

Education Kit

Deborah Kelly

No Human Being Is Illegal
(in all our glory)



Curriculum links stage 6

This education resource has been developed by MAMA specifically for NSW Stage 6 Visual Arts students and their teachers to develop a further understanding of Deborah Kelly's exhibition as it tours throughout NSW Australia.

Tour Dates

**Murray Art Museum
Albury, NSW**

2 Oct 2015 – 8 Nov 2015

**Penrith Regional Gallery
and The Lewers Bequest,
NSW**

5 Dec 2015 - 31 Jan 2016

**Lismore Regional
Gallery, NSW**

6 Feb 2016 – 3 April 2016

**Broken Hill Regional
Art Gallery, NSW**

6 May 2016 – 19 June 2016

Warwick Art Gallery, QLD

2 March 2017 - 23 April 2017

Artspace Mackay, QLD

19 May 2017 – 2 July 2017

**Tamworth Regional
Gallery, NSW**

29 July 2017 – 8 Oct 2017

Blue Mountains

Cultural Centre, NSW

6 Oct 2017 – 26 Nov 2017

Western Plains

Cultural Centre, NSW

8 Dec 2017 – 4 March 2018

PRELIMINARY COURSE

P1	Explores the conventions of practice in artmaking	•
P2	Explores the roles and relationships between the concepts of artist, artwork, world and audience	•
P3	P3: identifies the frames as the basis of understanding expressive representation through the making of art	•
P4	Investigates subject matter and forms as representations in artmaking	•
P5	Investigates ways of developing coherence and layers of meaning in the making of art	•
P6	Explores a range of material techniques in ways that support artistic intentions	•
P7	Explores the conventions of practice in art criticism and art history	•
P8	Explores the roles and relationships between concepts of artist, artwork, world and audience through critical and historical investigations of art	•
P9	Identifies the frames as the basis of exploring different orientations to critical and historical investigations of art	
P10	Explores ways in which significant art histories, critical narratives and other documentary accounts of the visual arts can be constructed	

HSC COURSE

H1	Initiates and organises artmaking practice that is sustained, reflective and adapted to suit particular conditions	
H2	Applies their understanding of the relationships among the artist, artwork, world and audience through the making of a body of work	•
H3	Demonstrates an understanding of the frames when working independently in the making of art	
H4	Selects and develops subject matter and forms in particular ways as representations in artmaking	•
H5	Demonstrates conceptual strength in the production of a body of work that exhibits coherence and may be interpreted in a range of ways	
H6	Demonstrates technical accomplishment, refinement and sensitivity appropriate to the artistic intentions within a body of work	
H7	Applies their understanding of practice in art criticism and art history	•
H8	Applies their understanding of the relationships among the artist, artwork, world and audience	•
H9	Demonstrates an understanding of how the frames provide for different orientations to critical and historical investigations of art	•
H10	Constructs a body of significant art histories, critical narratives and other documentary accounts of representation in the visual arts	

A MAMA exhibition toured by Museums & Galleries of NSW. This project was created for the 19th Biennale of Sydney (2014) with the assistance of the Australian Government through the Australia Council, its arts funding and advisory body. The Artist or Curator Residency program is supported by the Copyright Agency Limited's Cultural Fund.



About The Exhibition

Deborah Kelly's work is a sustained investigation of two entwined threads of collaborative practice: a voluntary one in exchange with the unruly and unpredictable throng of complex living people gathered around the *No Human Being Is Illegal (in all our glory)* project; the other a unilateral collaboration with the dead white male painters of the western canon, as encountered in discarded art history books.

Created for the 19th Biennale of Sydney (2014), *No Human Being Is Illegal (in all our glory)* comprises 20 life-sized photographic portraits realised through ongoing discussion, exchange and art making between the artist, the subjects and public participants.

The collaboration centres upon the nude photographic portraits of individuals who were intricately involved in the process.

These raw and unornamented portraits developed over time as workshop participants added layers of archival and contemporary imagery specific to the subjects' interests, attributes and vision, conveyed to the ensemble (through written, online or personal communications) by the portrait subjects themselves.

For the better part of the last three decades, Kelly has created a prolific body of mixed-media artworks that are at once unexpected, humorous, provocative, egalitarian, challenging and profound. Often politically motivated, her artworks explore ideas of discrimination in all its manifestations, highlighting racial, sexual and religious prejudices that exist in society today.

Deborah Kelly (1962),
Ally Garrett from No Human Being Is Illegal (in all our glory) (detail), 2014, pigment ink print on Hahnemühle papers bonded to aluminium, with collage from books and found materials, glue and UV protective varnishes, 200 x 109cm.



About Deborah Kelly (b. 1962)

Deborah Kelly (1962), work in progress detail of *Aku Kadogo from No Human Being Is Illegal (in all our glory)*, 2014, pigment ink print on Hahnemühle papers bonded to aluminium, with collage from books and found materials, glue and UV protective varnishes, 200 x 109 cm.



Deborah Kelly is a Sydney-based artist whose works have been shown around Australia, and in the Singapore, Sydney, TarraWarra and Venice Biennales. Her 2001 collaboration with Tina Fiveash, *Hey, hetero!* has been shown and studied extensively, and appeared in a new Greek translation for the 2015 Thessaloniki Biennale. (http://tinafiveash.com.au/hey_hetero.html)

Her projects across media are concerned with lineages of representation, politics and history in public exchange. Kelly often works in and around the practice of collage, exploring its potentials for the social and for movement. Kelly's work clearly displays elements inspired by the German Dada artist Hannah Höch (https://en.wikipedia.org/wiki/Hannah_H%C3%B6ch). Höch used collage and photomontage to create her artworks and express criticism of the 'status quo'. Höch, like Kelly, made strong statements about various forms of discrimination and used her work as cultural commentary on political themes.

Deborah Kelly & collaborators

No Human Being Is Illegal (in all our glory), 2014, pigment ink print on Hahnemühle papers bonded to aluminium, with collage from books and found materials, glue and UV protective varnishes, 200 x 109 cm. Courtesy the artist. Portrait Photographer: Sebastian Kriete. Created for the 19th Biennale of Sydney (2014).

Kelly is a founding member of the boat-people artist collective, which made public works considering race, nation, borders and history.

Her MCA-commissioned work *Beware of the God* considered the rise of religiosity in the public sphere and included videos in train stations, postcards, political dossiers and projections onto clouds over Sydney Harbour. (<https://vimeo.com/52429191>)

The participatory memorial she devised for the 20th anniversary of the Tiananmen Square protests, *Tank Man Tango*, was performed in 20+ cities around the world on 4 June 2009. (<https://vimeo.com/24423785>)

Her artworks have been shown in galleries and cinemas around Australia and internationally. Most recently her works have been seen at Basel Miami, MOMA PS1, the ICA in London, MOTA in Ljubljana and Open Eye Gallery in Liverpool, UK.

Kelly won the 2015 Cayte Latta Visual Arts Award, the 2013 Redlands Art Prize Audience Award, the 2012 Albury Art Prize, the 2009 Fisher's Ghost Award, the 2009 Screengrab International New Media Art Award, and with boat-people.org, the 2004 WINK Award. *Tank Man Tango* was shortlisted for the Sadler's Wells Global Dance Contest, and *Hey, Hetero!* won the 2001 Sydney Gay and Lesbian Mardi Gras visual art award.



More information

Definitions

Collage: (the art of making) a picture in which various materials or objects, for example paper, cloth, or photographs, are stuck onto a larger surface.

Collaborative: involving two or more people working together for a special purpose.

Workshop: a meeting of people to discuss and/or perform practical work in a subject or activity.

Photographic: relating to, used for, or produced by photography.

Portrait: a painting, photograph, drawing, etc. of a person or, less commonly, of a group of people.

Historical: connected with studying or representing things from the past.

Refugee: a person who has escaped from their own country for political, religious, or economic reasons or because of a war.

Indigenous: naturally existing in a place or country rather than arriving from another place.

Critical: of the greatest importance to the way things might happen.

Analysis: the act of analysing something.

Social: relating to activities in which you meet and spend time with other people and that happen during the time when you are not working.

Conformity: behaviour that follows the usual standards that are expected by a group or society.

Confronted: to face, meet, or deal with a difficult situation or person.

Further Reading

Catalogue: No Human Being Is Illegal (in all our glory)

Deborah Kelly's Facebook: <https://www.facebook.com/artistdeborahkelly/>

Deborah's CV: <http://mamalbury.com.au/see-and-do/exhibitions/deborah-kelly-no-human-being-is-illegal-in-all-our-glory-venus-variations/about-deborah-kelly/deborah-kelly-cv>

19th Biennale of Sydney: <http://www.biennaleofsydney.com.au/19bos/artists/kelly/>

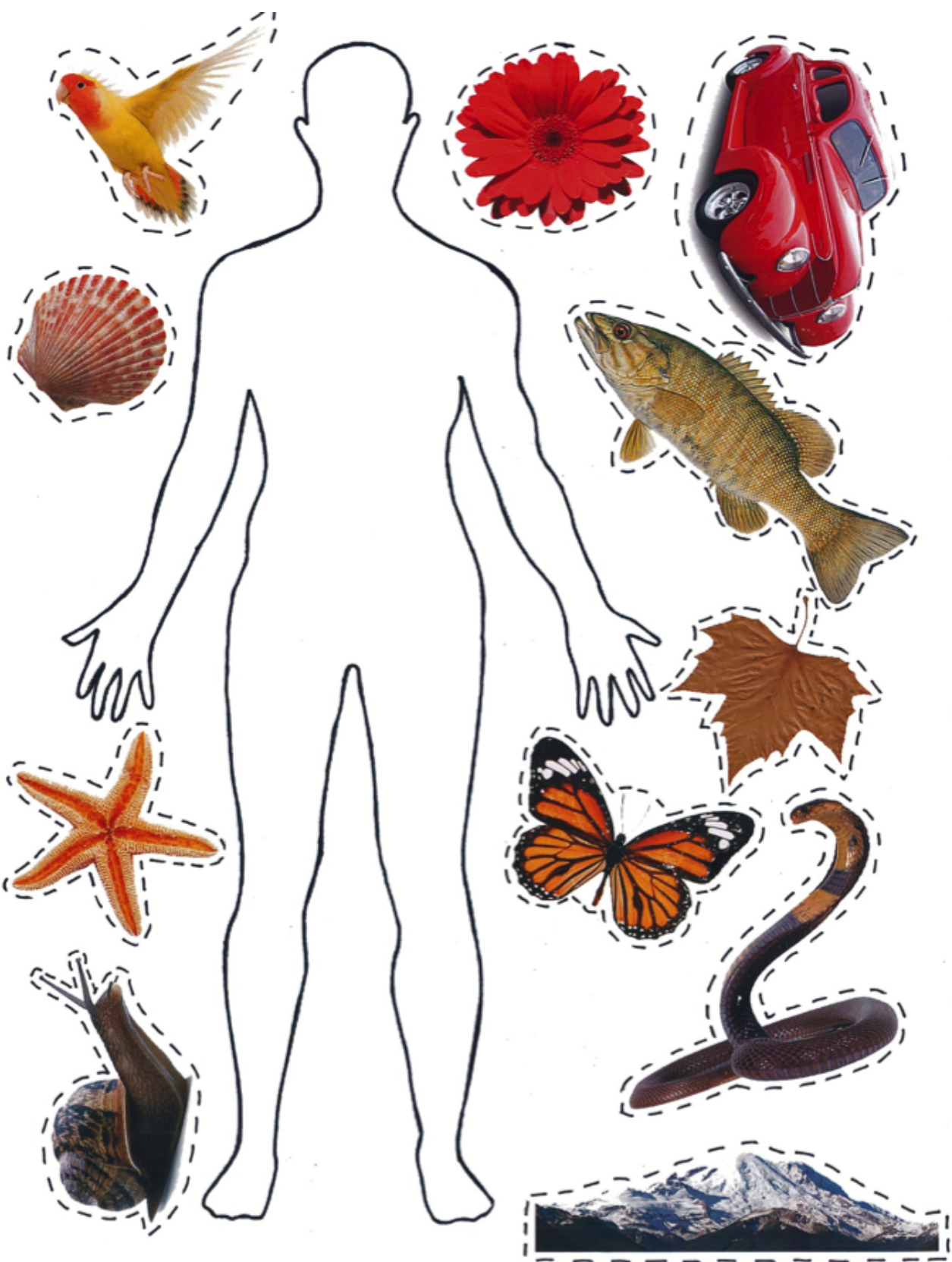
Interview with Deborah Kelly: <http://www.armedia.net.au/interview-with-an-artist-deborah-kelly>

Deborah Kelly, (1962).
Alison Murphy-Oates from No Human Being Is Illegal (in all our glory), 2014, pigment ink print on Hahnemühle papers bonded to aluminium, with collage from books and found materials, glue and UV protective varnishes, 200 x 109 cm. Portrait Photographer: Sebastian Kriete. Created for the 19th Biennale of Sydney. Collection of the artist. Courtesy of the artist



Task:
The Personal
is Political

Using the images provided as a starting point, create your own collage reflecting your own personal or political ideas and aspirations. You may wish to develop your ideas further by scanning two dimensional objects or creating a stop motion animation.



Question:
If we can't relate
do we care?

A written and discussion task based on Section 1 of the Higher School Certificate paper.

Why does the photographic image, whether documentary or artistic, resonate so powerfully with audiences compared with other art materials/media.

Use the plates and the other source materials provided to inform your response.

Power of the photograph

Historically we have been shocked by the powerful image of young victims. In 1972 Nick Ut's photograph, *The Terror of War* or *Napalm Girl* (<http://www.apimages.com/Collection/Landing/Photographer-Nick-Ut-The-Napalm-Girl/ebfc0a860aa946ba9e77eb786d46207e>) as it was coined, helped transform public opinion and the end of the Vietnam War. The image pictures the naked nine year old Phan Thi Kim Phúc, who was among a group of civilians pictured fleeing in terror after mistakenly being attacked by a South Vietnamese Air Force pilot during the war. The powerful image of her screaming after being burned in a napalm attack made the American public, and ultimately people here in Australia, confront the horrors of war.

More recently, the 2015 image of the Syrian toddler Alan Kurdi by Nilüfer Demir, shows a young boy washed up on Turkish shores in a failed bid to reach the Greek Island of Kos. This powerful photograph has had a powerful impact and reinvigorated the public awareness of the refugee crisis which has been ongoing for at least 6 years. It is easy to draw comparisons between the photo of Alan Kurdi and that of Phan Thi Kim Phúc.



Nick Ut, *The Terror of War*, 1972.
Courtesy The Associated Press.

Mervyn Bishop (1945), *Prime Minister Gough Whitlam pours soil into the hands of traditional land owner Vincent Lingiari, Northern Territory, 1975.*
Courtesy the artist.



Mervyn Bishop took this famous photograph in 1975 documenting a significant moment at a land hand back ceremony for the Gurindji people in the Northern Territory. The then Prime Minister Gough Whitlam is photographed pouring soil into the hands of traditional land owner Vincent Lingiari, as a symbolic gesture of the return of land.

This photograph signifies the Australian Government giving back land to Indigenous people after Vincent Lingiari and four other traditional owners petitioned the Governor-General in 1967 in Australia's first Aboriginal land rights claim.

Paul Kelly wrote the famous song *From Little things Big Things Grow* (http://www.nma.gov.au/exhibitions/from_little_things_big_things_grow/song_lyrics) with Indigenous Australian singer-songwriter, Kev Carmody, in 1991 which talks about this significant event. This song encapsulates the ongoing plight of Indigenous Australia.

This iconic Australian shot was one of a number of photographs which established Mervyn Bishop's reputation. As a photographer for the Sydney Morning Herald, Bishop won the 1971 News Photographer of the Year Award for a shot called *A Life and Death Dash* picturing a nun rushing a child suspected of taking a drug overdose to hospital. Previous recipients of the award had received a promotion, however as Australia's first Koori photojournalist, this was unfortunately not the case for Bishop, as he states, "The reasons weren't exactly spelled out, but I knew I'd hit a barrier in what I had to remind myself was still a white world".