

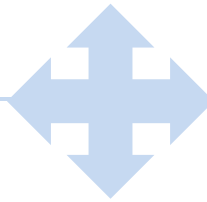
ABORIGINAL AND TORRES STRAIT ISLANDER HISTORIES AND CULTURES: FOCUS ON THE AUSTRALIAN COLLECTION TEACHER RESOURCE

QUEENSLAND ART GALLERY | GALLERY OF MODERN ART

AFTER

Follow-up work to consolidate cognitive and affective learning.

- Choose a photograph of a personal or family landscape connection to describe. Create a word picture inspired by the patterns, shapes and colours in the photograph.
- Swap word pictures with a partner and create a visual representation using only the words as a source.



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

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

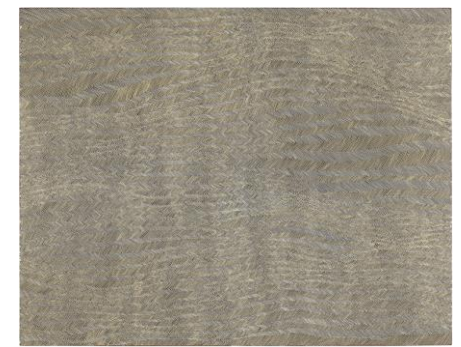
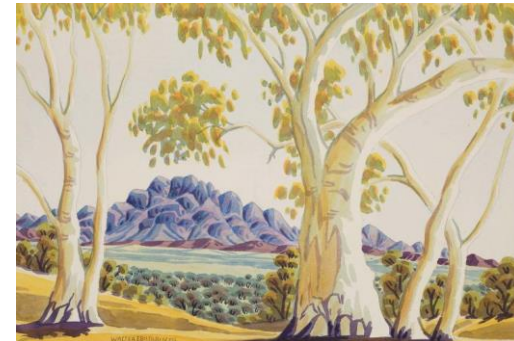
SELECTED ARTWORKS

Walter Ebatarinja / Arrente people / Australia 1915-68 / (*Ghost gums and mountain range*) c.1955-68 / Watercolour over pencil on smooth cream wove paper / 38.3 x 52 cm / Bequest of Cedric Powne 1979 / Collection: Queensland Art Gallery / © Estate of the artist/Licensed by Aboriginal Artists Agency Ltd. **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 Neil Davies through the Queensland Art Gallery Foundation / Collection: Queensland Art Gallery / © The artist, 2008. Licensed by Aboriginal Artists Agency Ltd. **Anatjari Tjakamarra** / Anmatyerre/Arrente people / Australia 1933-92 / *Tingari story* c.1973-74 / Synthetic polymer paint on canvas board / 76 x 60.6cm / Purchased 1996. Queensland Art Gallery Foundation / Collection: Queensland Art Gallery / © Estate of the artist/ Licensed by Aboriginal Artists Agency Ltd.

KEY CONCEPT ELABORATION

Styles, form and content of Australian Aboriginal art vary by region and local culture.

Years
5-6



LEARNING GOAL

Students will develop an appreciation for Indigenous artworks and build vocabulary to interpret visual language.

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.

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.7 The broader Aboriginal and Torres Strait Islander societies encompass a diversity of nations across Australia.
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:

- 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.

- Look closely at the featured artworks. Work in groups to describe allocated works. Compare styles, form and content of each artwork. Make lists of terminology used in the descriptions for each artwork.
- Watch a video about Papunya Tula artists e.g. *Western Desert Art* ABC News (Australia) <https://www.youtube.com/watch?v=NNRdE3O9-IA>
- Discuss common meeting places (e.g. school, community)
- Collage / paint using marks / torn paper / colour to describe our meeting place / surroundings / aerial landscape. What are the differences in what we see and how we travel? Can the students 'de-code' each other's work?

DURING

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

- What do you see?
- Why do you think the artists have used the marks / shapes / colours? What patterns can be found in the more representational watercolour paintings? Make lists of words to describe the various patterns you can see?
- What feeling words would you use to talk to this work? Look at and discuss the relationships between the works, as well as what is visible or invisible.
- Pair up with a buddy and discuss your favourite work using the generated lists of describing and feeling words.