

ABORIGINAL AND TORRES STRAIT ISLANDER HISTORIES AND CULTURES: FOCUS ON THE AUSTRALIAN COLLECTION TEACHER RESOURCE

QUEENSLAND ART GALLERY | GALLERY OF MODERN ART

AFTER

Follow-up work to consolidate cognitive and affective learning.

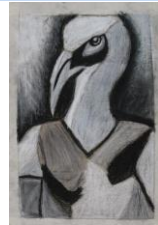
Research selected international artist's cultural background and interpret meaning, experience and visual language in an artwork.

Compare contemporary Indigenous Australian artworks and International artworks discussing the lived and/or learned experiences the artists respond to.

- What are the works about? What makes you say that?
- What is the cultural background connection/influence?
- What do you see that is recognised as a cultural influence? Why do you say this?
- What symbols are used by the artists?
- Compare the visual language and aesthetics specific to culture.
- Have forms/objects been described in a figurative or non-literal way?

SAMPLE STUDENT OUTCOMES

Symbolic self-portraits
Charcoal, conté and pencil on paper



Mixed media artist books



CONTRIBUTORS

Maxine Conroy / artworks supplied by students of Yeronga State High School

SELECTED ARTWORKS

Richard Bell / Kamilaroi/Jiman/Kooma people / Australia b.1953 / Judgement Day (Bell's Theorem) 2008 / Synthetic polymer paint on canvas / 240 x 360cm / The James C. Sourris AM Collection. Gift of James C. Sourris AM through the Queensland Art Gallery | Gallery of Modern Art Foundation 2013. Donated through the Australian Government's Cultural Gifts Program / Collection: Queensland Art Gallery / © The artist | **Gordon Bennett** / Australia 1955–2014 / Eddie Mabo (after Mike Kelley's 'Booths Puddle' 1985, from Plato's Cave, Rothko's Chapel, Lincoln's profile) 1996 / Synthetic polymer paint on canvas / 100 x 100cm / The James C. Sourris AM Collection. / © Estate of Gordon Bennett | **Emily Kame Kngwarreye** / Australia c.1910–96 / Anmatyerre people / Utopia panel 1996 / Anmatyerre people / Synthetic polymer paint on canvas / 262.8 x 84.7cm / Commissioned 1996 with funds from the Andrew Thyne Reid Charitable Trust through, and with the assistance of, the Queensland Art Gallery Foundation / Collection: Queensland Art Gallery / © Emily Kame Kngwarreye, 1996. Licensed by Viscopy | **Judy Watson** / Waanyi people / Australia b.1959 / sacred ground beating heart 1989 / Natural pigments and pastel on canvas / 215 x 190cm / Purchased 1990. The 1990 Moët & Chandon Art Acquisition Fund / © Judy Watson/Licensed by Viscopy

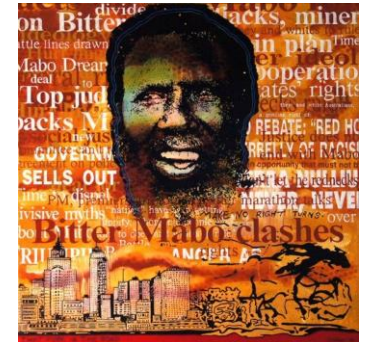
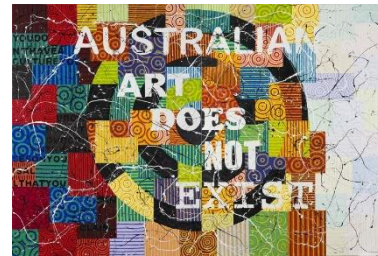
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KEY CONCEPT ELABORATION

Contemporary Aboriginal and Torres Strait Islander artists respond to their lived and learnt experiences and issues that are important to their culture and society today

Years
9–10



LEARNING GOAL

Students' explore artworks by Aboriginal and Torres Strait Islander peoples as a way of providing insight into relationships between people, cultures, country and place.

Explore different expressions of identity and culture through the arts.

PAGE 1

AUSTRALIAN CURRICULUM LINKS

CROSS-CURRICULUM PRIORITIES: ORGANISING IDEAS

Country/Place — highlights the special connection to Country/Place by Aboriginal and Torres Strait Islander Peoples and celebrates the unique belief systems that connect people physically and spiritually to Country/Place.

OI.2 Aboriginal and Torres Strait Islander communities maintain a special connection to and responsibility for Country/Place.

Culture — examines the diversity of Aboriginal and Torres Strait Islander Peoples' culture through language, ways of life and experiences as expressed through historical, social and political lenses. It gives students opportunities to gain a deeper understanding of Aboriginal and Torres Strait Islander Peoples' ways of being, knowing, thinking and doing.

OI.6 Aboriginal and Torres Strait Islander Peoples live in Australia as first peoples of Country or Place and demonstrate resilience in responding to historic and contemporary impacts of colonisation.

People — addresses the diversity of Aboriginal and Torres Strait Islander societies. It examines kinship structures and the significant contributions of Aboriginal and Torres Strait Islander Peoples on a local, national and global scale.

OI.9 The significant contributions of Aboriginal Peoples and Torres Strait Islander Peoples in the present and past are acknowledged locally, nationally and globally.

AUSTRALIAN CURRICULUM CONTENT DESCRIPTIONS:

- Conceptualise and develop representations of themes, concepts or subject matter to experiment with their developing personal style, reflecting on the styles of artists, including Aboriginal and Torres Strait Islander artists (ACAVAM125)
- Manipulate materials, techniques, technologies and processes to develop and represent their own artistic intentions (ACAVAM126)
- Develop and refine techniques and processes to represent ideas and subject matter (ACAVAM127)
- Plan and design artworks that represent artistic intention (ACAVAM128)
- Present ideas for displaying artworks and evaluate displays of artworks (ACAVAM129)
- Evaluate how representations communicate artistic intentions in artworks they make and view to inform their future art making (ACAVAR130)
- Analyse a range of visual artworks from contemporary and past times to explore differing viewpoints and enrich their visual art-making, starting with Australian artworks, including those of Aboriginal and Torres Strait Islander Peoples, and consider international artworks (ACAVAR131)

C2C Unit 1 Visual Arts Years 9-10 Band 'I AM' experimental folio exploring and looking at identity and culture

BEFORE

Preliminary preparation to provide context and prior knowledge of concept.

- Investigate identity and the use of symbolism through Indigenous Australian artists Gordon Bennett, Christian Thompson and Lin Onus.
 - Make comparisons to students' identity and international culture/s
 - Discuss the definition of 'contemporary' in relation to these works
 - Identify personal symbols or cultural codes in the artist's work. How has each artist represented themselves in their work? What clues link to culture or time? What symbols communicate meaning in relation to the theme of identity?
- Watch QAGOMA video [Judy Watson sacred ground, beating heart:](#)
 - What kind of experiences has Watson drawn on to create this work?
 - How is this work a non-literal representation of identity and connection to country and place through lived and learned experiences?
- Discuss the use of objects and symbols, and identity and cultural connection to country/place.
- Ask a family member to share an experience that generated strong family connections to a special place.
- Select and research three Indigenous works on display at QAG that respond to the 'artists' lived and learnt experience.

DURING

Motivate, stimulate new ideas, and create personal connections through the gallery experience.

Teacher guided discussion focusing on selected artworks:

1. What's going on in this picture? Narratives, observation, analysis.
2. What do you see that makes you say that? Evidence of lived or learnt experience, symbols, visual language.
3. What more can you find? Significance to the artists' culture and society.

Independent student work

1. Locate the three researched artworks and ask the same questions from above. Look closely...can you see anything new or different, that you missed online?
2. Analyse visual language in an unfamiliar Indigenous artwork
3. Work with a friend to discuss and compare two works
 - What is the lived or learnt experience the artist has responded to?
 - What's going on in the work?
 - What do you see that makes you say that?
 - What visual clues help to provide meaning?
 - How does the work reference culture and/or identity?

Extension questions to consider:

What inspiration have you seen for your own making? Consider how you can communicate experiences, identity and culture through media, technique, colours and scale.