

biennaleofsydney

Doreen Chapman

Untitled, 2023

Acrylic on canvas

Co-commissioned by the Biennale of Sydney and the Fondation

Cartier pour l'art contemporain

Courtesy of the artist and Spinifex Hill Studio

Co-commissioned by the Biennale of Sydney and the Fondation Cartier pour l'art
contemporain

Courtesy of the artist and Spinifex Hill Studio

Education Resource (7-12)



Doreen Chapman

Cat#: 23-745

Untitled

101.5 x 101.5 cm

Acrylic on Canvas



biennale of sydney

Overview

On the edge of the Sandy Desert, in the Pilbara region, is the community of Jigalong. In 1907 Jigalong housed workmen building the rabbit-proof fence; in the 1930s cameleers bred their animals on its red soil; in 1947 it was transformed into a Christian Mission, and in 1971, three years before the land would be returned to its rightful owners, Jigalong welcomed the birth of Doreen Chapman.

Born deaf and non-verbal, the Manyjilyjarra artist has painted alongside her mother, Martu Elder and senior artist May Wokka Chapman (herself practicing at Spinifex Hill Studios and Martumilli Artists), since she was a girl. In bright colours Chapman creates her work at pace, often using her own fingers and thumbs to create paintings of native flora and fauna as well as images of life for contemporary Indigenous people, here an ATM. Continuing to travel between communities across the Pilbara, Chapman's craft is crucial to her ability to communicate and share the stories which have shaped herself and her community.



Doreen Chapman

Cat#: 23-741

Untitled

182 x 45.5 cm

Acrylic on Canvas



biennale of sydney

Discussion Questions

As with many other Indigenous Nations, Manyjilyjarra People have a long proud tradition of oral storytelling as a way of conveying information and connecting with culture. As a Deaf, non-verbal artist, Chapman may not engage with culture in the same way as many of her peers. A big part of her connection to culture is through art. How can art connect us to culture, history and community? How might First Nations communities' relationship with art differ from the commercial art world of the West?

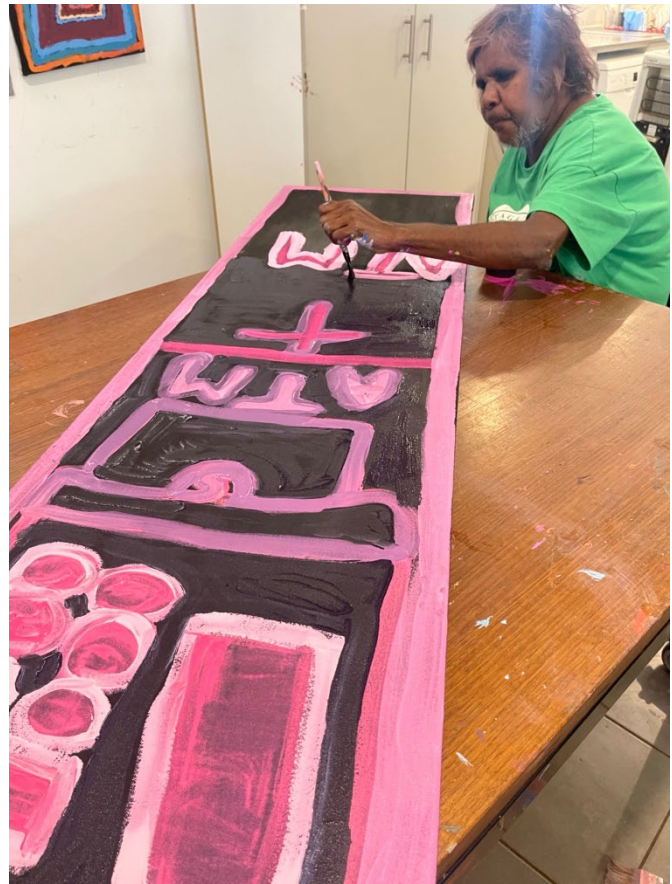
Chapman's art can be viewed as **figurative** and at times **abstract**.

What about the works qualifies them as **part of these movements**? What are the **advantages of abstraction** over more realistic depictions of a subject?

Practical Activities

Think about an object or image that you encounter often in your daily life. Now do some research into art styles commonly found in the culture or cultures to which you belong. Using paints, pencils or pastels, create a likeness of your chosen object in one of the art styles you identified in your research. Using colour, shape and line, try to evoke your connection to the culture.

Chapman creates works in series, each with different colours and shapes. Pick an object in the room around you and using an A5 piece of paper and acrylic paint create an image in its likeness. When you are done take a clean piece of paper and paint the object again with different colours and lines. Try to explore the object in new ways. Repeat this twice more and then compare the series you have created.



Doreen Chapman painting at Spinifex Hill Studio.

