

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.

- Students visit K'gari and engage in learning about the Butchulla people.
- Complete making and responding activities to explore place, cultural history cultural understanding and accurate representations of history.
- Create artworks that communicate personal perspectives about place.
- Explore other artists who have travelled to and been inspired by the island and its people.

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

Andrew Peachy / Leanne Shead / Jo Hine

This resource has been adapted from materials 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

Indigenous artist: Fiona Foley / Australia b.1964 / Badtjala people, Wondunna clan, Fraser Island / *Badtjala woman* 1994 / Gelatin silver photograph on paper / Three sheets: 45.5 x 35.5cm / Purchased 2001. Queensland Art Gallery Foundation Grant / © The artist / Collection: Queensland Art Gallery

Non-indigenous artist: Sidney Nolan / Australia/England 1917–92 / Mrs Fraser and convict 1962–64 / Oil and enamel on composition board / 151 x 121cm / Purchased 1988 with the assistance of David Jones Australia (Queensland Division) and Sir Sidney Nolan to mark the company's 150th anniversary, through the Queensland Art Gallery Foundation / Collection: Queensland Art Gallery / © Courtesy of the Artist's Estate

KEY CONCEPT ELABORATION

Contemporary artists may use their artwork to question how Indigenous Australians are portrayed and stereotyped in media and texts.

Years
9–10



LEARNING GOAL

- Students will challenge preconceived ideas of cultural stereotypes.
- Students will gain new knowledge through investigation of place, artwork and artists' perspectives.

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.3 Aboriginal and Torres Strait Islander Peoples have holistic belief systems and are spiritually and intellectually connected to the land, sea, sky and waterways.

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.

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)

BEFORE

Preliminary preparation to provide context and prior knowledge of concept.

- Research the Eliza Fraser story and the Indigenous cultural knowledge that kept her alive:
 - consider the differing perspectives of the story and the misunderstood knowledge seen from a European point of view
 - watch *K'gari Interactive Documentary* produced and developed by SBS and narrated by Fiona Foley and Miranda Otto <http://www.sbs.com.au/kgari/> (K'gari Teacher Notes are available on the SBS website)
 - discuss the communication of the narrative, considering visual language, symbols, audio and opposing perspectives
 - divide the class into groups to experiment with depicting different chapters of the story and from different perspectives.
- Students enquire and document their own misunderstandings as children.
- What examples from literature, popular culture and the media demonstrate cultural misunderstandings and fake information?

DURING

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

- View Fiona Foley's *Badtjala woman* and Sidney Nolan's series depicting the Eliza Fraser story, such as *Mrs Fraser and convict* and *Mrs Fraser*.
- Use Visual Thinking Strategies (VTS)¹ questions to construct meaning and aesthetic understanding of the artworks:
 - What's going on in this picture?
 - What do you see that makes you say that?
 - What more can we find?
- Compare the representations by different artists.
- What perspective does Sidney Nolan narrate in his series?
- How do the artists' use materials, techniques and processes to communicate their intended message?

1 Yenawine, Philip. *Visual Thinking Strategies: Using Art to Deepen Learning Across School Disciplines*. Harvard Education Press, Cambridge, Mass., 2013.