

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.

- Plan and make an artwork to represent a significant place inspired by an artwork in the Australian collection.
 - Combine painted patterns with a repeated object using stencilling or masking techniques.
 - Use a colour scheme to create focal point.

WANT TO WANT TO SHARE YOUR STUDENT OUTCOMES?

We would love to include examples of student outcomes inspired by this resource and collect your feedback. Email QAGOMA.Learning@qagoma.qld.edu.au

ACKNOWLEDGEMENT OF COUNTRY

The Queensland Art Gallery and Gallery of Modern Art stand in an important place originally occupied by the Turrbal and Yugara (Jagera) peoples. The Gallery proudly recognises them as traditional owners of this site and we respectfully acknowledge their Elders past, present and future.

CONTRIBUTORS

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This resource has been adapted from learning experiences prepared by participants in the 'Aboriginal and Torres Strait Islander Histories and Cultures: Focus on the Australian Collection' teacher professional development program, March 2018.

SELECTED ARTWORKS

Doreen Reid Nakamarra / Pintupi/Ngaatjatjarra people / Australia c.1955–2009 / *Untitled (Marrapinti)* 2008 / Synthetic polymer paint on canvas / 213 x 275cm / Purchased 2009 with funds from the Bequest of Grace Davies and Nell Davies through the Queensland Art Gallery Foundation / Collection: Queensland Art Gallery / © The artist, 2008. Licensed by Aboriginal Artists Agency Ltd | **Dale Harding** / Bidjara, Ghungalu and Garingbal peoples / Australia b.1982 / *Wall Composition in Reckitt's Blue* 2017 / Reckitt's Blue laundry powder, charcoal and *Grevillea robusta* resin, incision into wall/ Commissioned 2017 with funds from anonymous donors through the Queensland Art Gallery | Gallery of Modern Art Foundation / Collection: Queensland Art Gallery / © The artist | **Ruby Tjangawa Williamson** / Australia SA b.1940 / **Nita Williamson** (Collaborating artist) / Australia SA b.1963 / **Suzanne Armstrong** (Collaborating artist) / Australia SA b.1980 / Pitjantjatjarra people / *Ngayuku ngura (My country) Puli murpu (Mountain range)* 2012 / Synthetic polymer paint on linen / 197 x 196cm / Purchased 2012 with funds from Margaret Mittelheuser, AM, and Cathryn Mittelheuser, AM, through the Queensland Art Gallery Foundation / © Ruby Tjangawa Williamson, Nita Williamson, Suzanne Armstrong, 2012. Licensed by Viscopy |

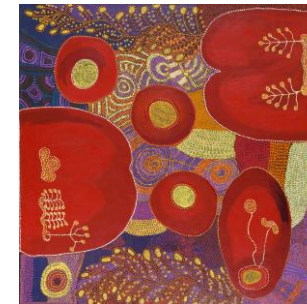
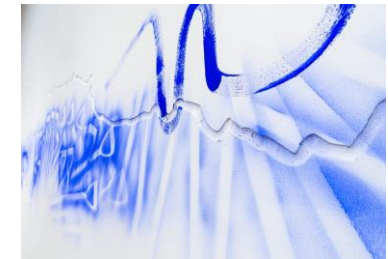
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ATSI006

KEY CONCEPT ELABORATION

Colour in Aboriginal art does not always carry traditional meaning. Bright colour contrasts are a feature of many Indigenous Australian artists' practices.

Years
5–6



LEARNING GOAL

Students analyse application of colour and explore ideas of how Aboriginal peoples and Torres Strait Islander peoples represent different views, beliefs and opinions in contemporary Indigenous art.

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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.

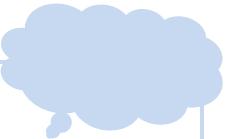
OI.2 Aboriginal and Torres Strait Islander communities maintain a special connection to and responsibility for Country/Place.

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.5 Aboriginal and Torres Strait Islander Peoples' ways of life are uniquely expressed through ways of being, knowing, thinking and doing.

AUSTRALIAN CURRICULUM CONTENT DESCRIPTIONS:

- Explore ideas and practices used by artists, including practices of Aboriginal and Torres Strait Islander artists, to represent different views, beliefs and opinions (ACAVAM114)
- Develop and apply techniques and processes when making their artworks (ACAVAM115)
- Plan the display of artworks to enhance their meaning for an audience (ACAVAM116)
- Explain how visual arts conventions communicate meaning by comparing artworks from different social, cultural and historical contexts, including Aboriginal and Torres Strait Islander artworks (ACAVAR117)



BEFORE

Preliminary preparation to provide context and prior knowledge of concept.

- Talk about places that are significant to students and their experiences of these places.
- Discuss how colour can be significant or symbolic.
 - What colours would students choose to represent their significant places?
 - Experiment with representations without using any realistic colours.
- Discuss personal experience of colour and its meaning in students' lives.
- View selected artworks and compare the use of colour; introduce terminology relating to colour schemes: monochrome, complimentary, harmonious, and neutral.
- Experiment with processes of creating negative space with stencils or objects as masks.



DURING

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

- Locate artworks that use colour in various ways.
- Discuss how colour has been used to represent place or give meaning in a narrative.
- Find other artworks that use similar colour schemes. Discuss other similarities and differences about representation and narrative.
- How does colour create contrast and focal points in various works?