

HOTA HOME
OF THE
ARTS



PUNCHING UP: 21ST CENTURY INDIGENOUS PHOTOGRAPHY

EDUCATION RESOURCE

GOLDCOAST.

Emmanuel College is a Presenting
Partner of our Education initiatives.



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EDUCATION AT HOTA

At HOTA we believe that Art is for everyone. Our Gallery hosts and celebrates the diverse ways Visual Arts is storytelling. Our perceptions and experiences are our lenses for which we make sense of our self and the world around us. The language that we document and communicate these through is Visual Arts.

Artistic expression is a space for experimentation, play and curiosity. Using the tools of various art styles and forms, artists explore the endless symbolic and literal ways we can communicate a message, meaning and story. Their intention and audience can vary widely. Artist's intentions can vary from processing experiences of self, commenting on social, cultural, and political concepts, provoking action and change, evoking feeling and thought, expanding perspectives, documenting memories and many more.

Visual Arts is a space of expression where skillful application of art-making principles equates to works where every sign and element is considered and intentional as part of the story.

THEMES

- Indigenous Australian perspectives
- Generational stories
- Stories relating to adversity
- Identities, perceptions and misconceptions
- Cultural tensions, minority groups and privilege
- Symbolism and systems in art
- Common ground
- Contemporary Australian narratives

THE EXHIBITION

The artists featured in *Punching Up: 21st Century Indigenous Photography* represent voices and stories of identity, perception and injustice as told by contemporary First Nations artists. The works in this exhibition have been curated to capture a cross-section of both diverse and unified experiences, as well as a varied experimentations with photography as a form. HOTA is proud to host this exhibition. For educators, visiting this exhibition is a rich opportunity to understand;

- Visual Art as storytelling
- Visual Art as compelling and provocative communication
- Indigenous Australian perspectives and relevant social, cultural, and political challenges in contemporary Australia
- Semiotics and symbolism in Visual Art
- Composition in photography
- Photography as symbiotic with and supporting of other art styles and forms

INQUIRY

How can we use art to give justice to, connect with, and communicate experiences of personal and collective histories?

IN CONTEXT

Indigenous people's use of photographic media has become an increasingly powerful tool to reclaim and redress past and ongoing settler-colonial photographic practices, that have surveilled, objectified, exoticised, dehumanised, and or stereotyped our people and communities. In the hands of Blak photographers, the camera and its gaze can be turned back on these colonial systems and ideologies. In this way, we can determine our own narratives, represent our identities, reveal the truths of our histories, the nuances of our current realities, and steer our future possibilities.

- DOMINIQUE CHEN (GAMILAROI), LECTURER IN CONTEMPORARY AUSTRALIAN INDIGENOUS ART, QUEENSLAND COLLEGE OF ART - GRIFFITH UNIVERSITY

The role of the camera throughout history and particularly the documentation of Aboriginal people has and continues to play a significant role in identity and visibility of Aboriginal people throughout communities. Having been trained within major art collecting institutions, an understanding of the value of archive material including photographs of Aboriginal people has helped contextualise and prioritise the need for documenting more diversity of 'living culture'.

*Being an active photographer and documenting outside of a western framework fulfills the need to ensure ownership and visibility are embedded both within collecting institutions, and at the grass roots of community. Cameras are now widely owned and the artists featured in *Punching Up* present an intellectual overview and relevant examples highlighting diverse topics around truth telling. This critical dialogue allows broad platforms of discussion for all to take the next step towards recognising all areas of our shared history.*

- JO-ANNE DRIESSENS, GUWA (KOA), KUKU YALANJI, YIMITHIRR PEOPLES - FIRST NATION CURATOR / PHOTOGRAPHER

CROSS-CURRICULUM LINKS

HASS

Foundation: My personal world

Year 1: How my world is different from the past and can change in the future

Year 2: Our past and present connections to people and places

Year 3: Diverse communities and places and the contribution people make

Year 4: How people, places and environments interact, past and present

Year 5: Australian communities – their past, present and possible futures

Year 6: Australia in the past and present and its connections with a diverse world

Year 7: Sustainable pasts, present, futures

HISTORY

Year 8: The ancient to the modern world

Year 9: The making of the modern world

Year 10: The modern world and Australia

GEOGRAPHY

Year 8: Changing nations

Year 9: Geographies of interconnections

The works in this exhibition and the accompanying workshops support students to;

LITERACY

- Comprehend language and texts to make literal and inferred meanings about Visual Art content
- Use Visual Art ideas and information in classroom, real-world and/or lifelike contexts to progress students' learning.

NUMERACY

- Identify specific mathematical information and applying general mathematical knowledge and problem-solving processes, such as calculating quantities, proportion, scale and compositional arrangements
- Use basic concepts and terms underpinning number, space, volume, quantity, sequence, pattern and measurement

PRIORITIES

- Aboriginal and Torres Strait Islander Histories and Cultures

21ST CENTURY SKILLS

CRITICAL THINKING

Analytical thinking, problem-solving, decision-making, reasoning, reflecting and evaluating, intellectual flexibility

COMMUNICATION

Effective oral and written communication, using language, symbols and texts, communicating ideas effectively with diverse audiences

CREATIVE THINKING

Innovation, initiative and enterprise, curiosity and imagination, creativity, generating and applying new ideas, identifying alternatives, seeing or making new links

COLLABORATION AND TEAMWORK

Relating to others (interacting with others), recognising and using diverse perspectives, participating and contributing, community connections

PERSONAL AND SOCIAL SKILLS

Adaptability/flexibility, management (self, career, time, planning and organising), character (resilience, mindfulness, open-and fair-mindedness, self-awareness), leadership, citizenship, cultural awareness, ethical (and moral) understanding.

THE ARTISTS

Karla Dickens

b.1967 Sydney, NSW, lives in Lismore, NSW

Karla Dickens actively explores themes of discrimination, entrenched racism and the lingering effects of Colonialism on Indigenous Australians. Her work shines light on resilience and strength through adversity, but first makes a bold statement about the experiences common to Indigenous Australians. She is a multidisciplinary artist predominantly working across mixed media, collage, photography and sculpture. Dickens also uses poetry to communicate the meanings of her work. Her work is evidence of her belief that art is a space for truth telling and confronting issues other's wont.

Tony Albert

b. 1981 Townsville, QLD, lives in Brisbane, QLD

Tony Albert was a founding member of the Queensland Indigenous art collective proppaNOW and works across drawing, painting, photography and installation. A number of his works have incorporated his collection of what he calls 'Aboriginalia' – kitsch objects that naively and stereotypically depict Aboriginal people and their culture – into installations that explore the representation of race and difference. In his work, Albert poses the question, how do we remember, give justice to, and re-write complex and traumatic history?

He plays on the tension arising from the visibility, and in turn, invisibility of Aboriginal people across the media, literature, and the visual world. His works bridge contemporary art and culturally rich Indigenous perspectives.

Vernon Ah Kee

b. 1967 Innisfail, QLD, lives in Brisbane, QLD

Born in Queensland and based in Brisbane, Dr Vernon Ah Kee is a descendant of the Kuku Yalandji, Waanji, Yidinji, Koko Berrin and Gugu Yimithirr peoples. Working across video, 3D installation, photography, digital design, painting, printmaking, and drawing, Ah Kee's conceptual pieces form a critique of Australian culture from the perspective of the Aboriginal experience of contemporary life. His works respond to the history of the romantic and exoticised portraiture of 'primitives', and effectively reposition the Aboriginal in Australia from an 'othered thing' anchored in museum and scientific records, to a contemporary people inhabiting real and current spaces and time. and culturally rich Indigenous perspectives.

THE ARTWORKS

ART AS CODE

- How is symbolism used in these works to communicate tradition and culture?
- What are the defining features consistent or prominent in the artist's works?

ART AS KNOWLEDGE

- How do these works challenge our knowledge of experiences for Indigenous Australians in modern Australia?

ART AS ALTERNATE

- Consider how the artist's bold composition of their subject allows audience to contribute to the same point of view. Examine what we can interpret from this consistency.

KARLA DICKENS



THE WORK

Karla Dickens
b. 1967 Sydney NSW, lives Lismore NSW
Wiradjuri

Hard-Hitting Brother 1 2019
inkjet print

Courtesy the artist and Sullivan + Strumpf Gallery, Sydney

MAIN IDEAS, THEMES, OR CONCEPTS IN THE ARTIST'S WORK

Karla Dickens' *Hard-Hitting Brother 1* invites us to explore the charged context of the circus and its complicated historical legacy of entertainment, spectacle and entrapment. These powerful works speak to identity, discrimination and acts of violence against Aboriginal people. With a melancholic edge and a wicked sense of humour, they shine a light on resilience and strength through adversity.

RELATING TO THE WORLD OF STUDENTS

This work can be used as an inquiry into the ways Australia's history continues to impact the experiences of First Nation's people in contemporary society. It is an opportunity for students to understand the efforts, progress and needed changes to better appreciate the diversity of Australia's culture, with respect for Indigenous Australians and their right to belonging and safety. This work is a strong example of portrait photographic practice that students may draw inspiration from.

RESPONDING AND MAKING

Review the themes of Karla Dicken's previous works and explore the creative and playful approach she has taken to commenting on challenging aspects of Australia's past and present.

Karla Dickens often uses poetry to communicate additional meaning from her works. Consider writing your own poetic response to this work and its themes. You can see her response to this work here. She also creates mixed media and sculptural works. Research her practice and explore how she uses diverse materials to respond to themes of identity, race and justice.

TONY ALBERT



THE WORK

Tony Albert
b.1981 Townsville QLD, lives Brisbane QLD
Girramay/Yidinji/Kuku Yalanji

Brothers (The Invisible Prodigal Son) 1 2020

glass, lead, photographic decal, steel

Courtesy the artist and Gary Sands.

MAIN IDEAS, THEMES, OR CONCEPTS IN THE ARTIST'S WORK

Drawn from his photographic series *Brothers (The Invisible Prodigal Son) 1*, featuring young Indigenous men who painted their chests with a red target as an act of protest against police brutality, Tony Albert creates a three-piece work that speaks to the concept of political defiance. Recreated here as icons, the Brothers, bathed in light, take the hit wearing their pride and vulnerability on their chests. Rendered in glass they are simultaneously visible and invisible, exploring what it means to judge and be judged. The image featured here shows one of three items in this work and responds to the themes of identity and belonging.

RELATING TO THE WORLD OF STUDENTS

This work is a powerful opportunity for students to engage in rich discussion about the impact of personal and collective responsibilities within Australian culture. Students can develop an appreciation and sense of personal empowerment around how their moral compass and attitudes can actively support the sense of safety and inclusion of all people.

Students may also draw inspiration from the adaptive way Tony Albert has used photography with other materials in this work and the impact of his composition.

RESPONDING AND MAKING

Tony Albert is one of the founding members of the Queensland Indigenous art collective, 'proppaNOW'. Fellow exhibiting artist, Vernon Ah Kee, is also a founding member. Research the history of the collective's development and the impact this had on the successes of the member's individual careers.

Tony Albert has a diverse practice and is bold in his expression through visual forms. Drawing from his mixed media work, explore how layering, imagery and iconography can form powerful storytelling elements.

VERNON AH KEE



THE WORK

Vernon Ah Kee
b. 1967 Innisfail QLD, lives Brisbane QLD
Kuku Yalanji/Waanyi/Gugu Yimithirr/Koko Berrin/Yidinji

wegrewhere #2 2009
digital print

Collection, HOTA Gallery. Gifted by the citizens of the
Gold Coast to future generations 2012

MAIN IDEAS, THEMES, OR CONCEPTS IN THE ARTIST'S WORK

This work features Vernon Ah Kee's features family dressed in cliched surf attire: sunglasses, thongs, brand names and bold colours –holding a mirror to the perception of Indigenous peoples bound to the desert, removed from the coastlines and mainstream culture of Australia. They stand with their Yidinji shield surfboards planted firmly in the sand of a beach surrounded by high rise towers. The wegrewhere series casts a critical eye over tribalism and the ideology of white Australian beach culture and has the audience consider themes of identity and belonging on the back of 2005 Cronulla riots.

RELATING TO THE WORLD OF STUDENTS

In looking closely at this work, students can understand the way cultural constructs such as clothing shape perception and identity. The themes of this work can be used to discuss how we read and associate people to subcultures based on the outward appearance and that these are forms or identity and symbolism.

Students can relate to the way they may be perceived to belong, or not belong, based on these factors, and understand the importance of curious non judgement as a pathway to cultural harmony.

RESPONDING AND MAKING

Students can research more of Vernon Ah Kee's works in this series '*Can't Chant*' for a powerful and comprehensive insight into the context of this piece. Shields have a long held historical function for battle. Research the history of shields, including the historical symbolism and development of their use by Indigenous Australian cultures since colonisation. Reflect on the significance of these being adapted and appropriated on surfboards in Vernon Ah Kee's piece.

Research the development and diverse forms of Vernon Ah Kee's works which include the use of text/ typography in his visual communication, as well as detailed pencil portraits.

THE ARTISTS

Michael Cook

b. 1968 Brisbane, QLD, lives Sunshine Coast, QLD

Michael Cook was originally a commercial photographer turned art photographer driven by an increasingly urgent desire to explore issues of identity, including in relation to the Indigenous aspect of his ancestry.

With evident and distinctive drama in his aesthetic, Cook harnesses the power and technicality of contemporary photography when composing evocative recreations of incidents that emerge from colonial history. The rich imagery in his works is supported by bold symbolism and juxtaposition that allow for layered commentary on political and social standings of Indigenous people within Australian culture. His works stand as a stimulus to understanding the heritage and experiences of dispossession and displacement in the context of Indigenous Australia.

Fiona Foley

b. 1964 Maryborough, QLD, lives in Brisbane, QLD

Dr Fiona Foley is a Badtjala Woman, artist, writer, curator and academic. She is a founding member of Boomalli Aboriginal Artist Co-operative which advocates for prioritisation and visibility of Indigenous artists and culture. Fiona Foley's work addresses concepts of racism, systemic violence, politics, identity, ownership, justice, and culture. She boldly uses painting, sculpting, installation, printmaking, photography, video and mixed media to give voice to the experiences of First Nations people throughout historical events. Though profoundly political in its subject matter, her works are also known to be aesthetically beautiful in their composition as she actively questions the positioning and treatment of First Nation's people since colonisation. Her work gives power and support to establishing rights and respect for the safe, fair and respectful treatment of Indigenous Australians.

THE ARTWORKS

ART AS CODE

- What is the function of the contrasting elements used in each artist's work?
- How has colour been used symbolically in these works?

ART AS KNOWLEDGE

- How has the composition of these photographs challenged your knowledge of photography to support visual storytelling in art?

ART AS ALTERNATE

- How do these works complement each other's story of political and cultural injustice?

MICHAEL COOK



THE WORK

Michael Cook
b. 1968 Brisbane QLD, lives Sunshine Coast QLD
Bidjara, North East Region

Natures Morte (Blackbird) 2021
inkjet print

Collection, HOTA Gallery. Gifted by the citizens
of the Gold Coast to future generations 2021

MAIN IDEAS, THEMES, OR CONCEPTS IN THE ARTIST'S WORK

In the series *Natures Mortes* (translated as *Dead Nature*), Michael Cook explores the art-historical tradition of still life in alignment with the effects of colonisation on Australia's First Nations peoples. Echoing the aesthetic of the Dutch Masters, eight allegorical tableaus each speak to a theme. *Blackbird* responds to the practice of slavery at the heart of the Australian sugar industry.

RELATING TO THE WORLD OF STUDENTS

Each work in this series is richly layered with references and objects from British colonial history, as well as native Australia. Some of these objects students may not have seen before and therefore this work can be an engaging way to explore the significance and purpose of them. Students can also critically examine the placement and inclusion of particular objects.

RESPONDING AND MAKING

Digital photography manipulation is a large part of Michael Cook's approach to his practice. Looking closely at the images, students may be able to inquire about which elements were live in his composition and how his work with digital technology has been used to achieve the moody aesthetic. Students may experiment with manipulating their own compositions with digital photography software.

These works, through their intended meaning and context, deliberately draw parallels to 16th century style painted works. Students can research artists of the Dutch Masters era, including; Johannes Vermeer, Rembrandt, Frans Hals, Pieter de Hooch and Jan Steen, to explore both the impact of Michael Cook selecting this aesthetic, as well the intention of artworks from the 16th century.

FIONA FOLEY



THE WORK

Fiona Foley
b. 1964 Maryborough QLD, lives Brisbane QLD
Badtjala people, Wondunna clan, K'gari (Fraser Island)

Black Velvet 2015
inkjet print

Collection, HOTA Gallery. Acquired through the assistance
of our generous benefactors 2016

MAIN IDEAS, THEMES, OR CONCEPTS IN THE ARTIST'S WORK

Created as a part of the 2015 South Stradbroke Island Indigenous Artist Camp, Fiona Foley's temporary installation made from volunteers' and collaborators' clothing spells out a message deeply infused with meaning. The term '*black velvet*' was historically used by white men in regards to non-consensual relations with black women. Dr Fiona Foley's use of the term in this image invites society to shift the perspective away from Aboriginal women as objects to instead foreground their roles as subjects and authors. Through her repetition of this theme in several series of works over the years, Foley encourages viewers of her works to explore the term and how their perceptions of Aboriginal women might be based on the attitudes of white men.

RELATING TO THE WORLD OF STUDENTS

This work, and the story that it tells, is one of many in history that looks at the misuses of power, and the historically dominant narrative of gender and racial inequality. This work is a powerful source to foster curiosity about how and why these experiences played out, as well as to celebrate continued efforts to ensure the rights and protections of all citizens. This work also demonstrates the ways in which photographic composition and the elements the artists selects creates meaning.

RESPONDING AND MAKING

Fiona Foley has been using photography in her practice for many years. In her approach to visual storytelling, she often re-stages historical events in a way that illuminates the perspectives of First Nations people. Fiona Foley's work has strong intentions in activism and advocacy, as well as the celebration of First Nations women and their rights. Students may continue to research these themes in Fiona Foley's work. They may also study an aspect of history and consider the perspectives of the groups, people involved. Looking at how the event was portrayed historically through media, photographs and other sources, students can critically examine, 'what's not being said?' and 'who's voices are not present?'

Fiona Foley has a diverse photography practice, but composition and symbolism are always present to communicate perspective. Students can explore how to compose an image in a way that clearly highlights and frames a particular viewpoint or voice.

THE ARTISTS

Naomi Hobson

b. 1979 Coen, QLD, lives in Coen, QLD

Naomi Hobson is a multidisciplinary artist working across painting, photography and ceramics. She resides on the banks of the riverbeds where her grandparents were born and is proudly a Southern Kaantju/Umpila woman based in Coen on the Cape York Peninsula. Her home resembles a characteristic old tin shed that was once her village church. This site is also her studio space, where she has been known to develop some of her painted works among the veranda, with nature close by.

Naomi Hobson practices across painting, photography and ceramics. Her colourful abstract compositions act as a link between individuality and a shared identity. Her continual inspiration is the vast traditional lands of her ancestors surrounding the town of Coen in Queensland. Her work is filled with customary Kaantju and Umpila stories, as well as references to pop culture and current events.

THE ARTWORKS

ART AS CODE

- In all these photographs the subject (in this case, person), is placed in relation to something else, such an object or someone else.
- What is the impact of this? Look closely at what else is consistent across these images.

ART AS KNOWLEDGE

- How has Hobson's work contributed to your knowledge of the Kaantju/Umpila culture?

ART AS ALTERNATE

- Examine and compare works from both *Adolescent Wonderland* and *J Ritual - January First, 2021*. Consider how her visual language can be used to communicate themes of identity.

NAOMI HOBSON



THE WORK

Naomi Hobson
b. 1979 Coen QLD, lives Coen QLD
Kaantju/Umpila

The Grandmother and the Good Son 2021
pigment print

Collection, HOTA Gallery. Gifted by the citizens
of the Gold Coast to future generations 2022

MAIN IDEAS, THEMES, OR CONCEPTS IN THE ARTIST'S WORK

Naomi Hobson's series *Ritual, January First, 2021*, documents Auwa, 'a custom related to new beginnings', when family and community in Coen, North Queensland apply flour or white clay to each other's faces to celebrate the new year. These 12 documentary style works capture the subjects framed by their homes, cherished objects, pets and loved ones. Visually compelling and embedded with pockets of playfulness and vibrant symbolism, the series reflects renewal and the strengthening of relationships, reframing preconceived narratives around community and the evolution of culture.

RELATING TO THE WORLD OF STUDENTS

Family, culture and tradition are strong themes in this series. These works are a celebration of this shared experience, and supports student's appreciation of celebration in family and community contexts of some First Nations cultures such as Naomi Hobson's. Students can use these works to connect with their own experiences of tradition cultural and family celebrations and connections.

RESPONDING AND MAKING

Photography is only one aspect of Naomi Hobson's practice. Her previous series, *Adolescent Wonderland*, is another example of Naomi Hobson's use of photography to document and celebrate her local community in their everyday lives. Her works communicate the values and connections her family and community members hold, and the way their heritage as First Nations people is infused in their life. Compare these two series, and also examine her use of colour throughout her photographic work.

Naomi Hobson also predominately uses abstract painting within her practice, in which colour is another strong element. Shape and line are also prominent features. Students can review her painting style and the layering of colours, lines and shapes, as well as researching the meaning and symbolism in the elements of her work. Students can experiment with layering colour as an approach to painting.

WORKSHOPS

Our workshops are a meaningful, authentic and engaging way for students to connect with the artist's processes as informative to their own, as well as developing empathy, curiosity and a stronger sense of awareness for the social, cultural and political experiences of Indigenous Australians in modern Australian society. These workshops are an enriching opportunity for quality teaching and learning in both Visual Arts and History.

INQUIRY

How can we use art to give justice to, connect with, and communicate experiences of personal and collective histories?

THEMES

- Indigenous Australian perspectives
- Generational stories
- Stories relating to adversity
- Identities, perceptions and misconceptions
- Cultural tensions, minority groups and privilege
- Symbolism and systems in art
- Common ground
- Contemporary Australian narratives

SECONDARY WORKSHOPS

WORKSHOP 1

KARLA DICKENS AND TONY ALBERT
INSPIRED MIXED MEDIA ARTWORK

RECOMMENDED AGES Grades 7-12

MEDIUM Collage

DURATION 1.5 hours

ABOUT

This is a mixed media workshop that takes students on an engaging journey to explore and critically experiment with symbolism in visual storytelling.

Tony Albert and Karla Dickens' works speak of **personal, cultural or generational experiences around identity and visibility in society**. Drawing reference from both artist's bodies of work over their careers, students will have the opportunity to create a mixed media piece that comments on perceptions of identity in their own cultural and generational experiences.

OBJECTIVES

Through this workshop, students will:

- Gain an awareness of the current challenges faced by Indigenous Australian's to be visible, respected and justly treated in modern Australian society
- Examine the art making processes, forms and codes used by the artists in visual storytelling
- Explore the dynamic applications of photography as a Visual Art form
- Experiment with mixed media
- Reflect on the expressive qualities of art making

WORKSHOP 2

MICHAEL COOK INSPIRED ZINE

RECOMMENDED AGES Grades 7-12

MEDIUM Photography/zine

DURATION 2 hours

ABOUT

This engaging workshop will **explore the concepts of symbolism, contrast, and the power of composition to evoke awareness and invite change**. Drawing inspiration from Michael Cook's mediation and composition of contrasting objects and aesthetics, students will explore how they can use this style of symbolism to frame the discord between two or more conflicting perspectives.

Students will be guided in large groups to select a cultural, social, or political issue relevant to them. They will experiment with critically mediating and creating the objects, lighting, colours, and textures they feel symbolically represent the story they're telling. Students will use ipads to consider framing, angles and other visual literacy elements when capturing a photograph.

Students will use the image to create the cover of a zine and experiment with adding text as an impactful approach to visual storytelling.

OBJECTIVES

Through this workshop, students will:

- Gain an awareness of the ongoing impact post-colonial Australia has on the degradation of Australian Indigenous culture
- Examine the way composition can create contrast and juxtaposition, as well as justify when and why this might serve an artist's intent
- Examine the artmaking processes, forms and codes used by the artists in visual storytelling
- Reflect on the expressive qualities of artmaking

PRIMARY WORKSHOPS

WORKSHOP 1

NAOMI HOBSON INSPIRED FOUND
OBJECT SCULPTURE MAKING

RECOMMENDED AGES Grades 3-6

MEDIUM Sculpture/found objects/mixed media

DURATION 1.5 hours

ABOUT

In this workshop students will explore how art can be used to document and communicate ritual and tradition, and the significance of doing so for our collective histories. Students will select a ritual or tradition used in a cultural, family or community group they're part of. They will consider why the event is significant to them and how is kinship and connection brought into focus in the experience.

Looking at Hobson's works this workshop will guide students to question;

- What is consistent across the photographs?
- What do the objects used in the images symbolise?
- How have the images been composed and why?

Drawing inspiration from her earlier pieces and these photographs, students will explore how the use of colour, shape, line, symbol, object and texture are used communicate meaning and story.

OBJECTIVES

Through this workshop, students will:

- Gain an awareness of the ongoing impact post-colonial Australia has on the degradation of Australian Indigenous culture
- Examine the way art elements and work composition can create contrast and juxtaposition, as well as justify when and why this might serve an artist's intent
- Experiment with using art to communicate contrasting ambitions within a personally relevant context
- Reflect on the expressive qualities available in artmaking

WORKSHOP 2

MICHAEL COOK INSPIRED
SCULPTURE/PAPER CRAFT

RECOMMENDED AGES Grades P-6

MEDIUM Sculpture/paper craft

DURATION 1 hour

ABOUT

Flora is a consistent theme in Michael Cook's photographs in this exhibition. This represents both the colonial aesthetics of traditional, regal tablescapes, as well as the way flora and botanicals are intrinsically woven into Indigenous cultural practice.

In this workshop, students will use paper to sculpt flowers and natural flora elements. Artist educators will guide students to explore both the artistic qualities of the material and form, while also sharing rich knowledge of the way the Kombumerri people have interacted with the native flora of this region. Students will also learn about the impacts of introduced species and develop an appreciation and awareness of the natural environment.

At the end of the workshop, students will co-construct a composition with their creations as Michael Cook may have done. This will be photographed and provided to the school as a keepsake.

OBJECTIVES

Through this workshop, students will:

- Gain an awareness of the differences and challenges of native and introduced flora species in the local region
- Gain an understanding of the way the seasonal calendar is used traditionally by the Kombumerri people
- Examine the way paper can be used to create sculptural works
- Reflect on the expressive qualities available in artmaking

ALL GRADES WORKSHOP

WORKSHOP 1

VERNON AH KEE INSPIRED LINO PRINTING
(This workshop is subject to availability)

RECOMMENDED AGES Grades P-12

MEDIUM Lino printing

DURATION 1.5 hours

ABOUT

Vernon Ah Kee's works featured in this exhibition are part of his series, CantChant. It highlights the superficial resemblance between surfboards and the shields traditionally produced by the Yidinji people from North QLD (Ah Kee's father's people).

The shields are now seen as art objects but they were originally used in battle; their painted decorations were signifiers of identity. The surfboards have been painted with shield patterns. As viewers we can question if Ah Kee's intention is highlighting a culture that excludes Indigenous Australians, or poke fun at their desire to fit in with the largely non-Indigenous stereotype.

Looking at this idea of identity, students of all ages will be able **experiment with how to use art and symbolism to tell the story of different cultures, and values sharing the same place.**

OBJECTIVES

Through this workshop, students will:

- Gain an awareness of the way differences in identity impact belonging in a shared context of contemporary Australia
- Examine the way artistic elements, composition choices and the use of symbolism can represent stories unity or contrast
- Experiment with artistic elements when creating and manipulating found objects to become symbolic representations
- Reflect on the expressive qualities available in artmaking