**Artwork Information**

*Rage, the Flower Thrower* by Banksy

Information from The Art Story ([http://www.theartstory.org/artist-banksy-artworks.htm](http://www.theartstory.org/artist-banksy-artworks.htm))

“This work, now covered and protected by a Perspex overlay, features a man dressed up in what we associate with traditional riot gear, with a bandana obscuring his face, and his cap on back-to-front. His stance is one of a person about to lob a Molotov cocktail; he's taking aim and is ready to throw his weapon. However, instead of a weapon, he holds a bunch of flowers (which are the only part of the mural to appear in colour.) This piece is located on a wall on the side of a garage in Jerusalem on the main road to Beit Sahour, Bethlehem.

By substituting a weapon with a bunch of flowers, Banksy is advocating peace instead of war, and he opted to install this message of peace in a high-conflict area. The work also carries the message that peace comes with active hard work. The bouquet of flowers in this work, in addition to symbolizing peace, life, and love, may also be understood as commemorating lost lives in an age old religious conflict. It is a fine example of Banksy's use of art to relay messages of social importance.”

*SOUP - Refused* by Mandy Barker


“The aim of my work is to engage with and stimulate an emotional response in the viewer by combining a contradiction between initial aesthetic attraction along with the subsequent message of awareness. The research process is a vital part of my development as the images I make are based on scientific fact which is essential to the integrity of my work.”

*Guernica* by Picasso


“*Guernica* was Picasso's response to the bombing of the Basque town of the same name on April 26, 1937 during the Spanish Civil War. Picasso was commissioned by the republican government of Spain to produce a mural painting for the Spanish Pavilion at the World Fair in Paris. Painted in one month - from May to June 1937 - *Guernica* became the centrepiece of the Spanish pavilion and a sensation at the Fair, but it was consequently banned from exhibition in Spain until military dictator Franco fell from power in 1975.

Picasso had studied dramatic photographs of bombing published in various periodicals. Despite that, neither the studies nor the finished picture contain a single allusion to a specific event, constituting instead a generic plea against the barbarity and terror of war. The scene depicted in *Guernica* is a room full of moving, screaming and dying adults,
Artwork Information

children and animals. Most of the individual images are also symbols: a bull (virility of man), a woman with a dead child (pieta image), a horse (innocent people), a dead soldier with stigmata (martyrdom), a blazing light (bombs), a prison cell (torture), a dove (peace).

*Guernica* is painted in monochrome, using a palette of grey, black, and white. Perhaps Picasso wanted to give his painting a veneer of photojournalistic realism; or maybe the bleak, night-time colour scheme complemented the jagged shapes and terror-stricken faces, and added to the sense of panic and terror. In any event, the lack of colour gives added impact to the flattened Cubist forms, and adds to the drama of the work by allowing Picasso to highlight key faces and objects in white. This painting is undoubtedly modern art's most famous response to war, and an international symbol of genocide committed during wartime.”

*Habitat Degradation: Ocean Acidification* by Jill Pelto

Information from Jill Pelto Art ([http://www.jillpelto.com/ocean-acidification](http://www.jillpelto.com/ocean-acidification))

“*Habitat Degradation* is a series which comments on humans’ negative impacts on ecosystems worldwide. For each of the three habitats I depict, I chose representative species who are responding to the effects of the changes.

*Habitat Degradation: Ocean Acidification* contains ocean pH data from 1998 to 2012. The decreasing pH is due to atmospheric carbon dissolving into the ocean, and creating carbonic acid, which means a more acidic ocean. This has harmful effects on all marine life. Studies on clown fish show that more acidic water alters how their brains’ process information. This affects their ability to avoid predators by detecting noises and find their way home. Ocean water has a lower pH than a fish’s cells, so they take in carbonic acid in order to be in harmony with their environment. Even a small drop in pH requires fish to expend much more energy in order to equilibrate, and this energy is taken from other necessary functions. The clown fish in my watercolour are grouped in confusion, separated from the anemone in which they live. The oceans may be vast, but if pH drops globally, there is literally nowhere marine life can go, they are confined to the water.”

*Law of the Journey* by Ai Weiwei


“Chinese artist and activist Ai Weiwei’s *Law of the Journey* will be exhibited in the Cockatoo Island Industrial Precinct as part of the contemporary arts festival, which begins on March 16, 2018.

The Biennale’s artistic director Mami Kataoka said the artwork continued the artist’s interest in displaced people and forced migrations around the world.
Artwork Information

‘It will bring the vastness and overwhelming facts of worldwide recent refugee issues in reality through its scale, choice of material of the boat and how it will be presented,’ she said.

A 60-metre inflatable raft filled with more than 250 figures, Law of the Journey was exhibited in Prague earlier this year. Its rubber material references the mode of transport often taken by refugees crossing the Aegean Sea from Turkey to Greece.

‘There’s no refugee crisis, only a human crisis ... In dealing with refugees we’ve lost our very basic values,’ Ai said in a catalogue essay.

The treatment of refugees remains a potent political issue in Australia. Kataoka questioned whether art can sway politicians or cause people to change their views.

‘I don’t think all art can do that blindly,’ she said. ‘I am interested in the works that have the energy, commitment and power to at least make people pause and reassess our preconceived ideas.’

The Problem We All Live With by Norman Rockwell


On November 14, 1960, six-year-old Ruby Bridges attended William J. Frantz Elementary School in the 9th Ward of New Orleans. It was her first day, as well as New Orleans’ court-ordered first day of integrated schools.

If you weren’t around in the late 50s-early 60s, it may be difficult to imagine just how contentious was the issue of desegregation. A great many people were violently opposed to it, and hateful, shameful things were said and done. There was an angry mob gathered outside of Frantz Elementary on November 14. Sadly, it wasn’t a mob of malcontents or the dregs of society - it was a mob of well-dressed, upstanding, housewives, shouting such awful obscenities that audio from the scene had to be masked in television coverage.

Ruby had to be escorted past this offensiveness by Federal Marshals. Naturally, the event made the nightly news and anyone who watched it became aware of the story. Norman Rockwell was no exception, and something about the scene - visual, emotional or, perhaps, both - lodged it into his artist’s consciousness, where it waited until such time as it could be released.

The initial public reaction to The Problem We All Live With was stunned disbelief. This was not the Norman Rockwell everyone had grown to expect; the wry humour, the idealized American life, the heartwarming touches, the areas of vibrant color - all of these were conspicuous in their absence. The Problem We All Live With was a stark, muted, uncomplicated composition, and the topic! The topic was as humourless and uncomfortable as it gets.
Artwork Information

Some previous Rockwell fans were disgusted and thought the painter had taken leave of his senses. Others denounced his “liberal” ways using derogatory language. Many readers squirmed; as previously mentioned, this was not the Norman Rockwell they had come to expect. However ... after they had gotten over their initial shock ... (the majority) began to give integration more serious thought than they had before. If the issue bothered Norman Rockwell so much that he was willing to take a risk, surely it deserved their closer scrutiny.”