

The following assessment task is a sample only and does not necessarily represent best practice or the views of the ASA.



The Ngurrara canvas produced at Pirinini as supportive evidence for the Ngurrara native title claim.

ABORIGINAL STUDIES

Stage 5 Syllabus

Aboriginal Visual Arts



INTRODUCTION



Stage 5 Syllabus ● Visual Arts

This unit of work will give students the opportunity to engage with the stunning diversity of the world of Aboriginal visual arts. This unit aims to teach students to describe features of Aboriginal art in a variety of styles and mediums, explain the numerous purposes art serves for Aboriginal people and analyse the political, social and historical forces which shape, and are shaped, by Aboriginal arts.

The core we have chosen to teach alongside this unit is Aboriginal identity. This topic allows for the exploration of Aboriginal art as a space in which Aboriginal people are empowered to represent themselves, their culture and histories. Given the students have already completed a topic about Aboriginal representation in the media, when considering identity, it will be important to draw on their prior understanding of the power of representation and the importance of Aboriginal voices telling Aboriginal stories. Students will learn to engage with visual art as a medium which has both a “responsibility” to the community and demands a “response” from the audience (Mundine, 2006 p.112). Observing the intricacies of this process allows students insight into how Aboriginal people represent their own identity as well as how it is received by the broader community.

Students also explore the means of production of art and its economic role in Aboriginal communities and its contribution to economic independence. Similarly, in creating their own museum exhibition as part of their final assessments means students will have to consider the ethics of curation and how Aboriginal autonomy can be promoted and preserved by curatorial practices.

Throughout the unit, students will encounter a variety of artistic expressions to promote understanding of the diversity of Aboriginal and Torres Strait Islander experiences. This is incorporated through including art from different eras, from pre-contact through to contemporary artists. This includes opportunities to see how methods considered to be ‘traditional’ like dot paintings and birds eye view paintings continue to be used in innovative ways through various influences and technologies, demonstrated by the inclusion of the Songlines exhibition. The various mediums and styles encountered will prompt students to consider the diversity of Aboriginal voices, artistic visions and intentions. For example, we have chosen to include contemporary and urban art to demonstrate that authentic Aboriginal culture exists and thrives in cities as well as regional and remote areas (Bell, 2002; Harrison & McLean, 2017).

This Unit of Work has been designed to include meaningful and ethical community engagement as per outcome 5.10. For the school this was designed for, this includes a guided tour of a local Aboriginal art

- exhibit. This allows students to engage locally and encourage Aboriginal voices to contribute to their understanding of art and the curatorial process. There will be a focus on the ethics of art leading up to students’ assignment to help them understand the value of community consultation in real world applications as well as ethical issues such as cultural appropriation.



SCOPE & SEQUENCE



Stage 5 Syllabus ● Visual Arts

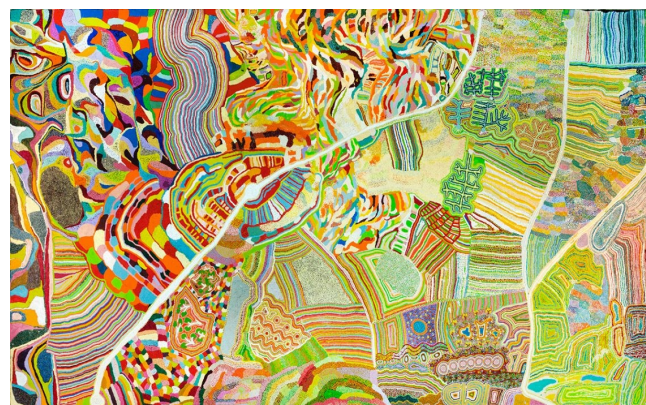
Stage 5 - Year 10

This course is delivered in 2 x 60-minute lessons per week, 16 hours over 8 weeks. The remaining two weeks of term are dedicated to working on the major assessment task. Aboriginal Visual Arts will be taught in Term 2, following a topic on Aboriginal Peoples and the Media. Our sequence was designed in this way to allow for a topic focusing entirely on Aboriginal depictions of Aboriginal culture and image to proceed a topic which looks predominately at how non-Aboriginal people address representation.

	Content	
Term 1	Aboriginal Peoples and the Media	
Term 2	Lesson 1	Lesson 2
Week 1	Introduction to Aboriginal Art	Significance of Art
Week 2	Impact of Colonisation on Art	Impact of Colonisation on Art
Week 3	Contemporary Art	Urban Art
Week 4	Protest Art	Protest Art
Week 5	Art and Technology	Photography
Week 6	Biography in Art	Biography in Art
Week 7	Repatriation	Ethics of Art
Week 8	Curation	Exhibition
Week 9	Assessment Work	
Week 10		
Term 3	Aboriginal Interaction with Legal and Political Systems	
Term 4	Aboriginal Peoples and Sport	



Dark Valley, Van Diemen's Land by Julie Gough 2008



Kungkarrangkalpa Tjukurrpa 2015

ASSESSMENT PLAN



Stage 5 Syllabus ● Visual Arts

Teacher planning starts here

The 'Big Idea'

Visual art has both a "responsibility" to the community and demands a "response" from the audience (Mundine, 2006 p.112). Students will gain insight into how Aboriginal people represent their own identity as well as how it is received by the broader community.

Why does the learning matter?

This topic allows for the exploration of Aboriginal art as a space in which Aboriginal people are empowered to represent identity, their culture and histories. Students will have to consider the ethics of curation and how Aboriginal autonomy can be promoted and preserved.

Application of QTF & 8 Aboriginal ways

QTF; Deep understanding of diversity, Substantive Communication through discussion and debate, Engagement through artistic activities, Self-Direction through our assessment tasks and Cultural Knowledge is explicit throughout.

8 Ways; Story sharing through artists biographies, Learning Maps through the use of visual arts, Symbols and Images through the study of art as an aesthetic language & Community Links through engagement with local galleries, artists and curators.

Target syllabus outcomes

5.3, 5.8, 5.10, 5.11

Major Assessment Task

Students are to curate their own exhibition in pairs. This process will be undertaken over two weeks, in-class, at home and at a local gallery. All students will be given the dimensions of their exhibition space and select a theme that interests them, for example; street art in Redfern (photography), decolonial art from the 1990s, contemporary sculpture. Themes can be based on a geographic location, a particular artist or group of artists, a medium or another grouping decided on by the students. Key aspects of this task include the submission of; a floor plan for their exhibition (laying out the artwork in the room), a list of pieces to be included alongside the text which would be included on the wall panels for each piece and a 500 word justification of the theme and art they've chosen and the ethical considerations they would need to account for during curation.

Formative Assessment 3

Students choose a political cause and create their own piece of protest art on an Indigenous issue of their choice.

The poster will demonstrate students ability to creatively represent their understanding of political and social issues facing Aboriginal people in Australia.

Formative Assessment 4

Students are to research an artist and create a profile of the artist based on a number of prompts.

Students are to pick one artwork by their chosen artists and compose a response to the following question: *Explain how this artwork is an expression of the artist's identity.*

Formative Assessment 2

As a class, students construct an essay on the work of Michael Cook and the way he has depicted a number of aspects of Colonialism. Each group contributes a paragraph based on the project they investigated and the questions they answered. The introduction and conclusion can be written together as a class. Assessment is based in each contribution to the bigger essay.

Formative Assessment 1

Students complete a literature circle to unpack a lengthy reading. Each student chooses a role to complete. These roles and their responsibilities are outlined on the corresponding worksheets. Each student presents their section at the end of the lesson, then the discussion director leads a class discussion based on the questions they came up with.



Stage 5 Syllabus ● Visual Arts

Unit Outline

The focus of this option is the diversity of Aboriginal visual arts. Students investigate the importance of visual arts to the survival of Aboriginal Peoples as unique groups within Australian society, and their importance in expressing the diverse senses of identity of Aboriginal Peoples. The option also explores how Aboriginal and non-Aboriginal people can have differences in their conceptual understanding of the visual arts. Issues surrounding cultural appropriation, the protection of intellectual and artistic copyright, and the varying and sensitive roles of individuals, communities, and language and cultural groups in the development and expression of Aboriginal visual arts are investigated.

Unit Duration

10 weeks / 20 lessons
8 weeks of course content
2 weeks of major assessment work

Big Ideas/ Key Concepts

Representation
Visual Arts
Artistic Mediums
Identity
Economic Independence
Exhibition
Curation
Autonomy

Why Does this Learning Matter?

This topic allows for the exploration of Aboriginal art as a space in which Aboriginal people are empowered to represent themselves, their culture and histories. Through student engagement with visual art as a medium which has both a “responsibility” to the community and demands a “response” from the audience (Mundine, 2006 p.112), they will gain insight into how Aboriginal people represent their own identity as well as how it is received by the broader community. Students also explore the means of production of art and its economic role in Aboriginal communities and its contribution to economic independence. Similarly, in creating their own museum exhibition as part of their final assessments means students will have to consider the ethics of curation and how Aboriginal autonomy can be promoted and preserved by curatorial practices.

Place in Scope & Sequence/ Building the field

This course is delivered in 2 x 60-minute lessons per week, 16 hours over 8 weeks. The remaining two weeks of term are dedicated to working on the major assessment task. Aboriginal Visual Arts will be taught in Term 2, following a topic on Aboriginal Peoples and the Media.

Target Outcomes

5.1 describes the factors that contribute to an Aboriginal person’s identity
5.3 describes the dynamic nature of Aboriginal cultures
5.4 explains adaptations in, and the changing nature of, Aboriginal cultural expression across time and location
5.7 assesses the significance of contributions of Aboriginal Peoples to Australian society
5.8 analyses the interaction of the wider Australian community with Aboriginal Peoples
5.10 independently identifies and applies appropriate community consultation protocols and ethical research practices to gather and interpret data
5.11 independently uses a range of research techniques and technologies to locate, select, organise and communicate information and findings

Subject Specific, Literacy/ Numeracy, ICT Skills

- Art-specific terminology
- Creating links between art terms and Aboriginal terms
- Online research
- Use of floor planning software
- Guided literacy activities and essay/response writing
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Assessment

Major Assessment Task - Curating an Exhibition
Formative Assessment 1 - Literature Circle
Formative Assessment 2 - Joint Construction Essay
Formative Assessment 3 - Protest Poster Making
Formative Assessment 4 - Writing an Artist Biography

Resources

Laptops
Iphones / I pads
Smartboard / Projector with AV capacity
Nelson Aboriginal Studies textbook
A selection of art supplies



Students learn about

Students learn to

the range and diversity of styles and forms in traditional Aboriginal visual arts

describe and compare a range and diversity of styles and forms in traditional Aboriginal visual arts

the role of Aboriginal visual arts in traditional Aboriginal society

assess the role of visual arts in traditional Aboriginal society

the significance of Aboriginal visual arts

analyse the significance of Aboriginal visual arts to

- survival and continuity of cultural heritage
- land connection
- family and kinship systems
- Aboriginal identity and spirituality

Teaching and Learning Experiences

Role and Significance of Aboriginal Art

Hook *Travelling Kungkarangkalpa Art Experience* Video

Students watch this video from the Songlines Exhibition then discuss what they think the video aimed to show. Teacher-led discussion on the role of Aboriginal visual arts as an aesthetic language, including its “traditional” role in storytelling and communication.

<http://www.nma.gov.au/exhibitions/songlines/highlights>

Introduction to Key Concepts Country/Art/Identity Venn Diagram and Discussion

In Chapter 9 of *Nelson Aboriginal Studies*, Mundine identifies three key concepts, which link together to create a deeper understanding of Aboriginal Visual Arts. As a class, a mindmap is created on the board with ‘country’, ‘art’ and ‘identity’ in each circle. Students first discuss each concept separately, filling out what they already know about the concepts. They then draw links between the concepts by filling out the overlapping circles.

Discussion focus; *What is the connection between country, art and identity?*

Case Study of Art *Putuparri and The Rainmakers* Documentary

Students explore the role of art in Native Title claims, whilst also exploring once again the power of art to tell stories. A selection of excerpts from the documentary focusing on the creation and exhibition of the Ngurrara canvas will be watched. Students will complete a set of comprehension questions related to the documentary.

<https://www.sbs.com.au/ondemand/video/634371139588/putuparri-and-the-rainmakers>

Literature Circle *Visual Arts and Aboriginal Knowledge* Reading

Students complete a literature circle to unpack a lengthy reading on the subject of Visual Arts. The reading focuses particularly on “traditional” concepts of art. Each student chooses a role to complete. These roles and their responsibilities are outlined on the corresponding worksheets. Each student presents their section at the end of the lesson, then the discussion director leads a class discussion based on the questions they came up with.

https://www.qcaa.qld.edu.au/downloads/approach2/indigenous_res015_0712.pdf

Assessment for Learning



Still from Travelling Kungkarangkalpa Video, 2017

In creating a Venn diagram as a class, students are encouraged to draw parallels and links between key concepts and content in a visual way. It is also an opportunity to foster class discussion and assess preliminary understanding of Aboriginal Art.

Comprehension questions allow for the teacher to assess and monitor the understanding of each student individually.

The literature circle both scaffolds and guides reading of complex text, whilst also assessing student understanding of different aspects of the text including vocabulary and content. The allocation of roles in literature circles allows each student to either play to their individual strengths or challenge themselves with a more difficult role.



the impact of invasion and colonisation on Aboriginal visual arts

explain the immediate impact of invasion and colonisation on Aboriginal visual arts

describe some of the ways in which invasion and colonisation have affected Aboriginal visual arts



Civilised #13, Michael Cook, 2012

Impact of Colonisation on Aboriginal Art

See Think Wonder The Question of Authenticity

Students complete a See Think Wonder activity in their books, dividing their page into three columns. They will be shown a series of about 10 artworks, from a variety of time periods and mediums. When shown each artwork, they must record what they see, what it makes them think and what they wonder about the art. The paintings are a range of what is considered traditional dot art, alongside the work of 20th century Aboriginal artists who incorporate Western mediums, icons or forms of expression including;

- A landscape painting by Albert Namatjira
- A photograph from Michael Cook's *Civilised* (2012) series
- Gordon Syron's *Judgement By His Peers* (1978)
- Adam Hill's *Hand, Christian and her son* (2003)

Students share their responses with the class and teacher leads a discussion focusing on the question of; *how has colonisation affected Aboriginal visual arts?*

Graphic Organiser Aboriginal and Western Mediums

Students create a graphic organiser in their books based on the previous discussion and artworks viewed. In one section of the organiser, students list methods and mediums commonly used in pre-invasion Aboriginal Art, then in the other section list methods and mediums commonly adopted by Aboriginal Artists post-invasion.

Artist Study Michael Cook

Each of Michael Cook's projects looks at a different aspect of Colonisation; invasion, Stolen Generations, massacre, missions etc. Students are to work in groups of 2-3 to research a project, starting on Michael's website then looking at related articles and exhibitions featuring the project. They then answer a series of comprehension questions on the project, focusing on it's message, the medium and then on one specific artwork.

<https://www.michaelcook.net.au/projects/civilised>

Joint Construction Essay on Michael Cook

As a class, students construct an essay on the work of Michael Cook and the way he has depicted a number of aspects of Colonialism. Each group contributes a paragraph based on the project they investigated and the questions they answered. The introduction and conclusion can be written together as a class.

Class Reading and Discussion Religion in Art

Students read this article as a class then discuss (or debate) the following question; *How does the incorporation of Christianity in Aboriginal art reflect broader issues of colonisation?*

<http://www.abc.net.au/news/2017-03-12/indigenous-artists-share-christian-faith-through-painting/8340658>



Judgement by His Peers, Gordon Syron, 1978

Students are encouraged to explore the different impacts of colonisation, drawing on prior knowledge and applying it to the current study of art.

The creation of an essay allows each group to contribute what they have learnt to a broader understanding of the topic. It also allows the teacher to scaffold key essay skills; including the importance of using paragraphs to separate ideas.



the range and diversity of styles and forms in traditional Aboriginal visual arts

describe and compare a range and diversity of styles and forms in traditional Aboriginal visual arts



Sally Gaboori, *Dibirdibi Country*, 2007



The 40,000 Years Mural

Contemporary Art

Post-It Note Brainstorm Themes, Ideas, Emotions and Motifs

Students access the Indigenous Australia collection from the Queensland Gallery of Modern Art. Students are given three post it notes. On each paper, they are to write one word which describes the collection of art from the 1990s onwards – students should be prompted to look for repeated themes, ideas, emotions or motifs.

Affinity Map

Students use these post-it notes to create an affinity map. That is, in small groups, the students arrange their post it notes into categories and create mind map connections. These are then presented to the class. The class then creates a class mind map based on the categories and individual notes. This should demonstrate the difficult classifying Aboriginal art give the diversity of artists and art works.

Think-Pair-Share Case Study Artwork Case Study

Students look closer at Sally Gaboori's *Dibirdibi Country* (2007). Students Think-Pair-Share:

- What is being depicted?
- Describe the shape, colour and form.
- Does it remind you of anything?

Student Artwork Place and Home

Teacher leads discussion and explains that it is an image of land. Students use google maps to find a satellite image of their own suburb. Students are asked to transform this image into their own interpretation and create an artwork based on their own ideas of place and home.

Excursion Redfern's 40,000 Years Mural

Students view the Redfern's 40,000 Years Mural alongside Robert Young's Fitzroy mural. Students will reflect on the images and respond to the following questions

- What story is being depicted in each image?
- What stylistic choices do you notice?
- Describe the role of place in each example.
- Are these examples of contemporary art? Why/why not?

If unable to view the mural they can view it online;
<https://www.instagram.com/sbec9156/>

Article Comprehension Decolonising Urban Spaces

Students will read the article 'Decolonising urban spaces; the power of Indigenous street art' to understand the power and potential barriers to this type of art. Teacher may provide comprehension questions such as:

- What does the article mean by 'decolonising urban spaces'?
- What is the power of this medium of art?
- What are some potential barriers to creating street art?



Affinity map demonstrates students' ability to identify themes across artworks and put a name to similarities.

Students are given the opportunity to visually represent their personal understanding of place and home.





<https://www.sbs.com.au/nitv/article/2017/10/06/decolonising-urban-spaces-power-indigenous-street-art>

Letter Writing Street Art

Students should then work on letters to local council asking for permission to commission a mural in collaboration with the local Aboriginal community which represents the history of the area. This may include considering specific visual elements of the mural, a plan of the mural, where it could be painted and who would paint it.

The letter students produce provides an opportunity to justify the power of street art and consider the logistics. Students must also demonstrate about the understanding between art and place in the experiences of many Aboriginal artists.

the significance of Aboriginal visual arts
analyse the significance of Aboriginal visual arts to – making social and political comments



NAIDOC Week 2018
BECAUSE OF HER, WE CAN!
NAIDOC Week 2018 Poster

Protest Art

Introductory Discussion NAIDOC Posters

Students will view NAIDOC posters from different decades. Teacher will create discussion around what social issues and political issues are represented in the posters. This will prompt students to begin to think about the political purposes of art.

Art Investigation Being a Tour Guide

In groups students are assigned one of the following artworks:

- Barred from the Baths - Robert Campbell Jnr (1987)
- We Call Them Pirates Out Here - Daniel Boyd (2006)
- Pay the Rent - Richard Bell (2009)
- Sorry – Tony Albert (2008)
- Frogmen - Jonathan Kumintjarra Brown (1996)

Students will be asked to assume the role of gallery ‘tour guide’ and prepare a short explanation of their assigned painting based on the following questions:

- Describe the medium and techniques of the painting
- What social/political issue is the painting responding to?
- What message is the painting trying to present?

Students then share this information with each group either as a gallery walk (if numbers permit) or presented to the class.

Poster Making Creating Protest Art

Students choose a political cause and create their own piece of protest art on an Indigenous issue of their choice. It may be inspired by the NAIDOC posters, other styles of protest poster or the styles of the artists investigated. Students will be reminded about cultural appropriation before completing this task.



The tour guide ‘speech’ developed by the group provides evidence of learning. If gallery walk style is used, students may be asked to keep notes to be shared with their presenter in the form of a premade graphic organiser.

The poster will demonstrate students ability to creatively represent their understanding of political and social issues facing Aboriginal people in Australia.

the role of Aboriginal visual arts

assess the effects of modern technology on Aboriginal visual arts



Technology and Art

Students will use their phones (or class iPads) to record the lesson as it proceeds. At the end of the lesson, footage will be cut together to produce one video per small group as students try to find a coherent narrative within the footage.

iMovie is the recommended app but students are encouraged to whatever program they are comfortable with. Students are encouraged to use any editing facilities they like. These videos will then be shown next lesson to demonstrate that different perspectives can produce varied narratives.

The video will give students an opportunity to create a narrative from footage and consider the power of perspective and technology in transforming narrative.



public accountability for the presentation of Aboriginal images

describe the ways in which technological change has affected Aboriginal visual arts



Mervyn Bishop 1975

the role of Aboriginal visual arts

- examine the ways Aboriginal visual arts
- present Aboriginal culture, images and experiences to Aboriginal and non-Aboriginal audiences

News Segment and Reflection Vernon Ah Kee's *tall man*

Show the news segment on Vernon Ah Kee's *tall man* <https://www.youtube.com/watch?v=dnzDDLl2TY>

Ask students to Think Pair Share the following questions:

- Why has Vernon Ah Kee used this footage?
- Does this art serve a political purpose?
- What technologies were involved in the production of this artwork?

Students write a reflection on the art based on the prompt "Perspectives are Powerful", based on excerpts of the artwork and the video"

Class Reflection and Movement Activity Benefits of Technology

Students will be asked to reflect on the prompt based on their experience of the last two artworks: 'Old methods of storytelling benefit from new technology'. Students are they asked to position themselves on the continuum from agree to disagree, physically represented by different ends of the classroom. Students verbally justify their position and are encouraged to change their position at any time.

Class Discussion Content Warning

Students are shown a warning about Aboriginal and Torres Strait Islander Content containing images or audio of deceased people. Teacher leads discussion about where this warning is seen and why it is featured with a focus on the intersection between technology and culture.

Video and Newspaper Headlines Mervyn Bishop

Students investigate the work of Mervyn Bishop. Students will watch a short video on his life and view a series of his most famous works to understand his artistic style, intention and methods. Students are asked to develop newspaper headlines to match his news photography.

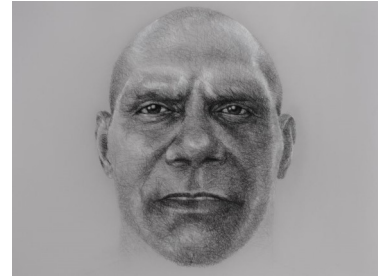
Graphic Organiser Artist Comparison

Students are introduced to Tracey Moffatt's series of work *First Jobs* (2008). Compare the photography of Bishop and Moffatt with focus on different intentions, methods and styles. This will be done as a class as a graphic organiser which students will then turn into a written response independently.

Biography and Art

Biography Reading and Discussion Tracey Moffatt

Following on from last week's lessons, students read a biography of Tracey Moffatt summarising the potential key influences in her life. Students are shown a series of photographs from Moffatt's *Picturesque Cherbourg*. Students discuss how Moffatt's biography is reflected in the images with attention paid to the medium of photograph and its associations with memory and family life.



tall man, Vernon Ah Kee, 2010



The Bishop 'headlines' activity is a short way to assess students' ability to contextualise and interpret visual stimuli and provide concise descriptions.

Comparing Bishop and Moffatt will feature an opportunity to view scaffolded, extended writing and use the language of visual arts



Picturesque Cherbourg no. 3, Tracey Moffatt, 2013



Writing an Artist Biography

Students pick from one of the following artists:

- Gordon Syron
- Emily Kame Kngwarreye
- Elaine Russell
- Freddie Timms
- Albert Namatjira

Students are to research their artist and create a profile of the artists based on the following prompts:

- Where is the artist from?
- When was the artist working?
- What style does the artist use?
- Identify at least two key life events which may have influenced the artists.

Students are to pick one artwork by their chosen artists and compose a response to the following question: *Explain how this artwork is an expression of the artist's identity.*

Students profiles will provide an opportunity to view students' literacy and research skills. It will also help develop the vocabulary of artistic medium and influence.

The final 'explain' question will give student an opportunity to demonstrate their ability to interpret artworks and communicate this insight.



public accountability for the presentation of Aboriginal images

explain the concepts of

– cultural misappropriation

– intellectual property rights

– ownership of copyright in relation to the presentation of Aboriginal images

Repatriation and Ethics

Excursion Sydney University's Repatriation Project

Students are introduced to the section of the topic on exhibition and curation through an excursion to the university. Academic Matt Poll is currently working on a project repatriating human remains, and will give a talk to the students about this process, it's importance and it's broader connotations.

There will be a note-taking scaffold for the students to use whilst on the excursion.

Post-Excursion Reflection

In the following lesson, students complete a post-excursion reflection using the reflective writing scaffold. They will explore what they learnt, what surprised them, what interested them etc.

Video with Discussion Indigenous Protest at British Museum

Students watch the following video of a protest at the British Museum over the repatriation of a Gweagal shield.

<https://www.youtube.com/watch?v=E8RiRWmU7d8&t=68s>

Students discuss; *Why are ethics so important when planning an exhibition or displaying Indigenous artworks and objects?*

Joint Reading and Summarising *Guidelines for Ethical Research*

Students are given a copy of the *Guidelines for Ethical Research in Australian Indigenous Studies* (AIATSIS 2012). This will be useful when completing their assessment task later. Each student or pair is allocated a principle and must summarise it for the rest of the class. These summarise should be 3-4 sentences long and will be added to a class summary sheet.

<https://aiatsis.gov.au/sites/default/files/docs/research-and-guides/ethics/GERAIS.pdf>



Matt Poll giving a lecture in the Macleay Museum

Students are encouraged to develop their reflective writing and consider key issues related to repatriation and exhibition.



Gweagal Shield



AIATSIS
Australian Institute of Aboriginal and Torres Strait Islander Studies

The creation of a summary will assist all students in comprehending the entire document without having to read it in its entirety.



public accountability for the presentation of Aboriginal images

explain the concepts of

- arts being permanent compared to non-permanent
- acquiring visual art as something to be owned compared to sharing knowledge through visual art
- individual ownership of visual art compared with community ownership of visual art
- art being an instructional tool

the increasing receptiveness by non-Aboriginal people of Aboriginal visual arts in Australia and internationally

assess the increasing receptiveness by non-Aboriginal people of the range, diversity, adaptations and inclusivity of Aboriginal visual arts

the contribution of Aboriginal visual arts to Australia's identity and its international image

evaluate the contribution of Aboriginal visual arts to Australia's identity and its international image

evaluate the ways Aboriginal art enterprises have contributed to the Australian economy

Curation and Exhibition

Exhibition Case Study 1 *Songlines: Tracking the Seven Sisters*

Presentation

Teacher leads students through a powerpoint presentation on Songlines which was on at the National Museum of Australia earlier this year. The presentation provides an overview of the exhibition then explores the key themes; Curation, Exhibition, The Art, The Artists, Language & Digitalisation. Students will have already seen the dome video at the beginning of the topic. Students discuss the importance of each of these themes when designing an exhibition.

https://docs.google.com/presentation/d/1tGAf0JKyxMfR4l1e6Xp8WxD1zZC1UIgZYrVFQbhM6Js/edit#slide=id.g39b8f44634_0_0

Short Answer Response Curation

Individually students answer the following question then discuss as a class; *what are the key considerations that need to be made when curating an exhibition including Indigenous art?*

Exhibition Case Study 2 *Everywhen: The Eternal Present in Indigenous Art from Australia*

Introduction to the Exhibition

Teacher explains the exhibition to the class, emphasising the meaning of Everywhen and the significance of an Aboriginal Art exhibition being held at Harvard in the United States.

Related Articles

In pairs, students select an article from the 'related articles' section of the website and use the article scaffold to unpack the key ideas presented in the article.

Students present the concluding part (drawn from the conclusion on the scaffold) to the rest of the class and create a set of notes about the exhibition in their books.

<https://www.harvardartmuseums.org/visit/exhibitions/4983/everywhen-the-eternal-present-in-indigenous-art-from-australia>

Writing a Review Indigenous Australian Exhibitions

Students are to write a review of either exhibition or another they have seen/researched for a local newspaper. The review should address the highlights and areas of improvement that the students can identify. They might also like to read other reviews of the exhibitions and consult the *Guidelines for Ethical Research in Australian Indigenous Studies* to inform their review.



Both exhibition case studies and their related activities aim to prepare students for designing their own exhibitions. They are asked to consider curation, exhibition, art, artists, language, digitalisation and audience through both case studies.



In reviewing an exhibition, students are encouraged to look at exhibitions through a critical and ethical lens.



Tran, D. (2017). *Fitzroy's Indigenous heritage honoured in Charcoal Lane mural by Robert Young*. NITV.

Accessed from: <http://www.abc.net.au/news/2017-07-24/fitzroy-indigenous-heritage-honoured-in-charcoal-lane-mural/8739078>

This article provides a means for students to view the mural and provides details on the area and the artist which help to flesh out the narrative contained within the mural. It is important that students contextualise the artworks they encounter to gain greater understanding of the piece's significance.

Mokak, G. (2017). *Decolonising urban spaces; The power of Indigenous street art*. NITV. Accessed from: <https://www.sbs.com.au/nitv/article/2017/10/06/decolonising-urban-spaces-power-indigenous-street-art>

This provides good examples of Street Art in the Redfern area and links to Aboriginal street artists to pique students interest and generate ideas. It is a balanced article which provides both insight into the power of street art and the potential opposition it encounters.

Protest Art

NAIDOC. (2018). *NAIDOC poster gallery*. Accessed from: <https://www.naidoc.org.au/resources/poster-gallery>.

This site features every NAIDOC poster from 1972. The chronological order and clear themes of the posters make them ideal for students to begin to identify the way political and social factors can influence visual arts.

Political Paintings

The paintings cited in this part of the unit of work have been chosen for the diversity of political issues they represent. This diversity stems from the diversity of locations the artists live and work in as well as differences of style and medium.

Technology and Biography

ABC News. (2010). *Palm Island footage released as artwork*. *ABC World News Australia*. Retrieved from <https://www.youtube.com/watch?v=dnzDDLLI2TY>.

This news segment highlights the form of Vernon Ah Kee's work and its controversial nature. It provides students background for the difficult subject matter of Ah Kee's work and provides contextual information about Palm Island. It also begins to delve into the public reception of this type of artwork.

Art Gallery NSW. (2014). *Mervyn Bishop: The collection*. Accessed from <https://www.artgallery.nsw.gov.au/collection/artists/bishop-mervyn/>.

This website provides an overview of Bishop's life and the key influences and achievements of his artistic career. The accompanying video will help students with the literacy demands of the biography on its own. Students can also access high quality images of Bishop's work.

Museum of Contemporary Art. (2018). *Tracey Moffatt | MCA Australia*. Accessed from:

<https://www.mca.com.au/artists-works/artists/tracey-moffatt/>

This is a useful artist profile for students as it provides both person biographic details and an overview of Moffatt's artistic life. The articles are succinct enough that students would be able to model their Artist Profile on a similar structure.

National Gallery Australia. (2008). *Moffatt, Tracey | First job series*. Accessed from: <https://cs.nga.gov.au/Detail.cfm?IRN=186515>

This resource introduces students to Moffatt's thematic interest as well as emphasise the way she "makes not takes" photographs. Like the Mervyn Bishop site, there is a video which eases the literacy demands of the website.

Museum of
Contemporary
Art Australia

NGA National
Gallery of
Australia

Ethics and Exhibition



Shakespeare, W. (2017) Indigenous Australian campaigner tells British Museum to return stolen shield [video]. Accessed from: <https://www.youtube.com/watch?v=E8RiRWmU7d8&t=68s>

This video shows a protest over the issue of repatriation at the British Museum. It is raw footage, shows the theft which occurred as part of the colonial process and also shows how far reaching these issues are (taking place overseas).

Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS), (2012). Guidelines for Ethical Research in Australian Indigenous Studies. Accessed from: <https://aiatsis.gov.au/sites/default/files/docs/research-and-guides/ethics/GERAIS.pdf>

Whilst these guidelines are related to research, rather than curation, they are a great guide to the key considerations students will need to have when designing their own exhibitions. They will also guide students in further Aboriginal Studies work in preliminary and HSC years, as well as in life more generally.

Beck, S. (2018) Songlines Presentation. Accessed from: https://docs.google.com/presentation/d/1tGAf0JKyxMfR4l1e6Xp8WxD1zZC1UlgZYrVFQbhM6Js/edit#slide=id.g39b8f44634_0_0

This presentation was made for a university assessment, however was useful in the creation of this unit as it contained little text and a number of images, allowing the teacher to research and discuss the key themes at the level suited to their students. There is also a set of speaking notes available for teacher study. In breaking the exhibition into key themes, students are guided on what to discuss in their own projects.

Gilchrist, S. (2016). *Everywhen: The Eternal Present in Indigenous Art from Australia*. Accessed from: <https://www.harvardartmuseums.org/visit/exhibitions/4983/everywhen-the-eternal-present-in-indigenous-art-from-australia>

This website has a clear introduction to the *Everywhen* exhibition and also includes a number of short related articles which explore different elements of the exhibition. In particular, a number of the articles represent the views of Stephen Gilchrist and explore the power of Indigenous curation. They also discuss different pieces of art and forms of representation used throughout, and may inspire students to incorporate these into their own exhibitions. The non-linear nature of *Everywhen* in another reason I chose it as a case study.



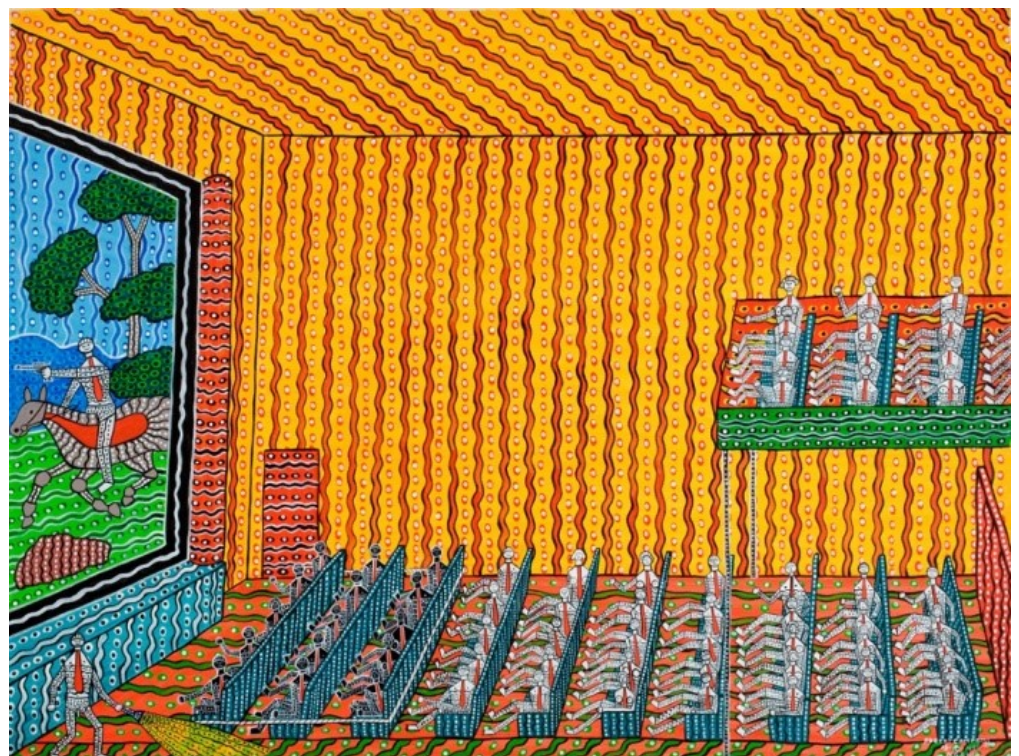
Stephen Gilchrist, curator of Everywhen, 2016



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Roped-Off at the Pictures II, Robert Campbell Jr, 1986

