

## SYMBOLISM AND MEANING

THIS PIECE OF WORK IS IN AN EMOTIONAL CONTEXT. THE DOG IS PLACED ON THE WHARF WHICH IS THE HIGHPOINT OF THE WORK AND LOOKING OUT ON A VERY STORMY SEA THE ETCHING DRAWS THE QUESTIONS OF: IS HE LEFT BEHIND OR WAITING? OR POSSIBLY ABANDONED? HE HAD CHILDHOOD FEARS AND ANXIETY WHICH HE HAS USED THIS THROUGHOUT HIS WORK EVER SINCE, I THINK THIS HAS SHOWN THROUGH IN THE WORK AS THE DOG IS ON ITS OWN LOOKING OVER A VERY STORMY SEA, WHICH MAKES ME THINK OF FEELINGS OF LONELINESS AND ABANDONMENT. THE DOG COULD BE A REPRESENTATION OF HIM AS HE LOOKS OUT ON THE STORMY SEA THINKING ABOUT HIS NIGHTMARES OF DIVORCE AND HOW THEY ARE VERY SHALLOW DARK TIMES. THE WORK IS OPEN-

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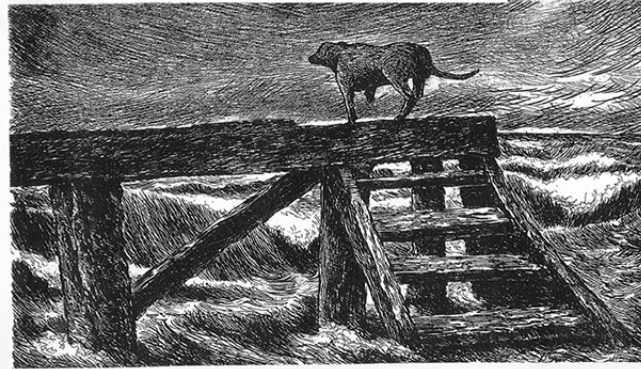
ENDED IMPLYING SOME ACTION OR EVENT, A DREAM MAYBE THAT HAS BEEN CUT OFF, HE IS NOW ISOLATED AT THE MERCY OF THE ELEMENTS?

HIS WORK ARISES TOTALLY FROM HIS PERSONAL INTERESTS AND CHILDHOOD. HE HAS CREATED A MOODY SCENE WITHIN THE WORK WITH THE RUGGED SEA AND THE WHARF, WHICH FROM WHAT HE HAS DRAWN, ONLY LEADS INTO THE SEA.

## PERSONAL STYLE

HE WORKS A LOT WITH DOGS IN HIS WORK. ALL HIS WORK IS DERIVED TOTALLY FROM PERSONAL INTERESTS AND HIS CHILDHOOD MEMORIES/EVENTS, LIKE HIS FEARS OF DIVORCE. THERE ARE POLITICAL OVERTONES TO HIS WORK THEY ARE NOT HIS MAIN FOCUS BUT THEY ARE AN UNDERLYING ISSUE. HE LIKES TO CREATE MOODY SCENES WITHIN HIS WORK. HIS WORK IS UN-GLAMORIZED AND HAS A SENSE OF SERIALISM AND HIS WORK IS VERY CONSERVATIVE. HE EXAGGERATES SCALE; EVERYTHING IS SHADOWY AND OVERPOWERING FOR THE VIEWER'S COMFORT. AMOR IS AN ICONIC AUSTRALIAN ARTIST.

Rick Amor  
'The Dog'  
Dry Point Etching  
1991



## PROCESSES AND TECHNIQUES

**DRY POINT** IS A PRINTMAKING TECHNIQUE OF THE INTAGLIO FAMILY, IN WHICH AN IMAGE IS INCISED INTO A PLATE WITH A HARD-POINTED "NEEDLE" WHICH IS SHARP. FOR DRY POINT ETCHINGS THE LINES ARE ROUGHER AND RAGGED AS OPPOSED TO TRADITIONAL ETCHING WHERE THE LINES ARE MORE PRECISE AND PRECIOUS. THE USE OF LINE IS THE STRONGEST ASPECT OF DRY POINT ETCHING. THIS ETCHING HAS BEEN PRINTED IN BLACK; THE LINES, WHICH ARE ETCHED, ARE THE PARTS THAT HOLD THE INK. IT IS PRINTED ONTO SLIGHTLY DAMP PAPER.

## FORMAL ELEMENTS

THIS PRINT IS A DRY POINT ETCHING MAKING IT EASY TO SHOW LINE AND MOVEMENT WITHIN THE WORK. THERE IS A USE OF LINE TO CREATE THE CONTRAST OF LIGHT AND DARK IN THE IMAGE WITH THE WAVES IN PARTICULAR, THE LIGHT AND DARK IS ALSO USED TO REVEAL SHAPES LIKE THE WHARF AGAINST THE SEA AND THE SKY. THE USE OF LIGHT AND DARK ON THE WAVES IS VERY STRONG AND HELPS CREATE THE DIFFERENCE BETWEEN THE BIG WAVES AND THE LITTLE WAVES THEREFORE HELPING REVEAL THE MEANINGS WITHIN THE WORK SHOWING THE ROUGHNESS. LINE IS ALSO USED TO CREATE MOVEMENT OF THE CRASHING WAVES AGAINST THE STILL WHARF. THE DIRECTION IN WHICH HE HAS ETCHED DIFFERENT PARTS HELPS THE VIEWER TO DEPICT THE DIFFERENT PARTS AND THE DEPTH OF THE SCRATCHES ALSO HELPS THE REVEAL THIS AND SHOW THE PARTS THAT ARE IN FRONT OF OTHER SHOWING DEPTH. THE DOG IS PLACED AT THE HIGH POINT LOOKING OVER THE SEA BELOW INTO THE DISTANCE, THE COMPOSITION OF THE WORK HAS BEEN THOUGHT OUT VERY CAREFULLY TO HELP US UNDERSTAND WHAT HE IS TRYING TO TELL US AND LET US CREATE A STORY BEHIND WHAT ALL THE COMPONENTS MEAN AS A WHOLE. HE HAS PRINTED IT IN BLACK ONTO WHITE PAPER WHICH CREATED A MOODY SCENE AND MAKING THE WORK SEEM MORE DARK, DEEP AND MEANINGFUL RATHER THAN IN BRIGHT COLOURS WHICH WOULD MAKE IT SEEM LESS ABOUT THE MEANING AND MORE JUST ABOUT THE ART. THE SCRATCHES IN THE PLATE HAVE BEEN DONE SO THAT YOU CAN SEE THE ACTUAL LINES THAT HE HAS ETCHED, THIS HAS BEEN DONE ON PURPOSE.

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## PRODUCTION VALUES

THIS ETCHING IS LIKELY TO BE PART OF AN EDITION. HIS PRINTS ARE DONE AT THE AUSTRALIAN PRINT WORKSHOP; HE HAS HAD MORE THAN 50 SOLO EXHIBITIONS. HE HAS BEEN THE RECIPIENT OF STUDIO RESIDENCIES, WHICH HAVE ALLOWED HIM TO WORK IN LONDON, NEW YORK AND BARCELONA GIVING HIM THE EXPERIENCE OTHER CULTURES WHICH WILL INFLUENCE HIS WORK AS HIS WORK IS TOTALLY DERIVED FROM PERSONAL INTEREST AND EXPERIENCE. AMOR IS ALSO THE OFFICIAL WAR ARTIST OF EAST TIMOR.

## PROCESSES AND TECHNIQUES

**SCREEN PRINTING** IS A STENCIL METHOD OF PRINT MAKING IN WHICH THE DESIGN IS FORCED ON A SCREEN OF SILK OR OTHER FINE MESH, WITH BLANK AREAS COATED WITH AN IMPERMEABLE SUBSTANCE, AND INK IS FORCED THROUGH THE MESH ONTO THE PRINTING SURFACE. IT IS ALSO KNOWN AS **SILKSCREEN**, **SERIOGRAPHY**, AND **SERIGRAPH**. THE SCREEN IS MADE OF A PIECE OF POROUS, FINELY WOVEN FABRIC CALLED MESH STRETCHED OVER A FRAME OF USUALLY WOOD OR SOMETIMES ALUMINUM IN THE INSTANCE OF SCREEN PRINTING THE HOPE WAS COVERED SO THAT IT WOULD WHITE AND THE BACKGROUND AREAS WERE INKED UP, THIS MADE THE WORK INTO A NEGATIVE.

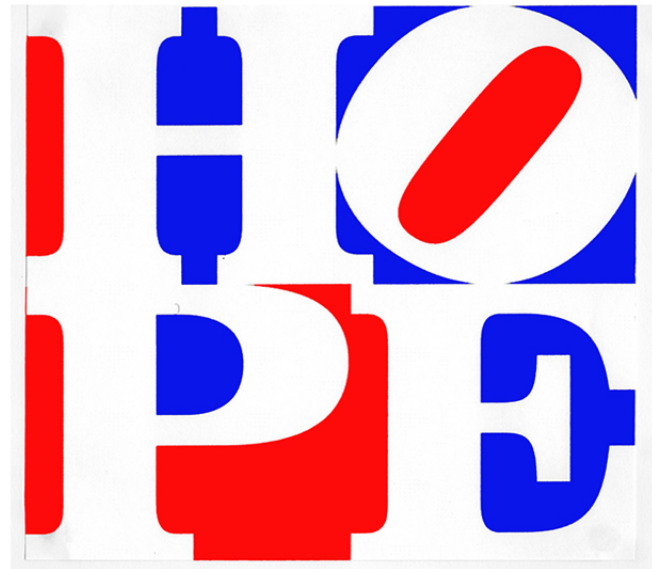
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Robert Indiana  
'American Hope'  
Screen print  
2008.

## MEANING AND SYMBOLISM

THE COLOURS USED ARE THE COLOURS OF THE AMERICAN FLAG SHOWING THAT AMERICA NEEDS THE HAVE HOPE. BY ALTERNATING THE COLOURS AND MAKING IT A NEGATIVE PRINT IT CREATED THE MESSAGE OF AMERICA NEEDING TO BE BEHIND OBAMA AND HAVING HOPE. HAVING IT AS A NEGATIVE PRINT ALSO MEANT THAT THE WORD HOPE STOOD OUT EVEN MORE. THIS PRINT WAS MADE FOR OBAMAS PRESIDENTIAL CAMPAIGN WHICH WAS HUGE AS HE WAS THE FIRST BLACK MAN RUNNING FOR PRESIDENT, THE WORD HOPE MEANS THAT PEOPLE JUST NEED TO HAVE HOPE AND BELIEVE IT CAN HAPPEN, THE HOPE SHOWS THAT YOU SUPPORT THE CAMPAIGN AND SUPPORTED OBAMA IN RUNNING FOR PRESIDENT. ROBERT INDIANA IS A POP ART ARTIST AND THIS WORK PORTRAYED THAT. AS IT IS JUST ONE WORD IT MAKES IT MORE POWERFUL TO THE VIEWER BECAUSE THEY ARE CONCENTRATED ON ONE THING, WHICH IS HOPE.

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## PRODUCTION VALUES

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THE 'HOPE' SCREEN PRINT WAS USED FOR POLITICAL REASONS; IT WAS TURNED IN T-SHIRTS, PINS, BUMPER STICKERS AND POSTERS FOR OBAMAS PRESIDENTIAL CAMPAIGN. ALL THE PROCEEDS FROM THE SALE WERE DONATED TO THE CAMPAIGN AND OVER \$100,000 WAS RAISED. AS A SCREEN PRINT IT MADE IT EASY TO REPRODUCE AND CHANGE INTO ALL THESE DIFFERENT OBJECTS. THERE WAS A MASS PRODUCTION OF THIS PIECE OF ARTWORK. IT IS RELATED TO THE 'LOVE' POSTER THAT WAS MADE BY HIM AS THE WORDS ARE STACKED THE SAME, HAVE THE SAME AMOUNT OF LETTERS AND THE WORDS LOVE AND HOPE ARE RELATED IN A WAY.

## FORMAL ELEMENTS

THE COLOURS USED ARE THE COLOURS OF THE AMERICAN FLAG, WHICH WERE USED, AS IT IS AN AMERICAN CAMPAIGN.

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HE USES A TRADITIONAL FONT FOR THE WORK TO ADD SOME HISTORY INTO THE PIECE, HE MADE THE WORK NEGATIVE SO THE WRITING WAS WHITE AND THE BACKGROUND WAS THE AMERICAN COLOURS RED AND BLUE THIS HELPED THE WRITING TO STAND OUT EVEN MORE TO THE VIEWER AND MAKE THE MESSAGE MORE POWERFUL. THIS PRINT IS SIMPLE AND STRAIGHT FORD IT HOLDS ONE MEANING AND IS A STRONG WAY OF GETTING THE MESSAGE THROUGH TO THE VIEWER.

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## PERSONAL STYLE

ROBERT INDIANA WAS PART OF THE POP ART MOVEMENT; HIS WORK GETS MASSED PRODUCED AS HE WORKS WITH SHORT ICONIC WORDS, NUMBERS AND COLOURS. HE BLENDS COMMERCIAL ART WITH LIFE'S MEANING; HE USES THE WORDS AS COMPOSITIONAL DEVICES AND MADE INTO THE IMAGE. HIS MAIN METHOD OF PRINTMAKING IS SCREEN-PRINTING.