

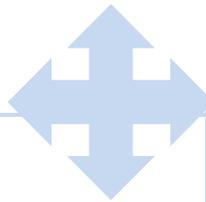
# ABORIGINAL AND TORRES STRAIT ISLANDER HISTORIES AND CULTURES: FOCUS ON THE AUSTRALIAN COLLECTION TEACHER RESOURCE

QUEENSLAND ART GALLERY | GALLERY OF MODERN ART

## AFTER

Follow-up work to consolidate cognitive and affective learning.

- Work outside to sketch the playground.
- Select lines and patterns in your playground sketches. Use water-based crayons and acrylic paint to create artworks using combinations of lines and patterns.
- How can students establish a unique representation of a place where they live, play and learn?



## KEY CONCEPT ELABORATION

Knowledge of traditional practices, land management and bush survival is passed down through cultural stories that are depicted in artworks.

Years  
5–6

## 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](mailto: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 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

**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



## LEARNING GOAL

Students will explore representations of country and story in art forms and consider concepts of sacred knowledge and appropriation in contemporary art.

## 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. 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, experiences, observations and imagination to create visual artworks and design, including considering ideas in artworks by Aboriginal and Torres Strait Islander artists (ACAVAM106)
- Use and experiment with different materials, techniques, technologies and processes to make artworks (ACAVAM107)
- Respond to visual artworks and consider where and why people make visual artworks, starting with visual artworks from Australia, including visual artworks of Aboriginal and Torres Strait Islander Peoples (ACAVAR109)

### BEFORE

Preliminary preparation to provide context and prior knowledge of concept.

- Introduce Emily Kame Kngwarreye and the Utopia panel series.
- Locate Utopia on a map of Australia. Look at images of country and landscape.
- Read and consider the following article on ABC news: ['Damien Hirst's latest artworks 'done exactly like my people's story', Indigenous artist claims'](#)
- Respond to questions about the article, for example:
  - Who is Damien Hirst?
  - What is his most famous artwork?
  - What is the name of Hirst's exhibition referred to in the article? What do you think the name might refer to?
  - What is the criticism of this exhibition? Why is this an issue?
  - Who are the Indigenous artists involved?
  - Do you think the article makes a fair argument? Why?
  - Write a description of one of Hirst's paintings. Compare this description to a Utopia painting referred to in the article.

### DURING

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

- Students spend time looking at the different patterns, colours and lines in the panels on display.  
(The Utopia series is comprised of eighteen separate panels which may be shown in different combinations throughout the Gallery.)
- Work in small groups to:
  - create word lists to describe the patterns and the lines
  - represent the lines and patterns as a physical movement or action.
- Look for other artworks in the gallery with patterns and lines that can be described with the same word lists.