

## READ AND RESPOND

### REW HANKS - *“Stop! There’s no need to shoot the natives”*, 2012.

Use the information on Rew Hanks pg 2 of ([https://docs.wixstatic.com/ugd/2a3a92\\_2c8c18cbd0304a49b83d04b159ebd4df.pdf](https://docs.wixstatic.com/ugd/2a3a92_2c8c18cbd0304a49b83d04b159ebd4df.pdf)) to answer the following questions:

1. Rew Hanks uses a \_\_\_\_\_ technique to replicate the appearance of eighteenth century prints.
2. What does the historical imagery in Hanks’ work relate to?
3. According to Elin Howe, what specific artworks does Hank’s reference in his work *“Stop! There’s no need to shoot the natives”*? In your answer provide the title of the artwork, the name of the artist and the year the work was created.
4. Howe mentions Hanks’ concerns ‘extend to the thoughtless introduction of many domestic and agricultural species into Australia’. Make a list of the introduced species that appear in *“Stop! There’s no need to shoot the natives”*.
5. What message do you think Hanks’ is trying to communicate with this artwork? Ensure that both ‘Artist Practice’ and ‘critical statement’ pg 2 of ‘Rew Hanks Case Study’ informs your response.

### RAYMOND ZADA - *Sorry*, 2015

Use the information on Raymond Zada pg 2 of ([https://docs.wixstatic.com/ugd/2a3a92\\_2c8c18cbd0304a49b83d04b159ebd4df.pdf](https://docs.wixstatic.com/ugd/2a3a92_2c8c18cbd0304a49b83d04b159ebd4df.pdf)) to answer the following questions:

1. Raymond Zada is well know for his works that deconstruct \_\_\_\_\_ and \_\_\_\_\_ approaches of modern \_\_\_\_\_ culture and people.
2. What two main issues does Zada believe are entrenched in Australian culture?
3. What medium did Zada use in the creation of his work *Sorry*?
4. What political event does *Sorry* make reference to?
5. What does Zada utilise to explore themes of identity? Discuss making referene to Zada’s material and conceptual practice.