

# JUMAADI: THE UNACCOUNTED SEA

EDUCATION RESOURCE  
VCE ART MAKING AND EXHIBITING  
AND VCE CREATIVE PRACTICE



DEAKIN UNIVERSITY  
**Art Gallery**

Deakin University CRICOS Provider Code: 00113B.



# JUMAADI: THE UNACCOUNTED SEA

Jumaadi is an Indonesian/Australian artist who lives both in Sydney and Yogyakarta, Indonesia. He studied at the National Gallery School and works fluidly across a range of mediums, including painting, drawing, paper cuts, buffalo hide, performance, animation and installation. Jumaadi's Indigenous Javanese heritage informs his practice as well as his personal experiences and the colonial and political histories of his homeland. Recent projects utilise paper cuts as a way of referencing *wayang kulit*, a traditional form of shadow-puppetry that originated in Java and Bali. With a poetic sensibility and subtle symbolism, Jumaadi weaves together a personal iconography of human and organic motifs to explore universal themes such as love, conflict and belonging. More recently and particularly in this exhibition, Jumaadi's work refers to passages of water and those whose lives depend on it.

Cover image:  
Detail from Jumaadi, *Joli Jolan* 2022  
paper cuts  
dimensions variable  
©courtesy of the artist and King Street Gallery on William, Sydney

## Glossary

**Wayang kulit:** A traditional form of shadow puppetry originally found in the cultures of Java and Bali in Indonesia. The narratives of wayang kulit often tells the story of good vs evil.

**Dalang:** The shadow puppeteer in an Indonesian wayang performance.

**Joli Jolan:** The title of one of the works in the exhibition, Joli Jolan refers to making an exchange, to swap, to trade, to replace.

**Kamasan painting:** Originating in the village of Kamasan, East Bali, Kamasan painting refers to a type of painting on cloth that was used to decorate temples, pavilions and houses of the aristocracy, especially during temple ceremonies and festivals, and depicted scenes from epic religious and mythological stories.

**Figurative:** When referring to art, figurative means representing a human or animal figure. The artist aims to depict recognisable people, animals or mythological creatures.

**Nomad:** A nomad is a person or group of people who move from place to place, often in search of resources such as food, water, or grazing land for their livestock. Nomadic lifestyles have been practiced for thousands of years by various cultures around the world.

**Some information about Indonesia:** An archipelago made up of as many as 17,000 islands, Indonesia is the world's 4th largest country by population and Java, it's most populous island, is home to more than half of the country's 279 million people.

Indonesia has a long history of trading with nearby countries and its rich resources have been highly sort after throughout its history.

Indonesia's colonial history has seen the Indigenous Indonesians suffer some bitter struggles with the country finally attaining independence in 1949.

The country's rich and diverse cultural heritage features music, visual art, textiles such as batik, performances that include dance and shadow puppetry, and attracts curious visitors admirers and from across the globe.

<https://www.britannica.com/place/Indonesia/>

# EXPLORING THE EXHIBITION

The work *Joli Jolan* occupies one entire wall of the exhibition.

Find a comfortable spot to sit in front of the work and apply some Slow Looking Techniques:

## 1 Let your eyes wander across the wall...

Move from paper cut to paper cut and observe what the figures are holding and what they are doing.

Try to form some connections between the figures.

What do they have in common?

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What is different about each one?

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What is familiar about the figures?

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What might be strange?

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## 2 Notice how you feel...

How are you moved by what the figures are doing, by what they are holding or carrying?

Do you feel a sense of calm looking at the work?

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How do the figures presented on mass in the work make you feel?

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How do you think the life of the artist Jumaadi is reflected in *Joli Jolan*?

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## 3 Take a moment to consider the art elements and principles in the work.

How has shape been used?

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How has line been used?

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How has colour or the lack of colour been used?

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Jumaadi, *Skak*, 2022  
synthetic polymer paint on  
primed unstretched calico  
©courtesy of the artist  
and King Street Gallery on  
William, Sydney



## Skak, 2022

Consider the materials of the work, polymer paint on primed unstretched calico. Why do you think has the artist used these materials?

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Describe the figures in the work. Who or what might they represent?

Are there other objects or symbols represented?

What do you think the game of chess represents in this context?

### Exhibiting the Works

Seeing the exhibition, how do you interpret the exhibition title *Jumaadi: the unaccounted sea*. How does it bring the works in the exhibition together?

Consider the impact of seeing just one of these cut outs mounted in the wall as opposed to the way are displayed in the gallery. How would the two experiences differ?

Describe the exhibition design and comment on why you think the works have been presented this way. Think about the space in the gallery, the way the works have been mounted on the walls, the choice of wall colour etc.

How has the exhibition design effected the way you view the work?

Jumaadi is considered one of Australia and Indonesia's most important contemporary artists he has been in numerous exhibitions across Australia and Asia in recent years. What does his work contribute to current contemporary art? What perspective, point of view or stories is he sharing with us through his work?

# VCE ART CREATIVE PRACTICE

[See End Notes for Curriculum links](#)  
[VCE Art Making and Exhibiting](#)

## The Structural Lenses from the VCAA Creative Practice Study Design:

### The Structural Lens

The Structural Lens informs the analysis and interpretation of an artwork, and its relationship with the artist and viewer or audience, through the investigation of the use of art elements and art principles, and the application of materials, techniques and processes. It also considers the stylistic qualities and symbolism evident in the artwork, and the context in which artists work and in which artworks are presented or viewed. The Structural Lens can inform the other lenses.

### The Personal Lens

The Personal Lens informs the analysis and interpretation of an artwork through the investigation of the personal feelings, beliefs and life experiences of the artist. The evaluation and interpretation of an artwork can be influenced by the life experiences, personal feelings and beliefs of the viewer or audience and the context in which artists work and in which artworks are presented or viewed.

### The Cultural Lens

The Cultural Lens informs the analysis and interpretation of an artwork through the investigation of social, historical and cultural influences and representations. This includes the influence of the time and place in which the artwork is made, presented or viewed, as well as the social, historical, political, philosophical and economic influences on the practices of the artist, and how these are reflected in the artwork.

## Consider the exhibition and the works featured using the Interpretive Lenses:

#### **Structural Perspective**

The materials and practice Jumaadi engages in when creating his works are a reflection of the time he spends divided between Australia and Indonesia. Consider the different working environments and materials he is working with in each country and explain how you think they might affect or influence his work? Consider the materials he uses such as buffalo hide, metal and cloth, and the indoor and outdoor working environments he works in.

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#### **Personal Perspective**

Comment on how Jumaadi's use of traditional Indonesian techniques and processes are reflected in the work and how they have been reinterpreted in a contemporary way.

Discuss ways in which Jumaadi has represented fantasy and reality in the work.

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#### **Cultural Perspective**

Jumaadi's Australian and Indonesian identities are reflected in his work. How does his Indonesian heritage reflected? In what ways do you think his time in Australia and his Australian family are reflected in the work?

Reflect on how Jumaadi has represented Indonesian colonialism and independence in his work.

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#### **Visual Language**

Discuss how Jumaadi has used symbology or visual language to convey his personal and/or cultural perspective? Consider the symbolic features in the work, things that are familiar but also strange in some way.

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# Activity

Consider a tradition, pageant, festival or ritual from your own life and note down the following:

Has it been represented in a creative (visual, performing or other) form before? Examples are:

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What have been the main materials used in these representations: natural materials from the environment, stained glass, embroidery, elaborate costumes....

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What are some of the motifs or symbology that feature eg: animal motifs, plant motifs, man made objects, specific colours or shapes...

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What are some of the contexts in which they occur eg: certain dates in the year, in a specific place, during a particular season....

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Using the notes you have taken, create your own visual interpretation of that tradition or event in any material you choose. This can include collage, paint, sculpture, drawing, video or photography, textiles etc.

How will you assemble and compose these features of your chosen tradition, pageant, festival or ritual?

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What is the story you want to tell about the tradition or event you have chosen you want to share with the viewer?

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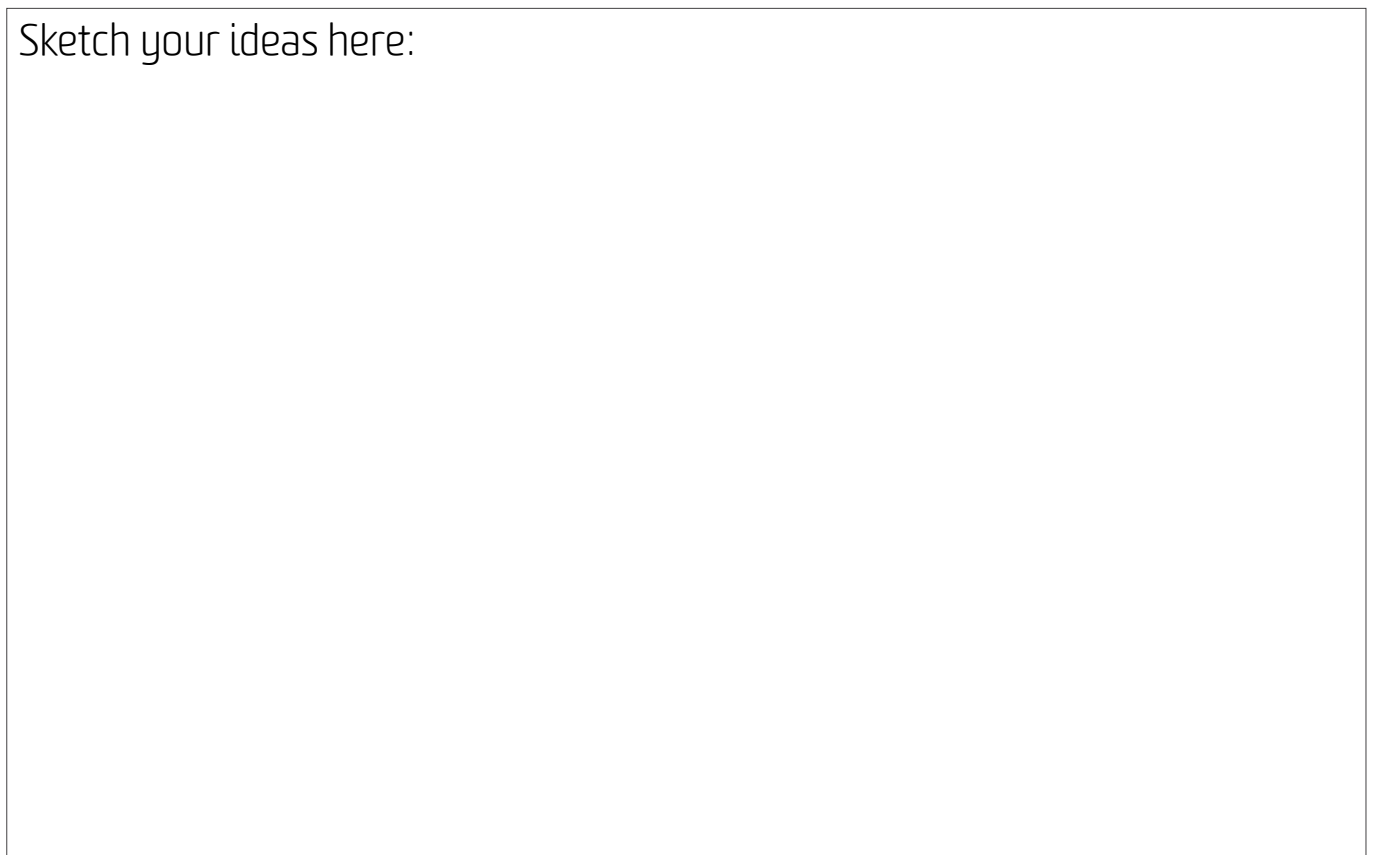
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What do you want them to know about you through your tradition or event?

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Sketch your ideas here:



Detail from Jumaadi, *Joli Jolan* 2022  
 paper cuts  
 dimensions variable  
 ©courtesy of the artist and King Street  
 Gallery on William, Sydney



## Links to the Victorian Certificate of Education (VCE) Art Making and Exhibiting

Including but not limited to...

### **Unit 1: Explore, expand, investigate**

Area of Study 3 – Investigate – research and present  
 What role do artworks and their presentation play in society?  
 Outcome 3

#### **Key knowledge**

- the influence of context on the practices of Australian artists and their artworks
- characteristics and properties of materials used by artists to make artworks
- ways in which artists apply materials in the making of artworks
- ways in which artists use techniques and processes to make artworks
- how artists represent ideas and use subject matter to communicate meaning in artworks
- strategies used to create a cohesive presentation about artists and their artworks
- ways to discuss artworks and art forms on display
- strategies used to prepare information for the exhibition of artworks
- appropriate terminology used to discuss artworks and exhibitions

#### **Key skills**

- explore and discuss the contexts of a range of Australian artists and their artworks

- use a range of resources to research how artists have used materials, techniques and processes in the making of their artworks
- explain and evaluate how artists have used materials, techniques and processes to make artworks
- analyse how artists represent ideas and use subject matter to communicate meaning in their artworks
- use a variety of methods and strategies to present information for a proposed exhibition of artworks by Australian artists
- develop and present information discussing a range of artworks by Australian artists
- use appropriate terminology in the discussion of artworks and their presentation

### **Unit 2: Understand, develop and resolve**

Area of Study 1 – How are thematic exhibitions planned and designed?

Outcome 1

#### **Key knowledge**

- background information about artists and artworks
- the ways artworks in an exhibition have been selected for display
- the influence of contexts on the representation of subject matter and the communication of meaning in artworks
- connections between artworks in a thematic exhibition
- strategies used to exhibit artworks from different contexts in a thematic exhibition, including ways to select and form relationships between artworks in the exhibition
- processes used to document the design of an exhibition in their Visual Arts journal
- use of appropriate art terminology in the presentation and evaluation of artworks



### Key skills

- use a range of resources to investigate information about artists and artworks
- justify the selection of artworks for a thematic exhibition
- identify and analyse the influence of contexts on the representation of subject matter and ideas to communicate meaning in artworks
- explain the connections between artworks in a thematic exhibition
- discuss the ways in which artworks from different contexts are exhibited in a thematic exhibition
- research and select artworks to design a thematic exhibition
- explore a thematic exhibition and then design a thematic exhibition for an audience
- develop and present information about a range of artworks in a thematic exhibition
- document the research and design of a thematic exhibition in their Visual Arts journal
- use appropriate art terminology in the evaluation and presentation of artworks

### Unit 3:

#### Collect, extend and connect

Area of Study 3 – Curate, design, propose

Outcome 3

### Key knowledge

- the characteristics of exhibitions
- the characteristics of exhibition spaces
- the responsibilities involved in curating an exhibition
- methods used for identifying and analysing the curatorial considerations and the thematic connections between the artworks and artists in an exhibition
- methods used to develop didactic information about the theme, artists and artworks in an exhibition
- the strategies used to plan and develop an exhibition in a specific space
- art terminology used to discuss exhibitions, artists and artworks

### Key skills

- research and discuss the characteristics of exhibitions
- research and discuss the characteristics of exhibition spaces
- research and discuss the responsibilities involved in curating an exhibition
- discuss and analyse the curatorial considerations and the thematic connections between the artworks of artists in an exhibition
- develop an exhibition proposal for a specific space using the works of the three selected artists from Unit 3 Area of Study 1
- explain and analyse the presentation of artworks in the exhibition and the thematic connections between them
- present and discuss didactic information including the theme of the exhibition, and the artists and artworks
- discuss the characteristics of exhibitions, exhibition spaces, artists and artworks using art terminology

# Links to the Victorian Certificate of Education (VCE) Art Creative Practice

Including but not limited to...

### Unit 1:

#### Interpreting artworks and exploring the Creative Practice

Area of Study 1 – Artists

Artworks and audiences

Outcome 1, applying the structural and personal lenses when analysing artwork

### Key knowledge

- the practices of artists from different periods of time and cultures
- the use of the Structural Lens and the Personal Lens to analyse and interpret artworks
- the use of personal opinions and points of view about artworks
- the ways artists use visual language to communicate ideas and meaning in their artworks
- terminology used in discussion of artists and their artworks

### Key skills

- analyse and discuss the practices of artists from different periods of time and cultures
- apply relevant aspects of the Structural Lens and the Personal Lens to analyse and interpret artworks
- formulate and justify personal opinions with reference to artworks and related sources
- analyse and discuss how artists use visual language to communicate ideas and meaning in their artworks
- use appropriate art terminology and references to a range of sources in the discussion of artists and their artworks

### Unit 2:

#### Interpreting artworks and developing the Creative Practice

Area of Study 1 – The artist, society and culture

Outcome 1, use the cultural lens to compare the practices of artists and artworks from different cultures and times

### Key knowledge

- the role and purpose of art in different cultural contexts and times
- the use of relevant aspects of the Cultural Lens to analyse and interpret artworks
- the use, as appropriate, of relevant aspects of the Structural Lens and the Personal Lens to analyse and interpret artworks
- diverse and alternative approaches to making and presenting artworks
- methods of making and presenting artworks in different historical and contemporary cultural contexts
- how artworks reflect the beliefs, values and traditions of different cultures
- the different ways that artists collaborate to make artworks
- the practices of artists from different periods of time and cultures
- referencing to support the analysis, evaluation and interpretation of artworks
- art terminology used in the analysis, evaluation and comparison of artworks and the practices of artists

### Key skills

- apply the Cultural Lens to analyse and interpret artworks from different cultures and times
- apply, as appropriate, relevant aspects of the Structural Lens and the Personal Lens to analyse and interpret artworks
- compare artworks from different cultural and historical contexts
- analyse diverse and alternative approaches to making and presenting artworks
- analyse methods of making and presenting artworks in historical and contemporary cultural contexts
- analyse how artworks can reflect the beliefs, values and traditions of different cultures
- investigate the different ways that artists collaborate to make artworks
- evaluate and compare the practices of artists from different periods of time and cultures
- use references to artworks to support analysis, evaluation and interpretation
- use appropriate art terminology to analyse, evaluate and compare the practices of artists and artworks

## Terminology From the VCE Art Making and Exhibiting Study Design

[VCE Art Making and Exhibiting \(vcaa.vic.edu.au\)](http://vcaa.vic.edu.au)

### Art elements

Colour, line, shape, form, tone, texture, sound, time and light

### Art principles

Emphasis (focal point), movement, rhythm, unity, variety, space, repetition (including pattern), balance, contrast, proportion, space and scale

### Aesthetic qualities

Aesthetic qualities are usually explained as the way in which art elements, art principles, materials and techniques work together to influence the mood or emotion of an artwork. The term refers to the visual appeal of an artwork and how aesthetic qualities evoke an emotional impact and reaction within the viewer.

For the purposes of this study the following are accepted explanations of aesthetic qualities:

- the visual appearance of an artwork
- an emotional impact or reaction the artist intends the viewer to experience
- the use of art elements and art principles that allow the artist to convey a certain mood and evoke feelings in the viewer
- the materials and techniques used in an artwork to create qualities that speak to the overall feeling, mood or emotion of the artwork.

### Art forms

An art form is an established form of artistic expression. For the purposes of VCE Art Making and Exhibiting, art forms can include but are not limited to painting, drawing, printmaking, sculpture, film, video, ceramics, sound, photography, digital artworks, installations, performance, interdisciplinary practices, fashion, textiles and street art.

The materials are the various properties and characteristics of an art form. Materials are manipulated through the use of tools and equipment, known as techniques. The processes used in the making of artworks in specific art forms include the activities, procedures and investigation engaged by artists.

### Context

The context of an artwork is the frame of reference that allows the meaning of the artwork to be interpreted. Interpretation of the meaning of an artwork can evolve from the context. The context of an artwork can be the location and time in which the artwork is made, presented or viewed. Context can also be economic, philosophical, historical, social or cultural influences on the practices of the artist, the artist's intentions, and their representation of ideas, values and beliefs in their artworks. The artist's intentions for the presentation of their work, its exhibition in current and subsequent locations, and the values, beliefs and interests of the audience also provide the context for the artwork.

### Critique

A critique is a discursive collaborative environment that is organised to engage, explore, express, present and evaluate artworks and to understand, reflect on and improve awareness of the characteristics of art making.

### Influences and inspiration

Influences occur and are used throughout art making and include artists and artworks. Inspiration can be viewed more broadly and includes objects, memories and contexts that are personal to the artist.

### Visual language

Visual language combines the art elements and art principles with materials, techniques and processes to communicate meaning and personal, cultural and contemporary ideas to an audience.

## Additional Terminology From the VCE Art Creative Practice Study Design

[Pages - VCE Art Making and Exhibiting \(vcaa.vic.edu.au\)](http://vcaa.vic.edu.au)

### Body of Work

In VCE Art Creative Practice, the Body of Work consists of personal responses by the student in their art practice. The Body of Work consists of artworks that integrate the four components of the Creative Practice: research and exploration, experimentation and development, reflection and evaluation, and refinement and resolution. Using the Creative Practice the student will produce a collection of artworks, related to each other through ideas, subject matter, style, art form, or materials and techniques. Each of the artworks that comprise the Body of Work should be of equal complexity and importance to the overall collection.

### Contemporary artworks and artists

For the purposes of this study, contemporary artists are defined as those who have produced art in the 21st century or since 2001. Contemporary art mirrors contemporary culture and society. Throughout this study students compare historical and contemporary artworks and artists' practices.

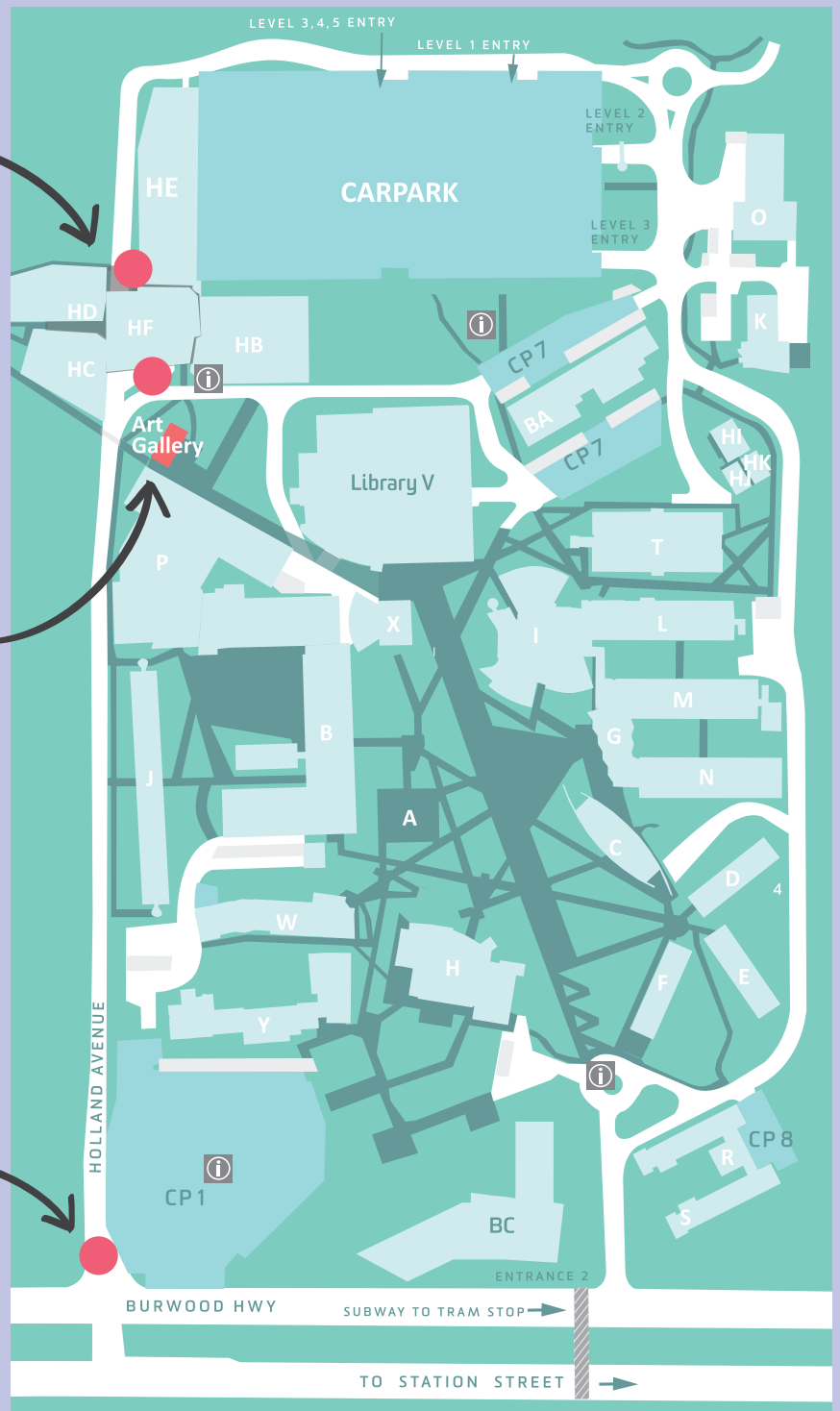
**Bus Drop Off Point**

30-minute Loading Zone here – this is the drop off point for school buses. Additional bus drop off point 10m along if Loading Zone occupied.

**Deakin University Art Gallery**  
Building FA

**Deakin University Burwood Campus**

Enter via Gate 1 from Burwood Highway. Travel down Holland Avenue to Bus Drop Off Point, just after bridge overpass.



The Deakin University Art Collection and Galleries Unit offers school tours and hands on workshops for students from F – 10 and for VCE Art Making and Exhibiting and Art Creative Practice. To discuss our programs and how we can tailor a program to suit your school’s needs, please contact our Education and Public Programs Officer, Tabitha Davies.

**Education and Public Programs Officer**

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W: [School programs](#) | [Deakin University Art Gallery](#)

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W: [Deakin University Art Gallery - Exhibitions and Events](#)

Image: Andrew Rogers, *I Am VI* 2016 and *I am VII* 2016, bronze Donated through the Australian Government's Cultural Gifts Program by the artist, 2018 and 2019, Deakin University Art Collection, image © and courtesy of the artist, photo by Simon Peter Fox



# DEAKIN UNIVERSITY ART GALLERY

Head to our website [deakin.edu.au/art-collection/](https://deakin.edu.au/art-collection/) for information about current exhibitions and keep up-to-date on our activities and exhibitions here:

-  [Facebook.com/ArtDeakin](https://www.facebook.com/ArtDeakin)
-  [Twitter.com/ArtDeakin](https://twitter.com/ArtDeakin)
-  [Instagram.com/deakinartgallery](https://www.instagram.com/deakinartgallery)
-  [izi.travel](#) - Deakin Art Collection and sculpture walk guides

## STAY IN TOUCH!

Scan the code to become a gallery subscriber and stay up-to-date with exhibitions, openings and events.



## SCHOOL PROGRAMS

For information regarding our School Programs or to book a tour and/or workshop, please scan here.



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Enquiries T +61 3 9244 5344 E [artgallery@deakin.edu.au](mailto:artgallery@deakin.edu.au)  
Gallery Hours Monday – Friday, 10 am – 4 pm During exhibition periods. Closed public holidays. Free Entry

We acknowledge the traditional custodians of the lands on which Deakin University stands and pay our respect to Elders: past, present and future.