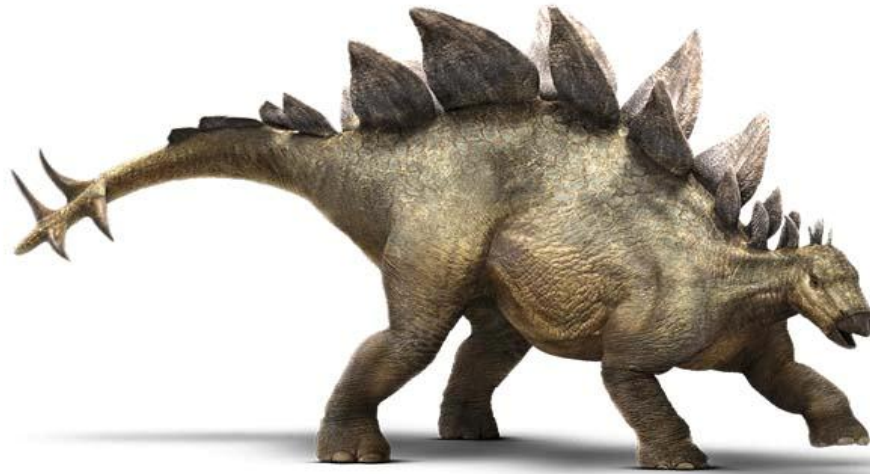


Allosaurus

Name means:Different Lizard

Period:late Jurassic - late Jurassic- 150 million years ago

Where:Midwest USA (Colorado, Montana, New Mexico, Oklahoma, South Dakota,Utah, Wyoming), also Europe(Portugal) and Africa

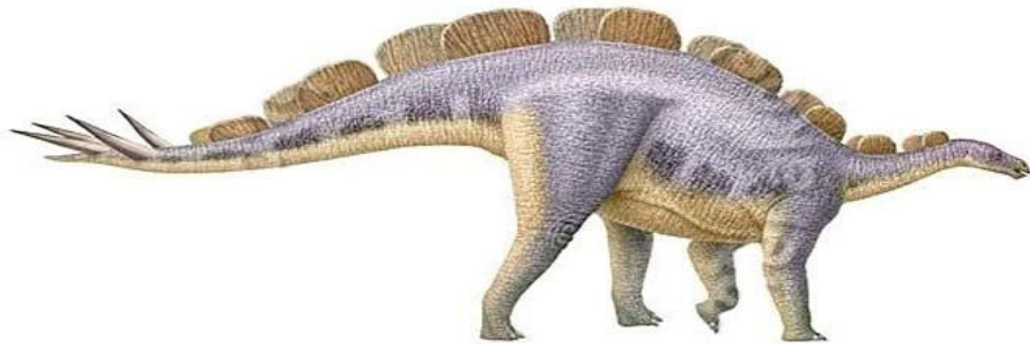


Stegosaurus

Name means:Roof Lizard

Period:late Jurassic - late Jurassic - 150 million years ago

Where:western North America and Europe(Portugal)



Wuerhosaurus

Name means:Wuerho Lizard

Period:late Jurassic - early Cretaceous -135 million years ago

Where:Xinjiang, China



Angustinaripterus

Name means:Narrow Nose

Period:late Jurassic - Middle Jurassic

Where:Dashanpu,ZigongCity,Sichuan Province of China

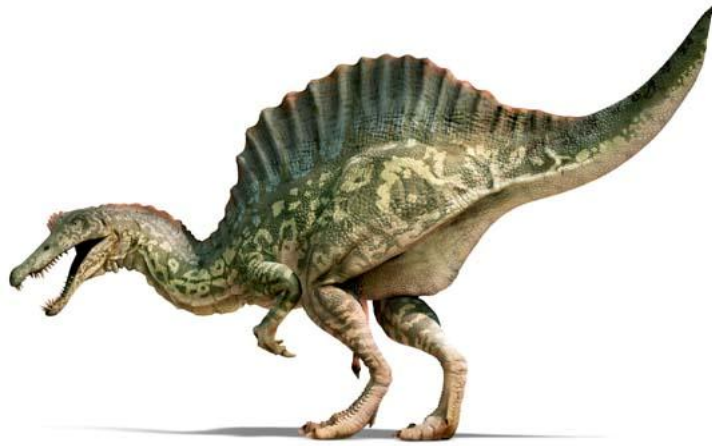


Parasaurolophus

Name means:Crested Lizard

Period:late Jurassic - late Cretaceous - 76 million years ago

Where:North America(Alberta, Canada)



Spinosaurus

Name means: Spiny Lizard

Period: late Jurassic - middle Cretaceous - 95 million years ago

Where: Africa (Egypt and Morocco)

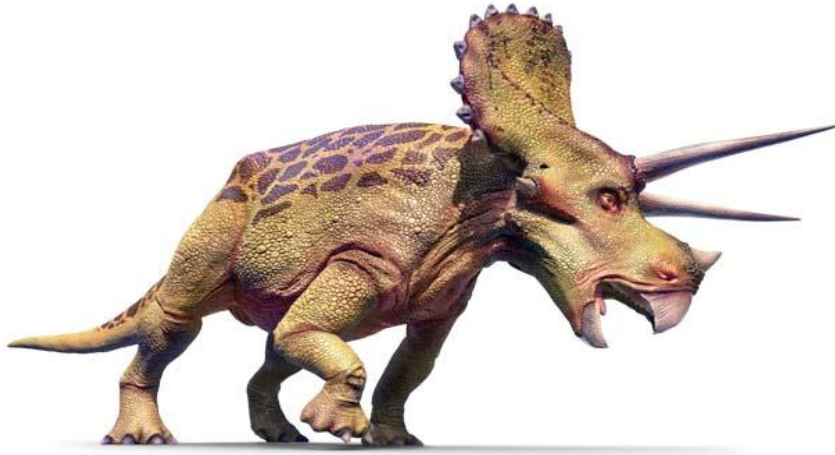


Velociraptor

Name means: Swift Thief

Period: late Jurassic - late Cretaceous - 75 million years ago

Where: Mongolia

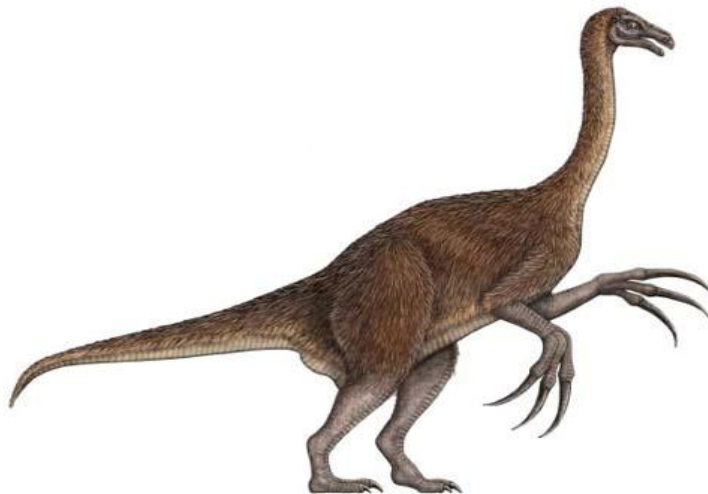


Triceratops

Name means: Three-horned Face

Period: late Jurassic - late Cretaceous - 65 million years ago

Where: North America

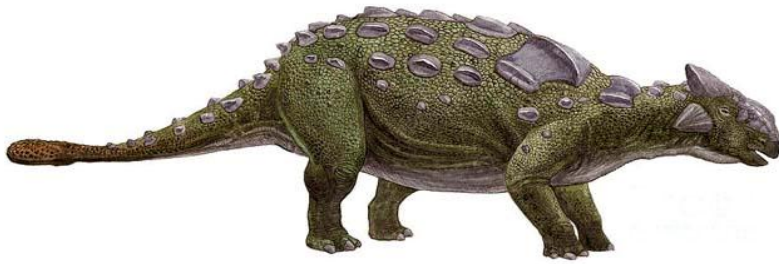


Therizinosaurus

Name means: Scythe lizard

Period: late Jurassic - late Cretaceous, about 77 to 69 million years ago

Where: the southern Gobi Desert, Mongolia, Asia

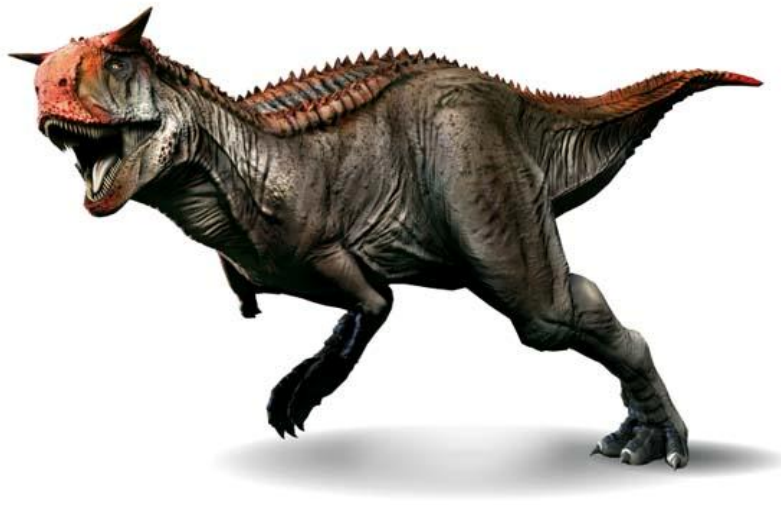


Ankylosaurus

Name means:Fused Reptile

Period:late Jurassic - late Cretaceous, about 70 to 65 million years ago

Where:western USA (Montana), Canada (Alberta)



Carnotaurus

Name means:Flesh-eating Bull

Period:late Jurassic - middle Cretaceous - 113 million years ago

Where:Patagonia, Chubut Province, Argentina, South America



Corythosaurus

Name means:Helmet Lizard

Period:late Jurassic - Cretaceous, roughly 80 to 65 million years ago

Where:Montana, USA, and Alberta, Canada

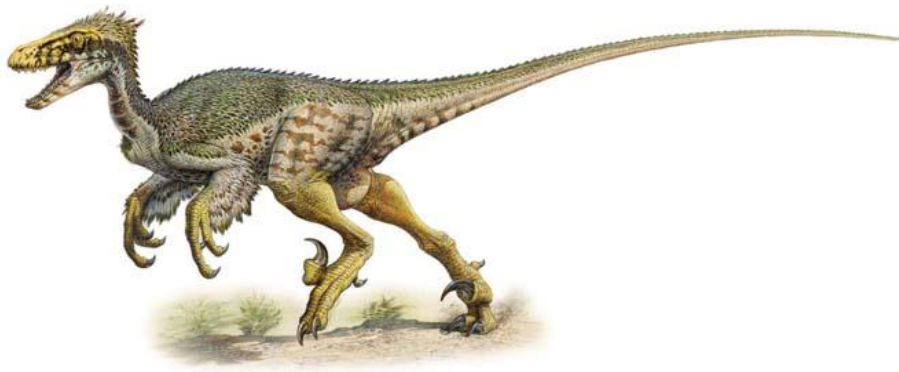


Plateosaurus

Name means:Flat Lizard

Period:late Jurassic - late Triassic period, about 222 to 219 million years ago

Where:Europe



Deinonychus

Name means: Terrible Claw

Period: late Jurassic - Cretaceous, about 110 to 100 million years ago

Where: Montana, Utah, and Wyoming, USA

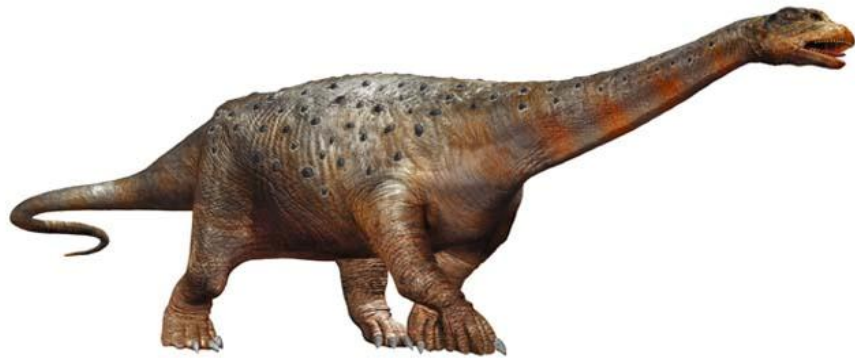


Protoceratops

Name means: First Horned Face

Period: late Jurassic - late Cretaceous - 75 million years ago

Where: Mongolia (Gobi Desert)



Saltasaurus

Name means: Salta Lizard

Period: late Jurassic - late Cretaceous - 75 million years ago

Where: Argentina, South America



Gallimimus

Name means: Rooster mimic

Period: late Jurassic - late Cretaceous, about 75 to 70 million years ago

Where: Mongolia

‘DINOSAUR ART’ VS “DESIGNER-SAUR ART”

“Are not all traditional arts based on Nature?”

Though fascinating, the **“Dinosaur World”** or the **“Prehistoric Jurassic World”**, as we call it, is a part of **“Nature”** that existed during the prehistoric period. The creative thoughts behind nature are indisputably incomprehensible to the human mind and there is no argument about it. Wisdom behind **“Nature”** is unfathomable, which includes human beings and it is the divine creation.

“DINOSAUR ART”: This is a Tourism Centered Project.

In this there’s no designing part involved, in other words mans intelligence and creative thoughts have not gone in the conception of these images. The **“Dinosaur Sculptures”** are direct nature copies, are built as per drawings produced – based on the excavation findings. **“DINOSAUR ART”**, is a big success – crowds flocking to see the huge images of the prehistory – yet, it offers only a visual experience.

“DESIGNER-SAUR ART”: This is a Community Centered Project with Tourism Following.

Here, the main objective is to promote **‘CONTEMPORARY ART: CONCEPTS - WHICH THE GENERAL PUBLIC CAN APPRECIATE AND RELATE TO’**, and **‘a large community participation and cohesion expected’**. Laymen, alongside professional artists are encouraged to work together as a team during various stages of the project.

A second important point to note here, is that, the nature isn’t copied, yet the work is **“Nature inspired”**, so it’s in agreement with the statement - **“Are not all traditional arts based on Nature?”**

Challenging the **“DINOSAUR ART”** is not the idea here. The question is, can this **‘New and Community Centered Project’**, play a side role along the **“DINOSAUR ART”**, offering some service to the general public?

“The most touching thing that anyone can say to me is that I have done something beautiful for the community” (world renowned artist/archt. Santiago Calatrava)

Here is the testimony of a professional who **derives satisfaction** not in monetary terms, but **by offering the community what is beneficial to them**. Moreover, he confesses that he draws inspiration from **“nature”** and advocates other professionals to follow suit.

Is there anything that contemporary artists can learn from this contemporary artist/architect- also **an ambassador of “nature”**, whose focus includes the **‘interests and enhancement of the community’**?

If Calatrava’s philosophy be adopted by the contemporary artists, will that help us arriving at a **‘new destination - finding a ‘new tradition’**, or rather a **‘new shoot’** from that old tradition - a **‘type of contemporary art- that enhances the community life’**?

“DINOSAURS” VS ‘DES-SAURS’
7 EPISODES

Outline of the Narrative: Sequence of Events

PROPOSAL FOR A FILM

Outline of the Narrative: Sequence of Events

TITLE: "DINOSAURS" VS 'DES-SAURS': 7 EPISODES

THE STORY: ABOUT A RESEARCH GROUP, THEIR ACTIVITIES & DISCOVERIES

WHO IS INVOLVED: A RESEARCH GROUP - CONSISTS OF NATURE ENTHUSIASTS AND ART LOVERS

THEIR SLOGAN: BACK TO BASICS - BACK TO NATURE; BACK TO BASICS - BACK TO ART - BASED ON NATURE

WHAT THEY DO: GROUP RESEARCH EXPEDITIONS AND PUBLIC PRESENTATIONS

PRESENTATION SUBJECT: CLIMATE CHANGE AND THE CAUSES; CONSEQUENCES

CONSEQUENCES: GLOBAL WARMING, EARTH QUAKES, TSUNAMIS, DROUGHTS & FIRES, ICE MELTING.....

Presentations are an attempt to create public awareness into CLIMATE CHANGE and the CAUSES and the RAPID ACCELERATION of DESTRUCTION during the past few decades, for which they use charts (period- acceleration).

THEIR VISION: SAVE THE WORLD FROM DESTRUCTION; FIND ECO-FRIENDLY AND SUSTAINABLE SOLUTIONS TO MANMADE ENVIRONMENTS.

SEQUENCE OF EVENTS

THE START:

So, some of the group continues with their presentations and simultaneously, on the other hand some others are on another expedition.

FIRST EPISODE: JUNGLE BEACH

They arrive at the entrance to the site to be explored – a jungle – bordering the ocean. Before entering the jungle they have a fun time at the **jungle beach** there. (This brings to remembrance the jungle beaches in Rumassala forest in Galle, Sri Lanka – where a variety of medicinal plants are found).

SECOND EPISODE: BLOW HOLE

The place was full of rocks, now quite a distance into the jungle they sit on a rocky plateau for a drink break. Just then a rumbling.....shakingand something isn't right.....and then right in front of their eyes, about fifty meters away – something shoots – into the sky – huge fountain of water and everybody runs there – then it stops (This reminds of well known **blow holes** in Sri Lanka and elsewhere).

As they go about investigating around the area more shootings rumblings Shakingsand thenlocate an unusual spot with a **hole in the plateau**. With that discovery the expedition turns to a totally unexpected and unique dimension.

THIRD EPISODE: A TOTALLY DIFFERENT WORLD

Here they are in **another world** – very many **different vistas** or shall we say '**different small worlds in juxtaposition**' or can we say a world within a world within a world...and greatly excited...

Unfortunately with food running out, agreeing to return for further investigation, they get ready to go back home. They get up early in the morning that day and are about to start back, they hear a big noise – a commotion - after a couple of hours when it dies down and they come out of hiding – cautiously move in the direction from where it came from And what do they discover?

It's the end of a world and the beginning of **another world** – totally different from the first one, but definitely complementing it in terms of beauty and fascination.

FOURTH EPISODE: THE WORLD OF THE DESIGNER-SAURS: SEEN FOR THE FIRST TIME

This is a unique animal kingdom – a park – but very different from the Jurassic park – how? and why?

(An important thing to mention here is that nobody has ever seen these animals before and the images of these animals are not found in any published documents, unlike prehistoric/ Jurassic animals – whose images people have seen even before the very first dinosaur park was opened. The first dinosaur park was opened at 'Cristal Palace' in 1854 and has spread: over **87 projects** in at least **25 countries**.)

With the discovery of the world of the '**Designer-Saurs**' or '**JURA-DES PARK**' – if we can call it, their worry about food disappears – here there's plenty of things to eat. They fall in love with this amazing world and decides to tarry longer.....and the experiences.....and in the end discovering '**another world**' – what is it this time?

(More than 15 '**Designer-Saur**' – images are available and they are very different from each other)

FIFTH EPISODE: A VILLAGE – IN THE JUNGLE: AN 'ARTLY-SMART' NATURE BASED CREATION

Who created all this – so amazing? but looks abandoned...have they found a place to live finally ..?

So excited, they start exploring the '**nature based creative structures with fluid sculptural forms**',...extremely pleased with the discovery.....so happy with the finding – a concept to take back home..... a feeling of "**mission accomplished**"- in relation to their vision – "**to find eco-friendly and sustainable solutions to manmade environments**".

(The physical models and details required for this '**Art Village**' have been done)

And then an **unexpected event** – some strange visitors and then an **unexpected voyage**.....and the discovery of a one more world – '**another world**' – an animal kingdom – very different from the **world of the 'DESIGNER-SAURS'** So finally they ended up seeing that old animal kingdom with their own eyes.

SIXTH EPISODE: FINAL DISCOVERY: THAT ANCIENT ANIMAL KINGDOM

People today are quite knowledgeable about this park thanks to the experts in the subject and the research carried out and then some even have taken the initiative to present these images of the prehistory in visual form – one of them is Mr. Steven Spielberg, also some others.

So, the group arrives and only sees the park at a distance, but why can't they get in? And then, guess what?.....

SEVENTH AND FINAL EPISODE: STARTLING ENCOUNTER

How to escape the coming tragedy – sure death and nothing less?

They remember their new found safe place – the '**village in the jungle**', but how to get there so soon, it took ten days on their way here. Yes, they finally get back within hours, but how? They do even without a motor vehiclewith no fuel consumption.....so no emanation.....no pollution....

But on their way they see it all what?.....*'Designer-saur vs Dinosaur'*

"CREATIVE TOURISM": LATEST ADDITION: 'DESIGNER-SAUR ART'

D
'DESIGNER-SAUR' ART & 'AUSTR-ABORIGINAL' ART

‘Enhance Created Environment through Creativity based on Nature’

Frank Lloyd Wright, the American architect known for designing structures that were in harmony with humanity and its environment, once said, “Study nature, love nature, stay close to nature. It will never fail you.”

1.
TWO VISUAL ART FORMS A BRIEF COMPARISON

DESIGNER-SAUR-ART

1. A NEW TRADITION IS ATTEMPTING TO EMERGE
2. WORK STARTED WITH AN INDIVIDUAL - BUT A LARGE COMMUNITY PARTICIPATION AND COHESION IS EXPECTED
3. WORK OPEN TO INTERNATIONAL COMMUNITY
4. FIGURATIVE ART WORK RELATED TO NATURE
5. PREHISTORIC CONNECTION:
WORK RESEMBLANCE PREHISTORY
6. WORK HAS A SPECIFIC GOAL IN MIND:
PROMOTE **“NATURE BASED ART”**, THAT THE GENERAL PUBLIC CAN APPRECIATE AND RELATE TO AND TO BE A PART OF IT

AUSTRALIAN ABORIGINAL-ART

- THE OLDEST TRADITION OF ART IN THE WORLD
- WORK OF A LARGE GROUP OF PEOPLE - AUSTRALIAN ABORIGINAL COMMUNITY
- MORE ‘SELF CENTERED’ – OWN COMMUNITY
- FIGURATIVE ART WORK RELATED TO NATURE
- PREHISTORIC CONNECTION:
WORK DATES BACK TO PREHISTORY, BUT THE WORK ITSELF IS NOT RELATED TO PREHISTORY
- WORK HAS A SPECIFIC GOAL IN MIND:
MOST IMPORTANT OF ALL IS TO PROTECT THE COMMUNITY AND THEIR TRADITION
“NATURE BASED ART” IS AUTOMATICALLY PROMOTED, BECAUSE MOST OF THEIR WORK IS BASED ON NATURE

2. **AUSTRALIAN ABORIGINAL COMMUNITY: CULTURE: TRADITIONS AND THEIR ART**

Australia and Australian Aboriginal or Indigenous community are inseparable, in other words their roots are in Australia, and so is the root of their art. Australia's Indigenous community and their art – produced by them – which is called Indigenous or Aboriginal art is a part of Australian tradition and culture.

2.1 AN INTRODUCTION TO AUSTRALIAN ABORIGINAL TRADITIONAL ART

It seems that these native Australians have been producing art ever since they migrated to Australia, long years ago, when they brought their rich tribal culture, spiritual beliefs and art. Therefore, not only the work of the aborigines is artistic, but it's ancient, and it's indigenous too.

As far as aboriginals are concerned, their art is a very sacred form of art because it carries so much value to them. Up until recent times, an artist had to be granted permission in order to paint a specific story in their art, especially if it contains sacred or secretive details. If the particular story was not a part of the artist's family lineage, they were typically not ever permitted to paint the story. It is still largely followed, and definitely demonstrates the sacredness of their art form, although this practice does not strictly apply to contemporary artists today.

Aboriginal art is heavily based upon the ancient stories of the Aboriginal people. For example, the stories found in most artistic works, also known as Jukurrpa (Dreaming) in the Central/Western Desert of Australia, are sometimes filled with symbols of 'the Dreamtime' period, which represents the creation of the world. These stories it says "are over 50,000 years in age and have made their way through many generations of Aborigines".

Visual art has been used by the Aborigines to teach other community members. The symbols in the paintings are also interpreted differently depending upon who is being taught – an adult or a child. The story behind the same exact painting can actually have a more in depth explanation when being told to an adult versus a young child. A story may have a heavy emphasis on education and behavior when being told to a child. On the other hand, it can have an emphasis on moral value when told to an adult.

Aboriginal art was their written language and it contained their history, since the early Aborigines did not have a formal written language. Their art is comparable to an encyclopaedia that is filled with the rich history and details of the people. The visual art portion of Aboriginal art includes rock art, bark paintings, body decorations, wood sculptures and sand sculptures.

2.1a ROCK ART, SAND ART, BODY ART AND AERIAL DESERT "COUNTRY" LANDSCAPES

From ancient times, Australian aboriginal culture also produced a genre of aerial landscape art, often titled simply "country". It is a kind of map like, bird's-eye view, of the desert landscape, and it is often meant to tell a traditional "Dreaming story". In the distant past, the common media for such art work were rock, sand or body painting, but the tradition continues today in the form of coloured drawings with liquid based colour on canvas.

2.2 AN INTRODUCTION TO ABORIGINAL CONTEMPORARY ART

Today, Aboriginal Contemporary Art is Australia's most widely recognized and internationally acclaimed art form. Indigenous art's growth in popularity in local and global markets has seen Australian Aboriginal culture reach out and touch people around the world. As the world's longest continuing culture, these works have offered audiences a unique opportunity to understand the beliefs, customs and rich heritage of indigenous Australians, while sharing in their present. Whereas 30 years ago these viewers sought out Aboriginal cultural objects in museums, today the art enthusiast will find these works in the world's most prestigious galleries. The question that needs a reply is: Where and when did this shift occur?

2.2a TRADITIONAL SYMBOLS – REMAIN UNCHANGED

While modern materials were introduced and a new style developed at Papunya, the symbols remain traditional.

SOME COMMON SYMBOLS AND THEIR INTERPRETATIONS

These symbols include - roundels - signifying a waterhole or campsite, concentric circles - symbolizing a ceremonial site or meeting place, a U shape - representing a person and an animal track. There are many variations of these designs, providing Indigenous artists with an inexhaustible language to represent the land and their complex 'dreaming' stories. Use of the symbol can be clarified further by the use of colour, such as water being depicted in blue or black.

INTERPRETATION OF SYMBOLS ARE REGIONAL OR VARY IN MEANING

However the meaning of these symbols is not universal but regional with every community having their own interpretation of these designs. Surviving thousands of years these symbols have been used to retain and pass on creation stories, laws, customs and knowledge for survival. Now these designs not only retain knowledge, but also allow the general public entrance into this vibrant, thriving culture.

Certain symbols within the Aboriginal modern art movement retain the same meaning across regions although the meaning of the symbols may change within the context of a painting. When viewed in monochrome other symbols can look similar, such as the circles within circles, sometimes depicted on their own, sparsely, or in clustered groups. Depending upon the tribe of which the artist is a member, symbols such as campfire, tree, hill, digging hole, waterhole, or spring can vary in meaning.

SYMBOLS AND INDIVIDUAL ARTIST'S IDENTITY

Whatever the meaning, interpretations of the symbols should be made in context of the entire painting, the region from which the artist originates, the story behind the painting, and the style of the painting, with additional clues being the colours used in some of the more modern works, such as blue circles signifying water.

2.2b TRADITIONAL MATERIALS – IN THE CONTEMPORARY ABORININAL ART

Rocks, cave walls and ceilings, woods and tree trunks, and even human body – skin, were painted with pigments mixed with some sort of adhesive/ bonding agent to hold paint, such as saliva, blood, plant gums and resins. These traditional materials are found in the local environment.

Although, acrylic paint has become a popular choice of material for contemporary indigenous artists, because of their availability, ease of use and colour range, some artists, however, continue to use traditional pigments and binders. Artists may choose these materials because they are familiar and close to hand or because they have a cultural significance to the artist or perhaps represent the country from which they are sourced. The materials chosen become, therefore, not only a vehicle for expression but also an integral part of the artistic expression itself. Some contemporary indigenous artists experiment with these materials and use them alongside acrylic or oil paints. While their stability and longevity was not always traditionally important, the use of these materials in paintings destined for the art market can result in unstable paint surfaces which are particularly challenging from the conservator's point of view. Treatment decisions need to take into account the artist's intention towards the materials, and their significance and aging characteristics, about which little may be known.

2.3 RELIGIOUS AND CULTURAL ASPECTS OF AUSTRALIAN ABORIGINAL ART

Australian indigenous art almost always has a mythological undertone relating to the Dreamtime of indigenous Australian artists. Wenten Rubuntja, an indigenous landscape artist, says it is hard to find any art that is devoid of spiritual meaning: Doesn't matter what sort of painting we do in this country, it still belongs to the people, all the people. This is worship, work, and culture. It's all Dreaming. There are two ways of painting. Both ways are important, because that's culture. (Source: *The Weekend Australian Magazine*, April 2002)

Story-telling and totem representation feature prominently in all forms of Australian Aboriginal artwork. Additionally, the female form, particularly the female womb in “X-ray” style, features prominently in some famous sites in Arnhem Land.

2.4 GRAFFITY AND OTHER DESTRUCTIVE INFLUECES

Many culturally significant sites of Aboriginal rock paintings have been gradually desecrated and destroyed by encroachment of early settlers and modern-day visitors. This includes the destruction of art by clearing and construction work, erosion caused by excessive touching of sites, and graffiti. Many sites now belonging to National Parks have to be strictly monitored by rangers, or closed off to the public permanently.

3.

AUSTRALIAN ABORIGINAL HISTORY AND CULTURE AT A GLIMPS

3.1 ABORIGINAL HISTORY – A SHORT STATEMENT

It is claimed that Aboriginal Australian populated Australia at least 40,000 or 50,000 years ago. The Aboriginal Australians were semi-nomadic hunter-gatherers with a strong deep connection to the land, water, and animals. Each group developed skills for the area in which they would live, with significant diversity between groups.

In the early 1900s it was commonly believed that the Indigenous population of Australia was going to become extinct. The population shrunk from 1,250,000 in 1788 to 50,000 in 1930; this was due in part to an outbreak of diseases such as smallpox.

According to the 2011 Census, there are 548,370 who consider them to be Aborigines, which is 3% of Australia's population.

3.2 WHERE ABORIGINALS LIVE TODAY

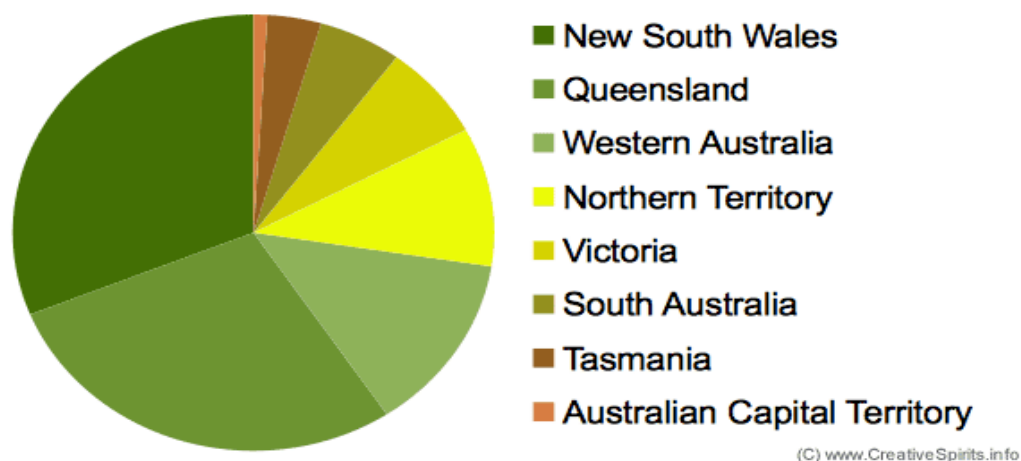
Majority of Aboriginal people live in Australia's eastern states and not in the remote desert regions of the continent, on the Contrary to what many people think, researchers say.

NEW SOUTH WALES IS WHERE MANY ABORIGINALS LIVE AND IN QUEENSLAND

Over 66% of Aboriginal people live in New South Wales, Queensland and Victoria while Western Australia and the Northern Territory contribute only 24% of the Aboriginal population. Queensland is expected to overtake NSW for the title of most Aboriginal residents.

The indigenous population in South Australia is the lowest (5.6%) and Tasmania (3.6%). The Australian Capital Territory is home to only 0.9% of Australia's Aboriginal people.

The Northern Territory has the largest proportion of its population who are Aboriginal (30%), compared with 4.7% or less for all other states and the Australian Capital Territory.



The above chart shows where Aboriginal population lives in Australia today. The figures are almost stable since 2001. (Source: www.creativespirits.info)

3.3 ABORIGINAL CULTURE: TRADITIONS AND VALUES

The practices and ceremonies of Australian Aboriginal indigenous culture are centered on belief in the “Dreamtime”. “Dreamtime” is the foundation of Aboriginal indigenous religion and culture. Experts claim that it dates back to some 65,000 years. It is the story of events that have happened, how the universe came to be, how human beings were created and how their Creator intended for humans to function within the world as they knew it. Aboriginal people understood the “Dreamtime” as a beginning that never ended; they held the belief that the “Dreamtime” is a period on a continuum of the past, present and future.

Reverence for the land and oral traditions are emphasized as a preservation tool of their identity. Language groupings and tribal divisions exhibit a range of individual cultures.

4. **AUSTRALIAN ABORIGINAL ART HISTORY: SPECIAL ATTACHMENT TO ART**

Australian Aboriginal art has existed for thousands of years and ranges from Visual Fine Arts to Music; Art remains essential to them for a number of reasons. However, Indigenous Australians did not develop a proper system of writing.

4.1 AUSTRALIAN ABORIGINAL ART - “DREAMING”

“Our connection to all things natural is spiritual. By dreaming, we mean the belief that long ago, these creatures started human society; they made all natural things and put them down in special places. These dreaming creatures were connected to special places and special roads or tracks or paths. In many cases, the great creatures changed themselves into sites where their spirits stay.” (Silas Roberts)

4.2 AUSTRALIAN ABORIGINAL ART – A MEDIUM TO RETAIN INFORMATION

The “Dreaming” is an integral part of Aboriginal culture. As Silas Roberts explains, the “Dreaming” recalls when the ancestors walked the earth giving form to the land, nature and culture. Like the spirit of the ancestors, the “Dreaming” is continuous, it does not reside in a distant time or place, it is like, as Ian McLean suggests, DNA: the language of all life, the power in all things, animate and inanimate. It is from this perspective that one begins to appreciate the importance of the land to Aboriginal people, with every animal, plant and detail of the landscape having its own history and significance. These “Dreaming” stories set down laws for social and moral order while retaining knowledge for survival. This information has been retained and passed on primarily through art.

4.3 IMPORTANCE OF TRADITIONAL ARTS AND ITS PRESERVATION – TO THE ABORIGINAL COMMUNITY

The Aboriginal traditional art virtually keeps the traditional communities alive, in other words, a question of preserving Aboriginal art is a question of preserving their culture, diversity and self-esteem.

“When dealing with the Aboriginal identity and self-esteem, it should be emphasized that one of the key aspects and phenomena of the Aboriginal life as such is art. In contrast to the modern Aboriginal communities, the traditional Aboriginal ones consider it vital, because it is not only aesthetics that art brings to them. Moreover the art might well be defined as being a pillar for their culture. The Indigenous people evolved an enormously heterogeneous spectrum of artistry. Although nowadays cave paintings might be widely considered one of the most significant artistic styles of the Aboriginal Australians, their skills include other mediums as well, such as woodcarving, sculptures and ceremonial clothing. Art remains essential to them for a number of reasons. Initially, they used to mark territory, record history and tell stories via art. Another reason for including Aboriginal art as an illustration of traditional Aboriginal community and its values is that it has always been a defining element of them. As well as other communities, minorities and nations around the world, the Aboriginal Australians derive their identity from their history and culture. In other words, a question of preserving Aboriginal art is a question of preserving their culture, diversity and self-esteem.

To understand the reasons, why Aboriginal people living in outback would lose their culture and identity together with art, requires a close insight into the phenomenon of traditional Indigenous artistry. The Aboriginal art virtually keeps the traditional communities alive.”

5. **AUSTRALIAN ABORIGINAL VISUAL FINE ARTS: PAINTING, SCULPTURE AND OTHER TYPES**

5.1 PROLOGUE

Art is a way of storytelling to aboriginals - they still tell their stories or convey messages via their art - paintings and sculptures that are similar to those created by their ancestors. The Indigenous people as they do share their history this way, they also apply or incorporate motifs from their everyday life. In other words the Aboriginal art might resemble a chronicle of its authors and their culture.

Not only do they use a wide scale of methods and techniques of paintings, they also use various instruments and tools. How they have even been embellishing or decorating their weapons and tools is an interesting thing. The most frequent among the styles have been painting rock walls or bark - especially that of the paper barks gum as well as on persons. In comparison with European traditions, the Australian Aborigines often use only primitive tools, such as simple brushes, fingers and also a specific technique of 'sputtering' the paint, when the artist puts the paint into his mouth and sprays it directly onto the medium. The final effect resembles today's modern spray paint. Whereas the techniques of the European ancient art for instance were almost forgotten or at least radically changed during the previous centuries and nowadays the modern artists use tools, styles and mediums almost entirely different from the medieval and prehistoric times, the Aboriginal Australians have kept their traditional ways of painting practically unchanged. They still tell their stories via paintings and sculptures that are similar to those created by their ancestors. There are three common styles of the Aboriginal art: painting - that might be highlighted, because although the artists use a wide variety of techniques and types of painting, those three are well known and still very popular among the Aboriginal authors even today.

5.2 THE MOST INTERNATIONALLY RECOGNISED FORM OF AUSTRALIAN ART

With their art history - spanning thousands of years, Aboriginal artists continue these traditions using both modern and traditional materials in their artworks. Aboriginal art is the most internationally recognizable form of Australian art. Several types and styles of Aboriginal art have developed in modern times including the watercolour paintings of Albert Namatjira, the Hermannsburg School, and the acrylic Papunya Tula "dot art" movement. Painting is a large source of income for some Central Australian communities such as at Yuendumu.

5.3 TRADITIONAL TYPES AND METHODS INCORPORATED IN VISUAL ART

There are several types of aboriginal art, and methods of making visual art, and they are painting-including rock painting, bark painting, rock engravings, carvings, weaving, string art and sculpture. A variety of colours are used, except for red, which symbolizes blood and is only used in other types of painting.

5.4 DIFFERENT STYLES

In this essay, as mentioned at the beginning, the focus is more on Aboriginal art: painting, which is the most popular type of art within the indigenous community, and also, in the outside world.

Aboriginal rock painting includes at least five different styles: (1) X-ray and cross-hatch art from the Arnhem Land and Kakadu regions of Northern Australia - a style of painting in which the insides of animals and humans are depicted, as if X-rayed. (2) Dot-painting from areas in Central and Western Australia - featuring a range of complex patterns, created with dots. (3) Stencil painting from several different locations, featuring negative stencils and positive prints of hands and feet. (4) Bradshaw paintings (now called Gwion art) - originally named after the European livestock farmer Joseph Bradshaw - from the Kimberley region of Western Australia. They include 'sash paintings' made with pigments painted on rock surfaces by feather quills. (5) Face painting, and other traditional forms of tribal art practiced by aboriginal artists throughout Australasia, such as the Yolngu people of Arnhem Land.

5.4a THREE COMMON STYLES OF VISUAL ART: PAINTINGS

Indigenous art includes a range of styles of rock painting: only the three common styles are discussed in this essay.

- The cross-hatch and X-ray *art* from the Arnhem Land and Kakadu regions of the Northern Territory, in which the skeletons and viscera of the animals and humans portrayed, are drawn inside the outline, as if by cross section.
- Dot-painting from the Central and Western Deserts through which intricate patterns, totems and stories are created using dots.
- Stencil art, particularly using the motif of a hand print.

STYLE - 01: "X-RAY" ART

"X-RAY" ART - HISTORY/ORIGIN

The "X-ray" tradition in Aboriginal art is thought to have developed around 2000 B.C. and continues to the present day. Aboriginal "x-ray" art is a traditional style used by the people of Arnhem Land in the Northern Territory of Australia to depict local animals and stories. Many of the animals are painted showing some anatomical features, that is, painted in "x-ray".

"X-RAY" ART - TECHNIQUE

"X-ray" style, a manner of depicting animals by drawing or painting the skeletal frame and internal organs. In this the skeletons and viscera of the animals and humans portrayed, are drawn with paint inside the outline, as if by cross section. Particularly the female womb has been a frequent motif in "X-ray" style paintings.

It is one of the characteristic styles of the art of some prehistoric hunting cultures. "X-ray" art shows the artist's relationship with, and knowledge of, his country and its inhabitants. The delicate presentation of bone structures and internal organs gives the picture a three-dimensional effect.

Figures painted in "X-ray" style vary in size, reaching 8 feet (2.5 meters) in length. The style is also sometimes used to render delicate polychrome images of the interior cavity of the animals. Images of the bird, fish, or mammal are included and the entire internal system of organs is expressed by a "life line," a single horizontal line that runs from the animal's mouth to a dot representing the heart or stomach.

This, on one hand can be considered as a technique, method or system, which is similar to portraying the cross-section. On the other hand this is a unique concept – an idea to help publicize important facts about their own life and living for the benefit of their future generations.

As its name implies, the “X-ray” style depicts figures in which the internal organs and bone structures are clearly visible.

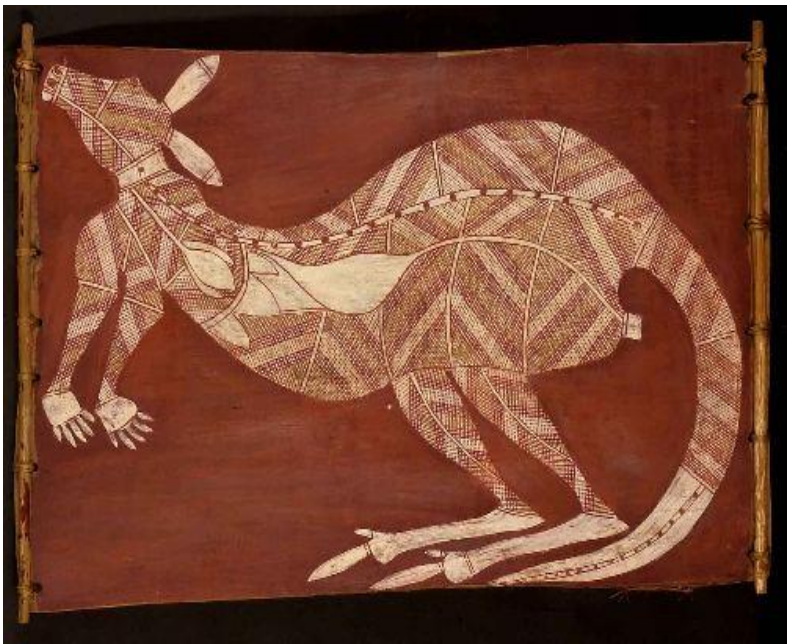
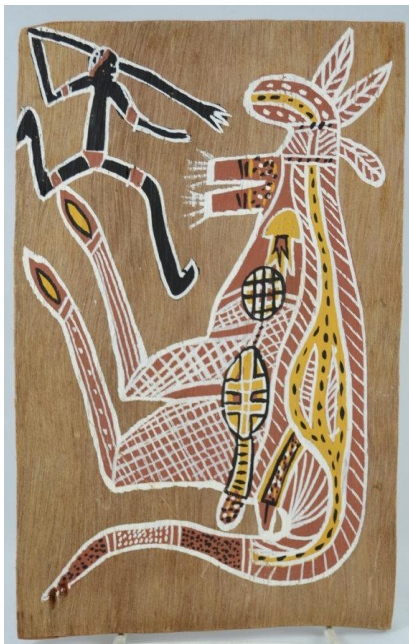
“X-RAY” - ART - MULTIFUNCTIONAL ASPECT

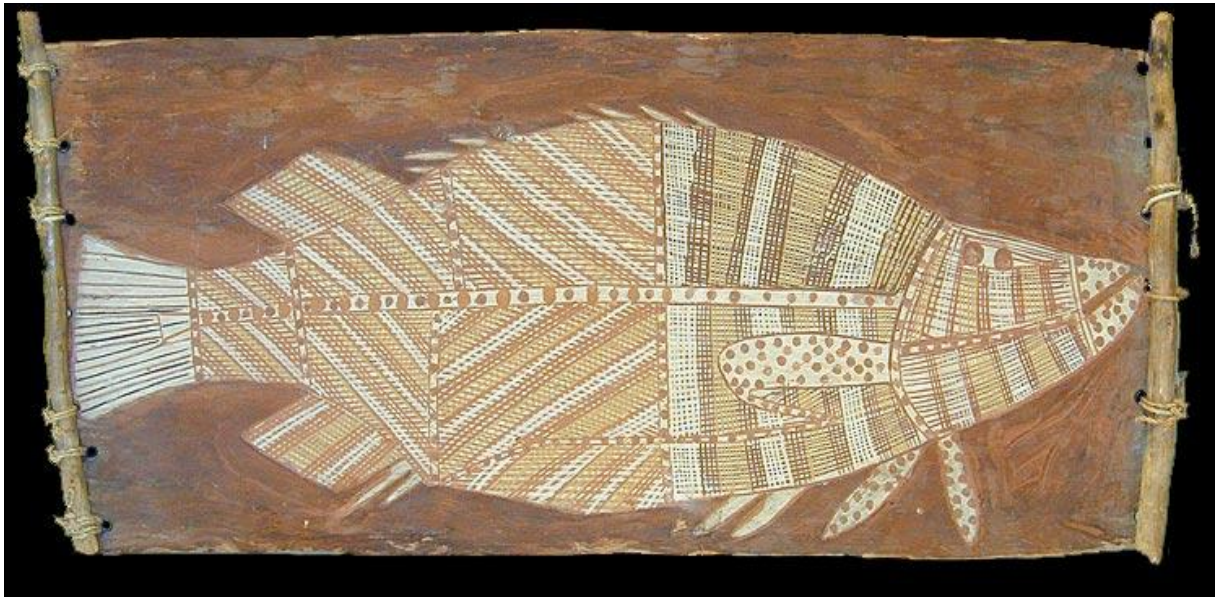
“X-ray” paintings have served as a means of transition of history, everyday-life events and/or mythology, it also carries very practical reasons and meanings as well. Traditional Aboriginal communities have always been based on hunting and gathering food. But on the other hand there was a big problem, because they have lacked written documents that would transfer the knowledge and skills of hunting through the generations. Therefore the “X-ray” paintings have also had a simple function of a “cook book “or a manual. The Aboriginal Australians have been conserving or preserving their findings concerning the animals living in their area for their descendents using painting. They include various pieces of advice in their paintings, such as which animals are suitable for hunting and then for consuming. Besides, they also instructed their descendents in locating the most delicious parts of the animals – suitable for consumption through the “X-ray” pictures, by highlighting these parts. In other words, the Indigenous paintings used to have several functions starting with the most practical ones concerning hunting and food, ending with religious and historical purposes.

“X-ray” Art: Painting: Image Gallery



Painting on bark of a monitor lizard in X-ray style by Baboa, from Arnhem Land, Australia; in the State Museum of Folklore, Frankfurt am Main, Germany. *Courtesy of the Städtisches Museum für Völkerkunde, Frankfurt am Main, Ger.*





kunwinjku-aboriginal-art.com/aboriginal-x-ray.html

STYLE 02: “DOT”ART: PAINTING

“DOT” ART: PAINTING HISTORY/ORIGIN

There are several theories as to where or how “Dot” paintings originated, and it is likely that all of them have their part to play in the works of different Aboriginal artists. It says that the “Dot” Painting is the traditional visual art form of the Aborigines in the Western Australia Central Desert.

Aboriginal “Dot” painting stems from body painting for ceremony, from sand paintings and symbolic patterns carved on artifacts and rock galleries. Its original use may have been to create a ‘shimmer’ effect on a body design or the decoration of an artifact, enhancing the design itself by suggesting an energy field or powerful aura around the design.

The tradition of painting with a dotting technique has transformed the way Aboriginal groups have presented themselves and their culture to the outside world. The modern process is measured in just over forty years of art production, but the diversity and personal creations have ensured that the tradition continues to reinvigorate itself and its creators.

GROUNDING OF THE STYLE – “DOT”PAINTING: A RECOGNISABLE CHARACTERISTIC

The “Dot” painting style became the recognisable characteristic of desert Aboriginal art by the 1980s and the movement spread steadily to reach a range of the desert communities. Papunya, Kintore, Yuendumu, Mt Liebig, Haasts Bluff, Utopia, Balgo, Kiwirrkura and many smaller communities and outstations evolved variations in the way they went about painting and story-telling. The language groups that effected these developments include - Pintupi, Luritja, Arrente, Warlpiri, Alyawarr, Anmatyerr, and other Central Desert language groups.

In addition to the change of materials used, a new style emerged in these early days at Papunya. It was here that the now famous “Dot” paintings first appeared. While these works were at first graphically iconic, dotting was introduced as a means of enabling the artists to veil sacred knowledge, while also giving their “dreaming” stories a depth that was lacking when transferred to a two dimensional surface. Through experimentation these works became increasingly complex and expressive, gaining the attention of commercial and national institutions. Today this style is seen as an integral part of the movement, which also introduces a level of camouflage and secrecy to the surface of the canvas.

“DOT”PAINTING TECHNIQUE: REPEATED IMPRINTS – “DOTS”

The technique is a simple one - the base or the support – (canvas or other) is covered in small dots of paint which create patterns and symbols. These symbols can easily be recognized by those familiar with the “Dreamtime Story Illustrations”. It is a style when intricate patterns, totems and/or stories are illustrated with dots of various sizes and colours. Bright colors are now more common with the use of acrylic paint, but traditional dot painters used natural pigments such as crushed seeds.

“Dot” paintings vary from the finest of minute marks neatly arranged on the base or the support – (canvas or other) to the wild multi-coloured large dotting of some of the desert women. Some artists merge their dots into lines, or even into wide areas of connecting dots which have more of a stippled effect than a 'dotted' appearance. The defining criterion for a “Dot” painting is the technique used - that it is produced by repeated imprints of a paint covered tool – dotting stick or other implement onto the surface of the painting and that in doing so, there are recognisable “Dot” marks on the surface.

Within the “Dot” painting style, Aboriginal artists may overlap or 'enclose' dots within other larger dots, or they may be closely joined to give the appearance of lines, and even dotted so densely

that they create a flat coloured area - however to be a **“Dot”** painting, the dotting method must still be visible.

Aboriginal **“Dot”** paintings are commonly executed in both Ochre (natural rock pigment) paintings and Acrylics; however Acrylic paint is the more commonly used for these artworks. The paint used may be highly textured with a much raised surface or flat. Perhaps the most proficient dot work is done by using well mixed acrylic paint with a high level of viscosity (thickness and cohesiveness) - when this dries, it forms a raised profile - from the side, this makes a curved shape on the canvas, with the centre of the dot highest and a tapering effect towards the edges.

Dots range from exceedingly fine work done with very thin sticks, to large dots of up to four centimetres in diameter. The patterns may be extremely neat, traditional designs, some using Ochre paints and some using Acrylic. Or they may be wild, overlapping, unstructured works where the Aboriginal Artist is highly expressionist in the execution of the work.

THE STORY BEHIND THE STYLE - **“DOT”** PAINTING: CONVEY MESSAGES – STORIES TO TELL

The Aboriginal **“Dot”** painting style that typifies Australian Aboriginal art has become a medium for telling stories and enlivening culture.

Traditional aboriginal **“Dot”** paintings represent a story, generally regarding hunting or food gathering and usually have traditional aboriginal symbols imbedded throughout the painting. These symbols, when explained, give a completely whole new meaning to the painting.

SCOPE OF THE STYLE - **“DOT”** PAINTING:

A VEHICLE FOR IN-FILLING DESIGNS: A CREATIVE TOOL FOR AMBIGUITY

In early developments at Papunya in the 1970s the dot painting technique became a useful vehicle for in-filling designs that had the added advantage that it could obscure certain information and associations that lay underneath the dotting. At a time when artists were negotiating what aspects of stories were secret/ sacred and what were in the public domain, the discrete use of dot painting gave some protection, where elements of stories that should not be seen by the uninitiated could remain concealed.

STYLE MANIPULATION: SELF ATTAINMENT; PERSONAL SIGNATURE

Some of the most exciting dot paintings artistically, are those painted by older Aboriginal Artists. Not only do these artworks represent ancient stories and iconography, but by virtue of the advanced age of the artists, frequently in their seventies, eighties or even older, are less precise and steady than works by the younger generations. This gives the works a beautiful, painterly quality and a loose, relaxed style which is not only aesthetically pleasing but can often be a signature of the Aboriginal Artist's work.

For example, George Ward Tjungarrayi's works of recent years can be recognised instantly by the occasional 'tadpole' dots where as he lifts his stick from the canvas a short tail of trailing paint is created. Some of Walangkura Napanangka's works also, gained a wavery and less precise quality in her later painting years.

Works by other Aboriginal artists such as Ningura Napurulla and Mitjili Napurulla also went through stages of increasingly unruly dotting work, because of eyesight or other health problems, and then later and following successful treatment of their conditions, the artists began to produce works which were amazingly neat by contrast. Correlating the year the Aboriginal artist painted the work with the unique quality of their **“Dot”** work is one important way (but not the only way)

of being sure of its authenticity. Similarly, the way an artist places their dots and the quality of their “Dot” work and paint application is as recognisable as a signature to someone who knows their work, and it is relatively easy to recognise the Aboriginal Artist simply by looking at their “Dot” work.

INTERNATIONAL RECOGNITION

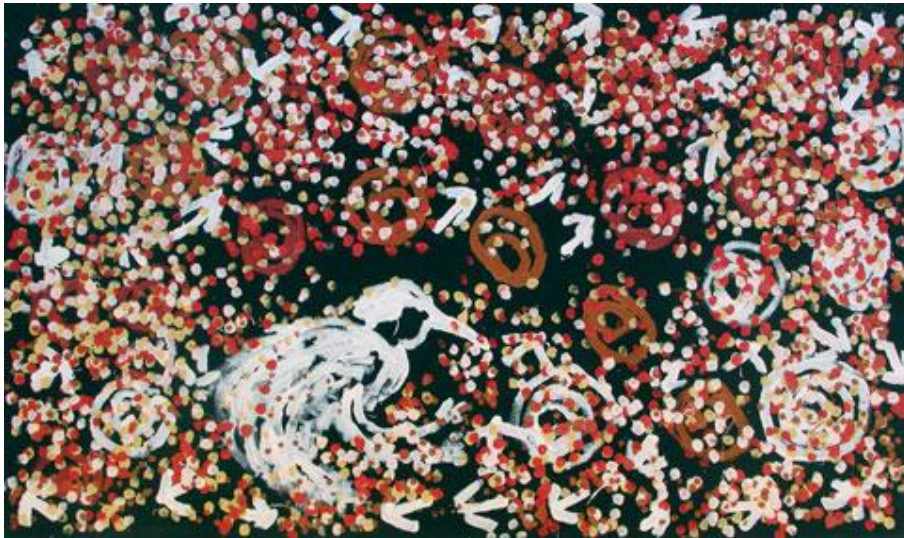
“Dot” paintings are now internationally recognised as unique and integral to *Australian Aboriginal Art*. The simple “Dot” style as well as cross hatching may be aesthetically appealing to the eye but has a far more hidden meaning and deeper purpose; to disguise the sacred meanings behind the stories in the paintings.

“OVER DOTTING”- A SECRET FORMULA TO HIDE TREASURES – FACTS SACRED TO THEM



Galya Pwerle's painting style is often carried out in two stages: first the secret iconography, and then a magnificent overdotting technique shown above in this 198 x 198cm artwork, which tantalisingly allows parts of the underpainting to peep through.

“One certain reason is that early in the Aboriginal art movement, the People were concerned that non initiates may be able to understand or learn the sacred, secret or restricted parts of their stories. Drawing a painting in sand had previously posed no problem because it was generally smoothed away after the telling, or if left on the ground, it was done so only in their own lands, safe from prying eyes. But the permanent quality of acrylic paints gave birth to a concern about inappropriately revealing secret information and the subsequent practice of “over dotting” served to obscure the sacred or 'classified' information beneath. The examples above and below, by Galya Pwerle and Johnny Warangkula are excellent examples of the technique of using “over dotting” to obscure the painting beneath.”



“A second source of the dotting style is that the educational sand drawings carried out mainly by the Central Desert people, were intrinsically made up of both line and gestural dot work. The dotting style of many of the Aboriginal artists from this region was a natural evolution from their sand drawings as they translated the stories on the modern materials of paint and canvas.

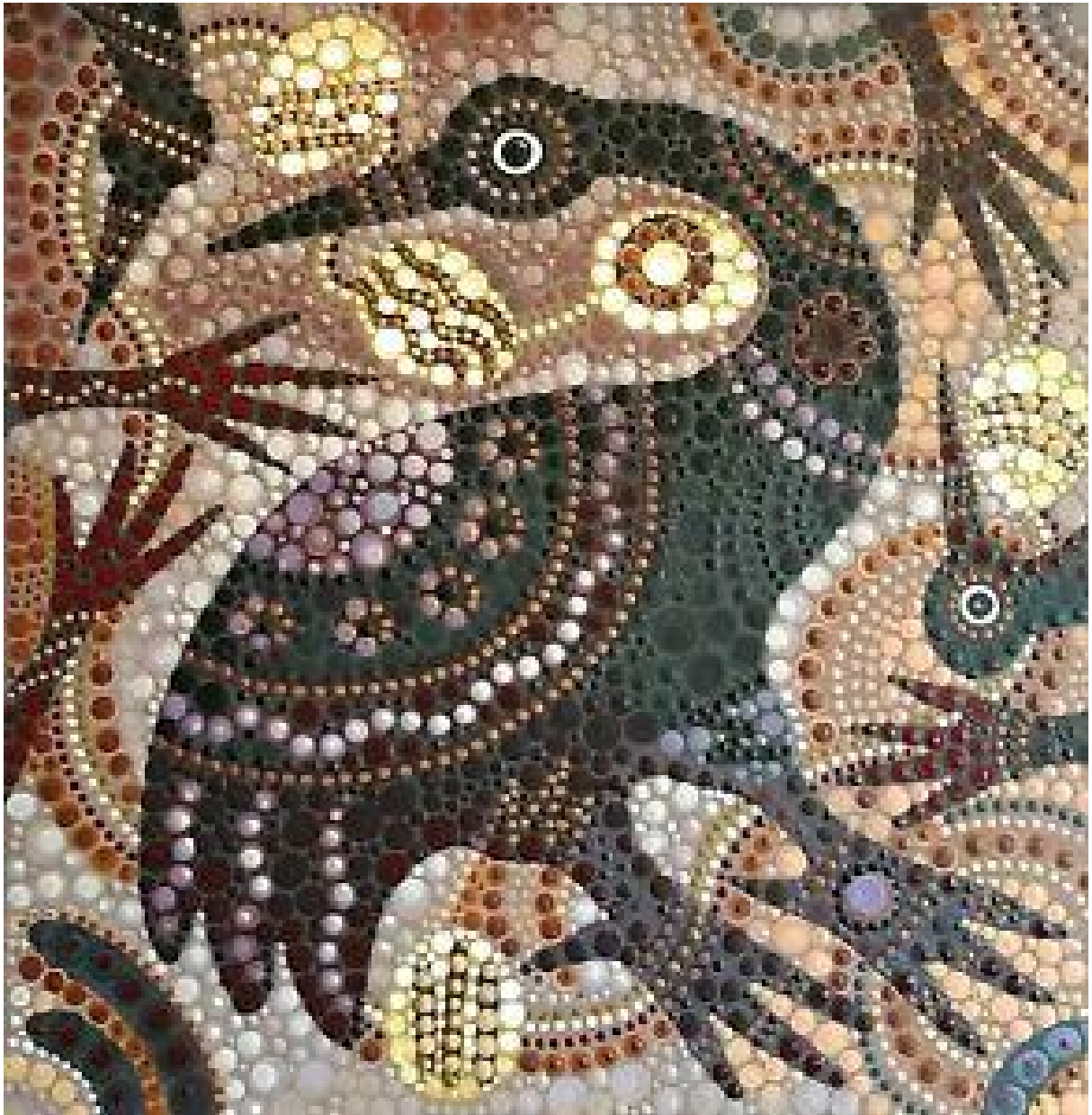
A third, which is not altogether separate from the second, is that the land itself, the subject at the heart of many Aboriginal artworks, is often completely studded with dot like stones, spinifex plants, flowers and distant trees. The 'dotted landscape' inspired its representation in **“Dot”** patterns.

Like any art style, especially those that are successful, **“Dot”** painting inspired other Aboriginal artists to develop dotting styles of their own. Subsequent generations learning from their families, took the style even further. Now Aboriginal art is best known by dot artworks (although when you get to know more, you realise **“Dot”** paintings are NOT all what it is about). Nonetheless, they are much sought after and there are some excellent **“Dot”** painters in the genre.”

“Dot” Art: Painting: Image Gallery







STYLE 03: “STENCIL” ART: PAINTING

“STENCIL” ART - HISTORY/ORIGIN

In spite of regional diversity, Aboriginal “**stencil**” Art is found almost everywhere – where the aboriginals live in Australia. These art works - images – such as a hand or weapon, are very old. According to Paul S.C. Tacon et al, attached to the Griffith University, the ancient bird stencils discovered in Arnhem Land, Northern Territory, Australia, are over 9000 years of age. There are many recent rock “**stencil**” art discoveries prompting that there are more to be discovered.

However, this type of rock marking is rapidly deteriorating through natural erosion and many stencils may have gone unnoticed due to the opaque nature of their appearance.

“STENCIL” ART - TECNIQUE AND MEDIUM

The majority of the artwork is hand stencils; these are created by placing the hand against the background or the surface – wall or ceiling and blowing ochre mixed with water or other liquid - usually from saliva over the hand. There are examples of hand outlines of adults, adolescents and children of ancient peoples who lived as hunters & gatherers hundreds of years ago.

So, this technique is accomplished by using ground ochre suspended in water. This creates a splatter painting but clearly shows the outline of the hand which was placed on the surface, so the hand becomes the “**stencil**”.

“STENCIL” ART – TECNIQUE: A SIGNATURE

“**Stencil**” art is the name of the style of art found in many caves along coastal Australia and is usually depicted as a hand print which is usually located in amongst a group of handprints. The handprint represents the signature of the individual - of adults, adolescents and children who placed it there. Usually when examined carefully, there are actually many layers of these prints on the wall surface.

“STENCIL” ART – RESTORATION PRACTICE: HAS GONE ON FOR MILLENIUMS

The cave paintings – wall and ceiling paintings can be found in almost all of Australia. Today they are protected as heritage sites in most areas. In some areas, the initiated men – the Community Elders, who are the traditional appointed care takers of the sites, refresh some of the “**stencil**” paintings - making identifying the actual age of the paintings very difficult as this restorative practice has likely gone on for many thousands of years.

“STENCIL” ART– IN DANGER: FUTURE OF THE RESTORATION PRACTICE

However, the future of the restoration practice is in danger as fewer men are becoming initiated, thus not fully sharing in their cultural secrets. It says that only the initiated men are allowed to restore these paintings and when they are dead and gone the restoration will stop as it already has in many areas where there are no longer any initiated men or men with any cultural identity remaining.

“STENCIL” ART - RECOGNITION OF A LONG LOST HISTORY

Fortunately the Federal Government recognises the cultural importance of the Aboriginal “**stencil**” art sites and is attempting to stabilize and protect these sites by employing local men as Park Rangers creating an economic stimulus to take pride in long lost history.

“STENCIL” ART - HAND STENCILS AT THE FREYCINET NATIONAL PARK

“Until the recording of hand stencils on the Derwent River near Meadowbank in 1958, the only rock markings known in Tasmania were those pecked in stone. Initially believed to be made by Aboriginal people from New South Wales brought to Tasmania, very little else was thought of the stencils until subsequent recordings challenged this theory and proved them to be a marking form in Tasmanian Aboriginal culture. The stencils of Fisheries Creek on the Freycinet Peninsula are different to that elsewhere in the state by virtue of their geographical location the material they were painted on, their state of preservation and the presence of associated archaeological deposits. However, this type of rock marking is rapidly deteriorating through natural erosion and many stencils may have gone unnoticed due to the opaque nature of their appearance. Applying Decorrelation Stretch (DStretch) techniques, six new hand stencils were recorded at Fisheries Creek in 2013, including two small faint stencils possibly indicating the presence of children at the site and during the art production. These recent discoveries indicate a need to update the recording practices of archaeologists in Tasmania when conducting archaeological surveys to represent better those rock art motifs that may not be visible to the naked eye.”

There are also other procedures and styles that the Aboriginal people consider being traditional for them, although they might not be as popular as the cave paintings for instance.

Stencil Art: Painting: Image Gallery







5.5 A SACRED ABORIGINAL SITE: THE BLACKFELLOWS HAND CAVE: HAND STENCILS

5.5a LOCATION

“The Blackfellows Hand Cave is approx. 20mins. drive from Lithgow, a sign on Wolgan road after the colliery directs you to the Blackfellows Hand Trail which is an unsealed fire trail easily accessed by 2WD vehicles. Since the site is considered sacred to local Aboriginals, there are no further signs in the area, however the site is relatively easy to find. After about 800 metres on the trails, it fork out to a clearing, this is the site to park. Head up the dirt path towards the large rock formation & follow the well worn path; you will reach a small National Parks & Wildlife Service sign stating that the area is a sacred Aboriginal site. The GPS location may not recognise the site if Lithgow is used as the suburb/town as it is closer to the area of Lidsdale. There is a guest book for visitors to sign & leave comments.”

5.5b WIRADJURI – THE LITTLE KNOWN TRIBE

The Aboriginal hand stencils at the Blackfellows Hand Cave near Lithgow in the Wolgon Valley are a reminder of the local indigenous presence in the area of the little known Wiradjuri tribe.

5.6 NATURAL ART GALLERY IN A STUNNING BUSH SETTING – FOR A UNIQUE HERITAGE

The rock cave’s surroundings make for a very private atmosphere surrounded by native bush, rock formations & the laughs of kookaburras marking their territory. Apparently, there has been recorded evidence of other images which had been destroyed by bushfires in the early 90’s, this is a tragedy that should remind people that the Aboriginal heritage is unique as it remains in its natural setting in the bush, rather than behind a glass cabinet in a museum.

6. TYPES OF AUSTRALIAN ABORIGINAL ART

Australian aboriginal art encompasses works in a diverse range of media. Rock art – rock engravings and cave painting, plays the lead role or in other words the main focus. Also, it includes various forms of prehistoric sculpture.

6.1 TYPES OF ART: ROCK OR CAVE ART: PAINTING

RECENT EXCAVATION FINDINGS: ATTACHMENT TO ROCKS AND CAVES

Australian Indigenous art is the oldest unbroken tradition of art in the world. It says, one of the oldest firmly dated rock art painting in Australia is a charcoal drawing on a rock fragment found during the excavation of the Narwala Gabarnmang rock shelter in south-western Arnhem Land in the Northern Territory. Dated at 28,000 years, it is one of the oldest known pieces of rock art on Earth with a confirmed date. Rock art, including painting and engraving or carving, can be found at sites throughout Australia. Rock paintings appear on caves in the Kimberley region of Western Australia known as Bradshaws. They are named after the European, Joseph Bradshaw, who first reported them in 1891. To Aboriginal people of the region they are known as *Gwion Gwion* or *Giro Giro*. Other painted rock art sites include Laura, Queensland, Ubirr, in the Kakadu National Park, Uluru, and Carnarvon Gorge.

Aboriginal rock art has been around for a long period of time, with the oldest examples, it claims is in Western Australia's Pilbara region and the Olary district of South Australia, estimated to be up to around 40,000 years old. Examples have been found that are believed to depict extinct mega fauna such as Genyornis and Thylacoleo as well as more recent historical events such as the arrival of European ships, something which is not often seen today.

6.2 TYPES OF ART: ROCK OR CAVE ART: ENGRAVINGS

Rock engraving depends on the type of rock being used. Many different methods are used to create rock engravings. There are several different types of Rock art across Australia, the most famous of which is Murujuga in Western Australia, the Sydney rock engravings around Sydney in New South Wales, and the Panaramitee rock art in Central Australia. The Toowoomba engravings, depicting carved animals and humans, have their own peculiar style not found elsewhere in Australia.

The rock art at Murujuga is said to be the world's largest collection of petroglyphs and includes images of extinct animals such as the thylacine. Activity prior to the last ice age until colonization is recorded.

6.3 TYPES OF ART: BARK PAINTING

Bark paintings are regarded as fine art, and today the finest art commands high prices on the international art markets. The best artists are recognized annually in the National Aboriginal & Torres Strait Islander Art Award.

6.4 TYPES OF ART: STONE ARRANGEMENT

Stone arrangements in Australia range from the 50m-diameter circles of Victoria, with 1m-high stones firmly embedded in the ground, to the smaller stone arrangements found throughout Australia, such as those near Yirrkala which depict accurate images of the praus used by Macassan Treping fishermen and spear throwers.

6.5 TYPES OF ART: WOOD CARVINGS (PUNU)

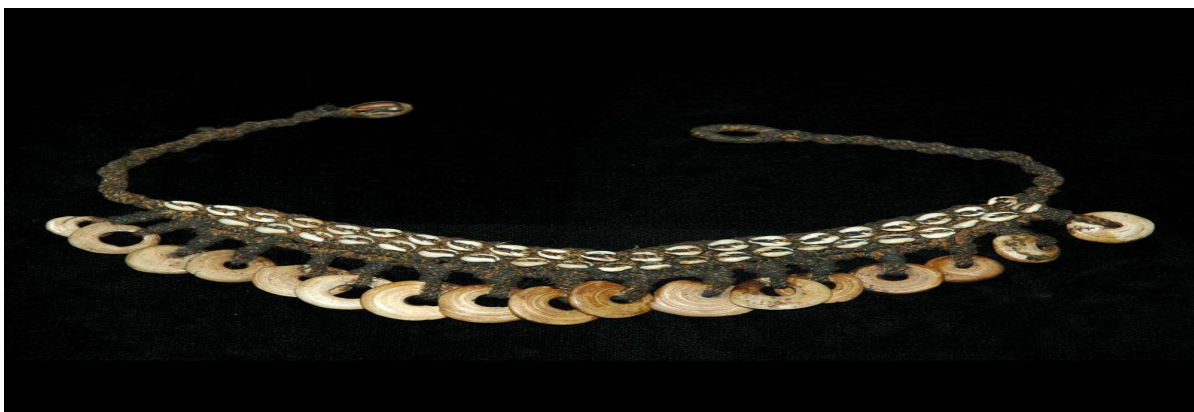
Wood carving has always been an essential part of aboriginal culture, requiring wood, sharp stone to carve, wire and fire. The wire and fire were used to create patterns on the object by heating the wire with the fire and placing it on the wood carving.

Often, these wood carvings, shaped like animals, were traded to Europeans for goods. The reason aboriginal people made wood carvings were to represent the stories they tell to help tell the stories. They were also used in ceremonies where they joined together, sung, laughed and enjoyed themselves.

6.6 TYPES OF ART: WEAVING AND STRING-ART

Weaving and string-art

Basket weaving, Necklaces and other jewellery, such as those from the Tasmanian Aborigines



7. **CONTEMPORARY INDIGENOUS ART: MORE RECENT DEVELOPMENTS**

7.1 INFLUENCE OF REX BATTERBEE: HERMANNSBURG SCHOOL: “DREAMING WITH WATER COLOURS”

Australian painter Rex Batterbee in 1934 taught Aboriginal artist Albert Namatjira western style watercolour landscape painting, along with other Aboriginal artists at the Hermannsburg mission in the Northern Territory. It became a popular style, known as the Hermannsburg, and sold out when the paintings were exhibited in Melbourne, Adelaide and other Australian cities. As a result of his fame and popularity with these watercolour paintings, Namatjira became the first Aboriginal Australian citizen.

7.2 INFLUENCE OF GEOFFRY BARDON

The process of development or the evolution of the aboriginal traditional art and its gradual transformation into modernist type of art, though the initiatives at Hermannsburg and Ernabella were significant antecedents, most sources trace the origins of contemporary indigenous art, particularly acrylic painting, to Papunya, Northern Territory, in 1971. Geoffry Bardon, an Australian school teacher, arrived at Papunya and started an art program with children at the school and then with the men of the community. The men began with painting a mural on the school walls, and moved on to painting on boards and canvas. The painting – Gulgardi, by Kaapa Tjampitjinpa, a member of the community who worked with Geoffry Bardon, won a regional art award at Alice Springs, around this time. Soon after this over twenty men at Papunya were painting, and they got together and established their own company, Papunya Tula Artist Limited, to support the creation and marketing of works. Although painting took hold quickly at Papunya, it remained a "small-scale regional phenomenon" throughout the 1970s, and for a decade none of the state galleries or the national gallery collected their works, with the notable exception of the Museum and Art Gallery of the Northern Territory, that acquired 220 of the early Papunya boards.

7.3 EVOLUTION OF THE MODERNIST MOVEMENT: THE WIDENING OF ITS BOUNDARIES

Though it was largely confined to Papunya in the 1970s, the painting movement expanded rapidly in the 1980s, extending to Yuendumu, Lajamanu, Utopia and Haasts Bluff in the Northern Territory, and Balgo, Western Australia. Artistic activity had spread to many communities throughout northern Australia by the 1990s, including those established as part of the Outstation movement, such as Kintore, Northern Territory and Kiwirrkurra Community, Western Australia.

7.4 NEW ERA DAWNS: PRIVATE STORIES ARE TOLD IN PUBLIC - FOR THE FIRST TIME

While Aboriginals have been engaged for millennia in artistic practices, such as sand drawing, cave painting, ceremonial dance and body art, these practices were not open to the public. It was not until the early 1970s that indigenous Australians began producing artwork for public consumption. There was considerable controversy surrounding the display of ceremonial and sacred symbols to the uninitiated. To this day, there is still some symbolism that is disguised in some works.

7.5 NEW MOVEMENT EMERGES: PAPUNYA, THE ACRYLIC/ CANVAS MOVEMENT

7.5a INTRODUCTION

The change or the great move from the long standing tradition took place as a result of the introduction of modern materials to the Papunya men, which eventually became a viable commercial art form. Beginning with traditional ochres on board, experimentation led these men to more contemporary materials including poster colors, oils and finally acrylics on canvas. These new materials gave traditional designs portability and permanency and broadened the previously restricted palette of red, yellow, black and white, making these works more accessible to the general public.

7.5b LOCATION

It was in Papunya, a settlement located 250 kilometers outside Alice Springs that the Aboriginal acrylic movement originated. Established in 1959, Papunya was the last of the Aboriginal reserves set up by the Australian Federal government. Desert groups including the Pintupi, Anmatyerre and Warlpiri were taken from their traditional lands and forced to live in close proximity.

7.5c UNIFICATION OF ARTIST COMMUNITY: LEADING TO COLLABORATIVE ART PRACTICE

Geoffrey Bardon, the art teacher in 1971–1972 encouraged the Aboriginal people in Papunya, North West of Alice Springs to put their Dreaming onto canvas. These stories had previously been drawn on the desert sand, and were now given a more permanent form. The influence of Geoffrey Bardon saw a unification of the artist community - leading these tribes to started a collaborative art practice, painting five murals on the schoolhouse walls, including the now famous “Honey Ant mural”. It is this initial collaboration that sparked an unprecedented outpouring of artworks, with men painting on every available piece of paper, board and scrap of tin, covering every conceivable surface.

7.5d PAPUNYA PAINTING: OLD STORIES IN NEW MEDIA

Papunya art consists of various paint colours like yellow (representing the sun), brown (the soil), red (desert sand) and white (the clouds and the sky). These are traditional Aboriginal colours. Papunya paintings can be painted on anything though traditionally they were painted on rocks, in caves, etc. The paintings were mostly images of animals or lakes, and the Dreamtime. Stories and legends were depicted on caves and rocks to represent the artists' religion and beliefs.

On modern artwork, dots are generally applied with bamboo satay sticks. The larger flat end of bamboo satay sticks are more commonly used for single application of dots to paintings, but the sharp pointier end is used to create fine dots. To create superimposed dotting, artists may take a bunch of satay sticks, dip the pointy ends into the paint and then transfer them onto the canvas in quick successions of dotting.

7.5e FOUNDING MEMBERS OF “PAPUNYA MOVEMENT”: ‘PAINTING MEN’

The founding members of this style and the Papunya movement are known collectively today as the forty original “Painting Men”, including- Johnny Warangkula Tjupurrula, Tim Leura Tjapaltjarri, Shorty Lungkarda Tjungurrayi, Clifford Possum Tjapaltjarri, Kaapa Tjampitjinpa and Ronnie Tjampitjinpa.

These men put Aboriginal art on the map, with their skill, the complexity of their works and the vivid beauty of their designs, transforming the world’s conceptions of art. Tim Leura Tjapaltjarri

and his brother Clifford Possum Tjapaltjarri's painting, "Warlugulong", exemplify the brilliance of these painters. Warlugulong is a site where, according to the 'Dreaming,' the first bush fire began. This story relays how, in ancestral times, Lungkata, the blue-tongued lizard man started an enormous fire at this site to punish his two sons for not sharing their catch of Kangaroo, which was customary. His sons could not stop the fire and perished. The boys' skeletons are represented in the atmospheric effect of charred earth and ash on the right side of the canvas. While Lungkata is the central motif of this work, eight other dreaming stories are represented along with this collaborative work exceeding in size and narrative complexity anything that had hitherto been produced. This encyclopedic 'map' of country and 'dreaming' sold in 2007 for \$ 2.4 million, breaking the world record for Aboriginal art.

7.5f FIRST EVER ABORIGINAL ART COMPANY: PAPUNYA TULA ARTISTS LTD

Originally, the Tula artists succeeded in forming their own company with an Aboriginal Name, Papunya Tula Artists Ltd, but soon they were criticized for exposing much cherished and esteemed Aboriginal secrets.

7.5g DISAPPROVAL FROM THEIR OWN COMMUNITY

Soon after the formation of the company, a time of disillusionment followed, as artists were criticized by their peers for having revealed too much of their sacred heritage. Secret designs restricted to a ritual context, were now in the market place – without that 'obscurity', the dots were used to cover secret-sacred ceremonies – now visible in their paintings. Much of the Aboriginal art on display in tourist shops traces back to this style developed at Papunya. The most famous of the artists to come from this movement was Clifford Possum Tjapaltjarri. Also from this movement is Johnny Warangkula, whose 'Water Dreaming' at Kalipinya twice sold at a record price, the second time being \$486,500 in 2000.

The Papunya Collection at the National Museum of Australia contains over 200 artifacts and paintings, including examples of 1970's dot paintings.

7.6 A BREAKTHROUGH IN THE PROFESSION OF ABORIGINAL ART: FEMALE PAINTERS APPEAR

By the mid 1980's the painting movement had spread throughout the Eastern, Western and Central desert communities of Australia with Community Art centers being established at Yuendumu, Haasts Bluff, Balgo Hills and Lajamanu. The style and content of these works varied dramatically between regions, with every community influenced by their own landscape and unique dreaming stories. These works were predominantly executed by men with women often assisting their husbands or relatives. However, in the Utopia region in the Northern Territory, unlike Papunya and the other developing artistic communities, women were the main proponents of the painting movement. The artistic careers of many of these Utopia women starting in the Women's Batik Group, founded in 1971. The women's batiks developed from clothing fabrics, to designs on silk, until eventually being presented on canvas. One of the founding members of this group is the now internationally renowned artist Emily Kame Kngwarreye. It was through Emily's adventurous, free flowing style that these women first gained recognition and became respected artists in their own right.

7.7 ABORIGINAL ART ON THE AUSTRALIAN DOLLAR NOTE

In 1966, one of David Malangi's designs was produced on the Australian one dollar note, originally without his knowledge. The subsequent payment to him by the Reserve Bank marked the first case of Aboriginal copyright in Australian copyright law.

7.8 AN ABORIGINAL MEMORIAL AT THE NATIONAL GALLERY OF AUSTRALIA – IN CANBERRA

In 1988 the Aboriginal Memorial was unveiled at the National Gallery of Australia in Canberra made from 200 hollow log coffins, which are similar to the type used for mortuary ceremonies in Arnhem Land. It was made for the bicentenary of Australia's colonisation, and is in remembrance of Aboriginal people who had died protecting their land during conflict with settlers. It was created by 43 artists from Ramingining and communities nearby. The path running through the middle of it represents the Glyde River.

7.9 OTHER ACHIEVEMENTS

In that same year, the new Parliament House in Canberra opened with a forecourt featuring a design by Michael Nelson Tjakamarra, laid as a mosaic.

The late Rover Thomas is another well known modern Australian Aboriginal artist. Born in Western Australia, he represented Australia in the Venice Biennale of 1990. He knew and encouraged other now well-known artists to paint, including Queenie McKenzie from the East Kimberley / Warmun region, as well as having a strong influence on the works of Paddy Bedford and Freddy Timms.

In the late 1980s and early 1990s the work of Emily Kngwarreye, from the Utopian community north east of Alice Springs, became very popular. Although she had been involved in craftwork for most of her life, it was only when she was in her 80s that she was recognised as a painter. Her works include Earth's Creation. Her styles, which changed every year, have been seen as a mixture of traditional Aboriginal and contemporary Australian. Her rise in popularity has prefigured that of many Indigenous artists from central, northern and western Australia, such as Kngwarreye's niece Kathleen Petyarre, Minnie Pwerle, Dorothy Napangardi, Lena Pwerle, Angelina Ngale (Pwerle) and dozens of others, all of whose works have become highly sought-after. The popularity of these often elderly artists, and the resulting pressure placed upon them and their health has become such an issue that some art centres have stopped selling these artists' paintings online, instead placing prospective clients on a waiting list for work.

Current artists in vogue include Jacinta Hayes, popular for her iconic representation of "Bush Medicine Leaves" and "Honey Ants", Rex Sultan (who studied with Albert Namatjira), Trepkina Sultan and Reggie Sultan, Bessie Pitjara and Joyce Nakamara, amongst others.

Despite concerns about supply and demand for paintings, the remoteness of many of the artists, and the poverty and health issues experienced in the communities, there are widespread estimates of an industry worth close to half a billion Australian dollars each year, and growing rapidly.

7.10 ABORIGINAL ART IN INTERNATIONAL MUSEUMS

The Museum for Australian Aboriginal art "La grange" (at Neuchâtel, Switzerland) is one of the few museums in Europe that dedicates itself entirely to this kind of art. During seasonal exhibitions, works of art by internationally renowned artists are being shown. Also, the Musée du Quai Branly, Paris, has an "Oceania" collection, which includes works by Australian Aboriginal artists Lena Nyadbi, Paddy Nyunkuny Bedford, Judy Watson, Gulumbu Yunupingu, John Mawurndjul, Tommy Watson, Ningura Napurrula and Michael Riley.

Two museums that solely exhibit Australian Aboriginal art are the Museum of Contemporary Aboriginal Art (AMU), in Utrecht, The Netherlands and the Kluge-Ruhe Aboriginal Art Collection of the University of Virginia.

8.

THE GREAT MOVE:

8.1 FROM TRADITIONAL ICONOGRAPHY TO MODERN MINIMALISM

The style has changed dramatically since the early days at Papunya. Moving away from traditional iconography, these works have progressively become more abstract. Rover Thomas and Emily Kame Kngwarreye were the key proponents of this stylistic shift. It is in Rover Thomas's bold minimalistic works that many historians and critics have seen Mark Rothko. Emily Kame's gestural works have been compared to Jackson Pollock, her sensitivity to color equivalent to Monet. Both of these artists have not only inspired an entire generation of young practitioners but have also challenged what constituted Aboriginal imagery. It is through the continuing and breathtaking work being produced by Australian indigenous artists that many critics, including Robert Hughes have declared it "the last great art movement of the 20th century".

8.2 THE SCOPE OF "THE LAST GREAT ART MOVEMENT OF THE 20TH CENTURY"

8.2a AN INTERNATIONAL AUDIENCE

The last great art movement is also the longest running art movement in the world, with acrylics on canvas being the latest adaption. Always evolving, this movement has brought Indigenous art to the public; a shift that has generated unprecedented enthusiasm and acclaim from audiences around the world. From remote corners of the globe to the world's largest capital cities, Indigenous art has travelled and transformed people's conceptions of art. Previously, audiences were denied access to Aboriginal 'dreaming' stories, customs and values, whereas today the viewer is able to share in indigenous culture through art.

8.2b CROSS CULTURAL ACTIVITIES

Art has provided a vehicle for the exchange of culture. It has formed relationships between indigenous and non-indigenous communities and facilitated appreciation and understanding of Australia's first people. "There's plenty of work to do but Art has certainly opened the door."

EMILY KNGWARREYE: A MIXTURE OF TRADITIONAL ABORIGINAL ART AND CONTEMPORARY AUSTRALIAN ART

Emily Kngwarreye, it says, her styles, which changed every year, have been seen as a mixture of traditional Aboriginal and contemporary Australian. Her rise in popularity has prefigured that of many Indigenous artists from central, northern and western Australia, such as Kngwarreye's niece Kathleen Petyarre, Minnie Pwerle, Dorothy Napangardi, Lena Pwerle, Angelina Ngale (Pwerle) and dozens of others, all of whose works have become highly sought-after.

8.2c THE MOVEMENT CONTINUED TO EVOLVE: THEIR TRADITIONAL ART BECOMES A COMMODITY

As the movement evolved, not all artists were satisfied with its trail. What began as a contemporary expression of ritual knowledge and identity was increasingly becoming commoditized, as the economic success of painting created its own pressures within communities.

Some artists were critical of the art centre workers, and moved away from painting, returning their attention to ritual. Other artists were producing works less connected to social networks that had been traditionally responsible for designs. While the movement was evolving, however, its growth did not slow down: at least another ten painting communities developed in central Australia between the late 1990s and 2006.

8.2d ABORIGINAL ART MOVEMENTS AND COOPERATIVES

There's something unusual in Australian indigenous art practice when compared to western artists and their practice of art - whereas many western artists pursue formal training and work as individuals, most contemporary Indigenous art is created in community groups and art centres. Art Centres have been influential and central to the emergence of contemporary indigenous art. In 2010, the peak body representing central Australian indigenous art centres, Desert, had 44 member centres, while the Association of Northern, Kimberley and Arnhem Aboriginal Artists (ANKAAA), the peak body for northern Australian communities, had 43 member centres. With the increase of the number of art centres, the number of artists too grew rapidly. The centres represent large numbers of artists – ANKAAA estimated that in 2010 its member organisations included up to 5000 members. The number of people involved, and the small sizes of the places in which they work, mean that sometimes a quarter to a half of community members are artists, with critic Sasha Grishin concluding that the communities include "the highest per capita concentrations of artists anywhere in the world".

The cooperatives reflect the diversity of art across Indigenous Australia from the North West region where ochre is significantly used; to the Tropical North where the use of cross-hatching prevails; to the Papunya style of art from the central desert cooperatives. Art is increasingly becoming a significant source of income and livelihood for some of these communities. Both local and international visitors can purchase works directly from the communities without the need of going through an intermediary - from online art galleries, operated by many of these centres.

8.2e ADAPTATION OF A WHOLE RANGE OF NEW MEDIA: ACRYLIC ON CANVAS AND OTHER

The contemporary indigenous art practice was definitely unique, as Anthropologist Nicholas Thomas observed in how "wholly new media were adapted so rapidly to produce work of such palpable strength". Much contemporary indigenous art is produced using acrylic paint on canvas. However other materials and techniques are in use, often in particular regions. Bark painting predominates amongst artists from Arnhem Land, where carving and weaving, too can be seen. In central Australian communities associated with the Pitjantjara people, pokerwork carving (the art of decorating wood with a heated metal point) is significant. Aboriginal and Torres Strait Islander printmaking was in 2011 described by the National Gallery's senior curator of prints and drawings as "the most significant development in recent printmaking history".

"Textile production including batik has been important in the northwestern desert regions of South Australia, in the Northern Territory's Utopia community, and in other areas of central Australia. For a decade before commencing the painting career that would make her famous, Emily Kngwarreye was creating batik designs that revealed her "prodigious original talent" and the modernity of her artistic vision. A wide range of textile art techniques, including dyeing and weaving, is particularly associated with Pukatja' South Australia (formerly known as Ernabella), but in the mid-2000s the community also developed a reputation for fine graffiti ceramics.

Hermannsburg, originally home to Albert Namatjira and the Arrente Watercolourists, is now renowned for its pottery.”

“Amongst urban indigenous artists, more diverse techniques are in use such as silkscreen printing, poster making, photography, television and film. One of the most important contemporary indigenous artists of his generation, Michael Riley worked in film, video, still photography and digital media. Likewise, Bronwyn Bancroft has worked in fabric, textiles, "jeweler design, painting, collage, illustration, sculpture and interior decoration". Nevertheless, painting remains a medium used by many 'urban' artists, such as Gordon Bennett, Fiona Foley, Trevor Nickolls, Lin Onus, Judy Watson, and Harry Wedge.”

8.2f EXHIBITIONS



National Gallery of Australia's extension, completed in 2010, which houses a representative collection of indigenous art, including the *Aboriginal Memorial* (above)

Initially the recognition of the general public and exhibition of contemporary indigenous art was very limited and was only a minor part of the collection of Australia's national gallery when its building was opened in 1982.

EARLY EXHIBITIONS

Sydney Biennales of 1979 and 1982 - early exhibitions of major works

Sydney Festival of 1981 - a large-scale sand painting was a feature

Hogarth Gallery in Sydney in 1981- a solo exhibition of bark paintings by Johnny Bulunbulun and others

Gallery A in Sydney in 1982 – an exhibition of western desert artists (a part of the Sydney Festival)

REGULAR EXHIBITIONS: SINCE 1984 – DEVOTED TO CONTEMPORARY INDIGENOUS ART

National Aboriginal and Torres Strait Islander Art Award exhibition has been held in the Northern Territory, under the auspices of the Museum and Art Gallery of the Northern Territory.

REGULAR EXHIBITIONS: SINCE 2007 – DEVOTED TO CONTEMPORARY INDIGENOUS ART

National Gallery of Australia held the first national indigenous art triennial, which included works by thirty contemporary indigenous artists such as Richard Bell, Danie Mellor, Doreen Reid Nakamarra and Shane Pickett. Despite its name, the second triennial was not held until 2012, and was titled unDisclosed.

REGULAR EXHIBITIONS: SINCE – DEVOTED TO CONTEMPORARY INDIGENOUS ART

The Araluen Centre for Arts and Entertainment, a public art gallery in Alice Springs, hosts the annual Desert Mob exhibition, representing current painting activities across Australia's Aboriginal art centres.

SOLO ART EXHIBITIONS:

Rover Thomas - at the National Gallery of Australia in 1994

Emily Kngwarreye - at the Queensland Art Gallery in 1998

John Mawurndjul - at the Tinguely Museum in Basel, Switzerland in 2005 Paddy Bedford at several galleries including the Museum of Contemporary Art, Sydney in 2006–07.

INDIGENOUS ARTISTS REPRESENTING AUSTRALIA INTERNATIONALLY

Venice biennale - in 1990, including Rover Thomas and Trevor Nickolls
– in 1997, Emily Kngwarreye, Judy Watson and Yvonne Koolmatrie

Hermitage Museum in Russia – in 2000, a number of individual artists and artistic collaborations were shown in the prestigious Nicholas Hall.

8.2g CONTEMPORARY INDIGENOUS ART: COMMISSION – IN 2006

Eight indigenous artists – Paddy Bedford, John Mawurndjul, Ningura Napurrula, Lena Nyadbi, Michael Riley, Judy Watson, Tommy Watson and Gulumbu Yunupingu – collaborated on a commission to provide works that decorate one of the Musée du quai Branly's four buildings completed in 2006.

8.2h CONTEMPORARY INDIGENOUS ART: COLLECTIONS

Contemporary indigenous art works are collected by all of Australia's major public galleries. The National Gallery of Australia has a significant collection, and a new wing was opened in 2010 for its permanent exhibition. Some state galleries, such as the Art Gallery of New South Wales, the National Gallery of Victoria, and the Museum and Art Gallery of the Northern Territory, have gallery space permanently dedicated to the exhibition of contemporary indigenous art. The National Gallery of Victoria's collection includes the country's main collection of indigenous batik. The Araluen Centre for Arts and Entertainment hosts the country's largest collection of works by Albert Namatjira.

Galleries outside Australia acquiring contemporary indigenous art include the British Museum, the Victoria and Albert Museum, and New York's Metropolitan Museum of Art. Permanent displays of indigenous art outside Australia are found at Seattle Art Museum, Glasgow's Gallery of Modern Art and the Kluge–Ruhe Museum at the University of Virginia.

8.2i ART PRIZES AND AWARDS

Australian contemporary indigenous art have won a number of Australia's principal national art prizes, including the Wynne prize, the Clemenger Contemporary Art Award and the Blake Prize for Religious Art. Some of the awardees are Shirley Purdie, 2007 winner of the Blake Prize with her work *Stations of the Cross*; 2003 Clemenger Award winner John Mawurndjul, and 2006 Clemenger winner Judy Watson.

The contemporary indigenous artists have won the Wynne prize on several occasions, including in 1999 by Gloria Petyarre with *Leaves*; in 2004 by George Tjungurrayi; and in 2008 by Joanne Currie Nalingu, with her painting *The river is calm*.

Indigenous artists have been well represented amongst the finalists in these competitions as well as winning major prizes. The Blake Prize has included numerous indigenous finalists, such as Bronwyn Bancroft (2008), Angelina Ngal and Irene (Mbitjana) Entata (2009), Genevieve Kemarr Loy, Cowboy Loy Pwerl, Dinni Kunoth Kemarre, Elizabeth Kunoth Kngwarray (2010), and Linda Syddick Napaltjarri (on three separate occasions).

Australia's major indigenous art prize is the National Aboriginal & Torres Strait Islander Art Award. Established by the Museum and Art Gallery of the Northern Territory in 1984, the award includes a major winner that receives A\$40,000, and five category awards each worth A\$4000: one for bark painting, one for works on paper, one for three-dimensional works and, introduced for the first time in 2010, one for new media. Winners of the major prize have included Makinti Napanangka in 2008 and Danie Mellor in 2009. In 2008, the Art Gallery of Western Australia established the Western Australian Indigenous Art Awards, which include the country's most valuable indigenous art cash prize of A\$50,000, as well as a A\$10,000 prize for the top Western Australian artist, and a A\$5000 People's Choice Award, all selected from the field of finalists, which includes 15 individuals and one collaborative group. The 2009 winner of the main prize was Ricardo Idagi, while the People's Choice award was won by Shane Pickett. Wayne Quilliam was awarded the 2009 NAIDOC Artist of the Year for his many years of work on the local and International scene working with indigenous groups throughout the world.



US President [George W. Bush](#) examines a Yirrkala Bark Painting at the [Australian National Maritime Museum](#), 2007.

The winners of the West Australian Indigenous Arts Awards were announced on 22 August 2013. From over 137 nominations from throughout Australia, Churchill Cann won the Best West Australian Piece (A\$10,000) and North Queensland artist Brian Robinson won the Best Overall prize (A\$50,000).

8.2J THE THRIVING OF INDIGENOUS ART: ECONOMIC, SOCIAL AND CULTURAL BENEFITS

The thriving of indigenous art has brought economic, social and cultural benefits to indigenous Australians, who are socially and economically disadvantaged compared to the Australian community as a whole. The sale of art works is a significant economic activity for individual artists and for their communities. Estimates of the size of the sector vary, but placed its value in the early 2000s at A\$100 to 300 million, and by 2007 at half a billion dollars and growing. The sector is particularly important to many indigenous communities because, as well as being a source of cash for an economically disadvantaged group; it reinforces indigenous identity and tradition, and has aided the maintenance of social cohesion.

Prices fetched in the secondary market for indigenous art works vary widely. Until 2007, the record at auction for an indigenous art work was \$778,750 paid in 2003 for a Rover Thomas painting, *All That Big Rain Coming from the Top Side*. In 2007, a major work by Emily Kngwarreye, [*Earth's Creation*](#), sold for \$1.056 million, a new record that was however eclipsed only a few months later, when Clifford Possum's epic work [*Warluqulong*](#) was bought for \$2.4 million by the National Gallery of Australia. At the same time, however, works by prominent artists but of doubtful [provenance](#) were being by passed in at auctions. In 2003 there were 97 indigenous Australian artists whose works were being sold at auction in Australia for prices above \$5000, with the total auction market worth around \$9.5 million. In that year Sotheby's estimated that half of sales were to bidders outside Australia. By 2012, the market had changed, with older works fetching higher prices than contemporary paintings.

A 2011 change in Australian superannuation investment rules resulted in a sharp decline in sales of new indigenous art. The change prohibits assets acquired for a self-managed superannuation fund from being "used" before retirement; in particular, an artwork must be kept in storage rather than displayed.

ASSESSMENT OF THE CONTEMPORARY ART MOVEMENT

9.1 ASSESSMENT OF THE CONTEMPORARY ART MOVEMENT: FAVOURABLE

Ian McLean the Professor of art history described the birth of the contemporary indigenous art movement in 1971 as "***the most fabulous moment in Australian art history***", and considered that it was becoming one of Australia's founding myths, like the ANZAC spirit (the **Anzac spirit** or **Anzac legend** is a concept which suggests that Australian and New Zealand soldiers possess, shared characteristics,qualities include endurance, courage, etc.....). Wally Caruana the art historian called indigenous art "***the last great tradition of art to be appreciated by the world at large***", and contemporary indigenous art is the only art movement of international significance to emerge from Australia. Robert Hughes, one of the leading critics saw it as "***the last great art movement of the 20th century***", while poet Les Murray thought of it as "***Australia's equivalent of jazz***".

9.2 ASSESSMENT OF THE CONTEMPORARY ART MOVEMENT: UNFAVOURABLE

A reviewer in The Independent described the works of an exhibition that was held in the United Kingdom in 1993, as "***perhaps the most boring art in the world***", in other words the assessments have not been universally favourable.

Museum curator Philip Batty, who had been involved in assisting the creation and sale of art in central Australia, expressed concern at the effect of the non-indigenous art market on the artists – particularly Emily Kngwarreye – and their work. He wrote "there was always a danger that the European component of this cross-cultural partnership would become overly dominant. By the end of her brief career, I think that Emily had all but evacuated this intercultural domain, and her work simply became a mirror image of European desires". Some work considered to be very good and others not so good.

9.3 ASSESSMENT: A REMARKABLE ACHIEVEMENT

Indigenous artists of the western desert in particular have quickly achieved "***an extraordinarily widespread reputation***", with collectors competing to purchase them. Some of them are regarded as amongst Australia's foremost creative talent; Emily Kngwarreye has been described as "one of the greatest modern Australian painters", and "among the best Australian artists, arguably amongst the best of her time." Critics reviewing the prestigious Hermitage Museum exhibition in 2000 were effusive in their commendation, one remarking: "This is an exhibition of contemporary art, not in the sense that it was done recently, but in that it is cased in the mentality, technology and philosophy of radical art of the most recent times. ***No one, other than the Aborigines of Australia, has succeeded in exhibiting such art at the Hermitage***".

9.3a FROM A REMOTE TRADITION TO INFLUENCE THE WORLD

Before the 'move' – the process of change, in other words, originally it was a cultural phenomena. Then it became artistic movement of their own, with their traditions, symbols etc., totally outside of western art traditions. The process of change continued - indigenous art was influenced by Western art traditions and it further continued to influence a few European Australian artists. It says that motifs from traditional indigenous art could be seen in some of the early works of Margaret Preston.

Preston's later works however show a deeper influence, "in the use of colours, in the interplay of figuration and abstraction in the formal structure". What it says about Hans Heysen, in contrast to Preston's works, Hans Heysen, though he admired fellow landscapist Albert Namatjira and collected his paintings, he was not influenced by his indigenous counterpart.

9.3b COLLABORATION: BETWEEN INDIGENOUS AND NON INDIGENOUS ARTISTS

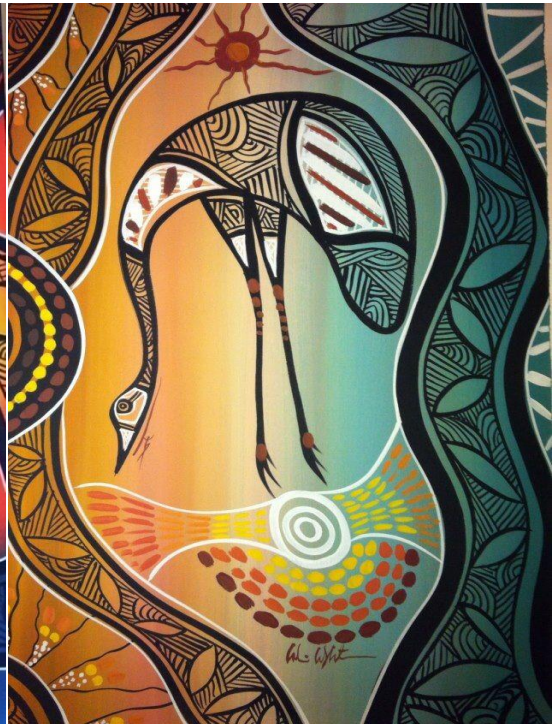
Through collaborative projects the contemporary indigenous art movement has influenced some non-indigenous Australian artists. It says, Indigenous artists Gordon Bennett and Michael Nelson Jagamarra have engaged in both collaborative artworks and exhibitions with gallerist Michael Eather, and painter Imants Tillers, the Australian-born son of Latvian refugees. The Australian Research Council and Land & Water Australia supported an artistic and archaeological collaboration through the project *Strata: Deserts Past, Present and Future*, which involved indigenous artists Daisy Jugadai Napaltjarri and Molly Jugadai Napaltjarri.

10. Australian Aboriginal Contemporary Art: Image Gallery









E
CONCLUSION

‘Enhance Created Environment through Creativity based on Nature’

“What nature does for us?”

“Everything humans have needed to survive, and thrive, was provided by the **natural** world around **us**: food, water, medicine, materials for shelter, and even **natural** cycles such as climate and nutrients. ... Earth Day seems as good a day as any to remind ourselves what **nature** gives **us** free-of-charge.”

“How does nature make you feel?”

“Being in **nature**, or even viewing scenes of **nature**, reduces anger, fear, and stress and increases pleasant feelings. Exposure to **nature** not only **makes you feel** better emotionally, it contributes to your physical wellbeing, reducing blood pressure, heart rate, muscle tension, and the production of stress hormones.”

“What is importance of nature?”

“We know that the natural environment provides us with a wide range of 'ecosystem services': all the things that people need and want that come from the natural world of which human beings are a part. We receive provisioning services (food, fibre, energy, drinking **water**, building materials, natural medicine).”

**“Nature holds the key to our
Aesthetic, intellectual, cognitive
And even spiritual satisfaction.”**

E. O. Wilson

**“Come forth into the light of things,
Let nature be your teacher.”**

William Wordsworth

**“Who said nature is the art of God?
Nature is the art of God.”**

Dante Alighieri

1. POSSIBLE COLLABORATIONS AND THE WAY FORWARD

1.1 “DINOSAUR” ART AND ‘DESIGNER-SAUR’ ART

“DINOSAUR” ART: “PALMERSAURUS” AT KOOLUM RESORT: A FAILED PROJECT IN AUSTRALIA

“Clive Palmer’s Palmersaurus Might Just Be the Saddest Place on Earth”

By Bianca O’Neill 8 August 2014

“It’s a perplexing idea to most Australians: That a billionaire would think a craptastic robotic dinosaur exhibit — the biggest in the world! — could help turn around the fortunes of his fading resort in Coolum.”

At Clive Palmer’s Palmersaurus, with 160 life size dinosaur exhibits – has failed to deliver expected results. Some hold Mr. Palmer himself responsible for his approach.

Some visitors to the park claim that the dinosaur exhibits are a bit repetitive....so lacks interest.

The question to ask is with over **87 dinosaur projects** in at least **25 countries**, is it time for a change? What opportunities are there for the proposed **‘DESIGNER-SAUR ART’** concept? Can it play any complementary/ supportive role in keeping up the enthusiasm?

1.2 ‘AUSTR-ABORIGINAL’ ART AND ‘DESIGNER-SAUR’ ART

‘AUSTR-ABORIGINAL’ ART: THE MOST RECOGNISED ART FORM IN AUSTRALIA

It was mentioned earlier how I was led to do a fairly in-depth study of **“AUSTRALIAN ABORIGINAL ART”**, which wasn’t originally planned. And as a result of which a few unexpected and new thoughts have come out to support the **‘DESIGNER-SAUR’ ART** project.

The proposed **‘DESIGNER-SAUR’ ART** project was originally planned purely as a sculpture project, and the drawings were all in sketch form and not meant for public exhibitions. But now a new idea has emerged - to have a completed set of drawings for public exhibitions and in fact to launch out the project with a few presentations/ exhibitions, along with some other activities that involves the general public.

Therefore this project **‘Figurative Art – Sculptures with Prehistoric Resemblance’** is further strengthened in many ways especially with the events related to drawings, painting, and other related activities encouraging community participation.

Some of the contemporary **‘AUSTR-ABORIGINAL’** artists have been involved in some cross cultural art programmes in the recent past. It seems there’s an awakening in the area of inter cultural activities – art events between indigenous and non indigenous communities.

A question to ask, in conclusion, is – can there be any possibility of collaboration between **‘AUSTR-ABORIGINAL’ ART AND ‘DESIGNER-SAUR’ ART?** If so, then how?

WHY AND HOW THIS ESSAY WAS WRITTEN

'**DESIGNER-SAUR ART**' – a new concept, yet it is this that was influential in writing this essay, in other words the very reason behind this document.

It is expected to be introduced under the theme '**Enhance Leisure/ Tourism through Fine Arts Combined with Nature**', and the question is, what will the response of the general public be? Will the concept be well received – will it take the industry to a different level?

INCEPTION OF THE ESSAY

After working on this project: '**DESIGNER-SAUR ART**' for fifteen years, it was time to do a write up on the concept for the launching out of the project. (Originally intended short statement, however got lengthened with the inclusion of two other components: "**DINOSAUR ART**" and "**AUSTRALIAN ABORIGINAL ART**".)

In the process of writing, I was led to study about "**DINOSAUR ART**" and ended up doing a fairly in depth study on "**AUSTRALIAN ABORIGINAL ART**", the findings of which has become a part of the essay.

AIM OF THE ESSAY: TO CREATE AWARENESS OF THE PROJECT: '**DESIGNER-SAUR ART**'

This essay has been written to create awareness about the concept.

Interested parties are welcome for joint collaboration and take this new concept forward. In this attempt to create awareness a series of presentations have been planned to be carried out.

IMAGES: Designer-Saur Art: Imaginary Figures – Sculptures with Prehistoric Resemblance - for Gardens and Parks.
(INIMITABLE CONCEPT: INIMIC PROJECTS: PROJECT CONCEPT 2)



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