



William Robinson *Creation landscape: Fountains of the earth* 2002 (detail), oil on canvas, 167.5 x 488 cm. Collection: National Gallery of Australia, Canberra. Acquired with the assistance of the Masterpieces for the Nation Fund 2003. © Courtesy the artist and Philip Bacon Galleries, Brisbane.

Lyrical Landscapes

The Art of
William Robinson

Curated by Dame Quentin Bryce AD CVO

EDUCATION RESOURCE



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With support from Philip Bacon AO.

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OF THE
ARTS **HOTA**



Introduction

HOTA Gallery's second major exhibition celebrates one of Australia's greatest landscape painters, and living artists, William Robinson AO.

William's work has been inspired by the magic of our very own backyard – the Gold Coast hinterland – and his landscape visions enchant and inspire in unlikely ways.

Lyrical Landscapes presents a selection of William's art, including monumental multi-paneled paintings from his *Creation* series (including HOTA Gallery's own work, *The rainforest*, the inspiration for the new HOTA Gallery architectural design) alongside intimate studies and prints.

Brisbane born and raised, in 1984 William took up residence on a 208-acre farm on the western slopes of Beechmont in the Gold Coast hinterland. There, he would walk around and observe the surrounding sub-tropical rainforest, creating a time of reflection that revealed both the subtle pleasures and epic grace of the natural world around him.

These experiences inspired William, a painter and pianist, to create monumental canvases that twisted Australian landscape painting in a thoroughly new direction. His unforgettable paintings speak to his deep fascination with the Queensland landscape.

For the first time, the entire *Creation* series produced over 16 years, are presented together as the centerpiece of the exhibition in an experience that highlights the artist's spiritual connection to the natural world, and his love of classical music.

Former Governor-General and proud Queenslander Dame Quentin Bryce AD CVO is the guest curator of the exhibition.

This resource highlights the work of William Robinson and features material for lower and middle years with a focus on the Australian Curriculum: Humanities and Social Sciences, Visual Arts, and the Cross-curriculum priorities of Aboriginal and Torres Strait Histories and Cultures and Sustainability.

This resource has been developed in association with the *Lyrical Landscapes: The Art of William Robinson* exhibition, held at HOTA Gallery from 31 July – 3 October 2021. Material has been developed by HOTA Gallery Education staff in collaboration with Artist Educator Kathy Mackey and HOTA Gallery, Assistant Curator, Indigenous Art, Rebecca Ray.



Meet the Artist

William Robinson AO (b.1936, Brisbane) is widely regarded as one of Australia's most distinguished artists, best known for his landscape and portrait painting. William is critically acclaimed for his arresting landscape compositions of South East Queensland rainforests and seascapes of northern New South Wales. William's landscapes, with their multiple, ever-shifting perspectives generate a hallucinatory yet real experience of the Australian bush complete with trepidation and awe. His portraits and farmyard paintings are widely adored with their quintessential hint of William humour and sense of play highlighting his spirit and sensitivity for both his subjects, and the act of painting itself.

After graduating in 1962 from Brisbane's Central Technical College, an early forerunner of Queensland University of Technology's Gardens Point Campus, he began a long and distinguished career teaching art. Awarded the Archibald Prize by the Art Gallery of New South Wales in 1987, William's winning portrait was the point of much commotion in the art world due to the artist's low profile – a result of teaching in Brisbane and living off-grid in Beechmont in the Gold Coast Hinterland's Scenic Rim. Having garnered critical acclaim and recognition of his painting practice, Robinson left teaching in 1989 to work full time as an artist and since then his work has achieved further national prominence.

He has twice been the recipient of the Archibald Prize (1987 and 1995) and Wynne Prize (1990 and 1996) from the Art

Gallery of New South Wales. In 2001 *Darkness and Light – The Art of William Robinson* was published to accompany the large-scale retrospective of some 90 works exhibited at the Queensland Art Gallery in 2001 and which toured to the National Gallery of Australia, Canberra in 2002. William Robinson was honoured by the Queensland Government in 2004 as one of Queensland's Greats. He has been awarded Honorary Doctorates by three Universities – the University of Southern Queensland, Toowoomba; Griffith University, Brisbane; and Queensland University of Technology, Brisbane. In 2007 the artist was appointed an Officer of the Order of Australia (AO) for his outstanding achievement and service to the arts.

In 2009 the William Robinson Gallery was founded at Old Government House in QUT's Garden's Point Campus. The William Robinson Gallery honours the life and work of this distinguished contemporary Australian artist, presenting annual exhibitions, producing publications and films, conducting research on the artist's practice and holding the largest public collection of William's work in the world. William Robinson is the only living Australian artist to have a public gallery in his name. William's work is represented in all major Australian public art museums as well as in the Metropolitan Museum of Art, New York; Vatican Museums, Vatican City; and the British Museum, London.



Meet the Work

The multi-panelled work, *Four seasons*, shows a unique view of his farm and landscape near his home at Beechmont.

It is made of 4 panels (polyptych) working together as a single narrative.

William and his wife Shirley love taking walks in the forests together. They made sure that they looked up and down - and from side to side to see and understand the forest in a deeper way. They took the time to notice details of the different types of trees and other types of vegetation as well as animals including snakes, lizards, and birds. They noticed the patterns in sky and clouds, reflections in the rockpools and how the colours of the landscape change at different times of the year. William would then return to his studio and paint from memory, often developing a work that featured multiple perspectives like the kind he has experienced whilst walking in the landscape.

Researching

Take a walk into a local forest, it may be near your school, home, or park. Look up and down and side to side, noticing things in the same way as William and Shirley did on their walks. You may wish to lie on the ground and see the world from this point of view. Make a labelled map of your walk in the forest. It might include drawings, found objects and photographs that convey your story.

Responding

William loves to play the piano and often talks about how music is an important part of life as an artist.

Listen to some classical music during your walk into the forest. How does this make you feel? Do you see and experience the forest differently because of the music? Share your ideas with a friend.



Listen

Dame Quentin Bryce AD CVO and William Robinson AO have created a Spotify playlist for you to listen to in response to the exhibition.

Listen to the full Spotify playlist here:

<https://open.spotify.com/playlist/0LekldT7KKDo7sNkN0oE1o>

Glossary

- canvas** Canvas is a strong, woven cloth traditionally used by artists as a support (surface on which to paint)
- diptych** A diptych is an artwork consisting of two painted or carved panels
- landscape** Landscape is one of the principal types or genres of subject in Western art
- narrative** Narrative art is art that tells a story
- oil paint** Oil paint is form of a slow-drying paint that consists of particles of pigment suspended in a drying oil that forms a tough, coloured film on exposure to air
- perspective** The term perspective refers to the representation of objects in three dimensional space (i.e. for representing the visible world) on the two-dimensional surface of a picture
- polyptych** A polyptych is a painting or other two-dimensional artwork made up of more than three panels

Further Reading

HOTA Gallery (2021). *Lyrical Landscapes: The Art of William Robinson* exhibition catalogue, HOTA Gallery, Gold Coast.

William Robinson, *Four Seasons*, panel 2, 1987 (detail), oil on canvas, 48.5 x 188 cm (each)
Commissioned 1987 with funds from the Australia and New Zealand Banking Group Limited on the occasion of Australia's Bicentenary 1988. Collection: Queensland Art Gallery | Gallery of Modern Art. Photographer: QAGOMA

Curriculum Links

Researching

Collect data and information from observations and identify information and data from sources provided.

(ACHASSI019)

Analysing

Explore a point of view.

(ACHASSI022)

Evaluating and Reflecting

Draw simple conclusions based on discussions, observations and information displayed in pictures and texts and on maps.

(ACHASSI025)

Reflect on learning to propose how to care for places and sites that are important or significant.

(ACHASSI026)

Knowledge and Understanding: Geography

The places people live in and belong to, their familiar features and why they are important to people.

(ACHASSK015)

The reasons why some places are special to people, and how they can be looked after.

(ACHASSK017)

The natural, managed and constructed features of places, their location, how they change and how they can be cared for.

(ACHASSK031)

Understanding: Science

The growth and survival of living things are affected by physical conditions of their environment.

(ACSSU094)



Meet the Work

When we look at these paintings, we can see that William was aiming to give the viewer the experience of being both within and above the landscape in a physical sense. The artist has depicted many of the geographical features of Springbrook, Beechmont, Purling Brook, Tallanbanna and Wollumbin (Mt Warning) including the ranges, gorges, pinnacles waterfalls, rivers, and the Pacific Ocean near Kingscliff. He has captured the ever-changing wonder of nature – and encourages us to think about our place in the universe.

Listen

Close your eyes and listen to Ludwig van Beethoven's *Piano Sonata No. 8 in C minor*, Opus.13 Pathetique on the exhibition playlist here:
<https://open.spotify.com/playlist/0LekldT7KKDo7sNkN0oE1o>

Responding and Making

Play this music whilst you study these works in William Robinson's *Creation* series and try to identify as many geographical features as possible. Create a list of the features you discover focusing on one of the works from the series.

William and Shirley shared a strong connection with the earth. They were also farmers and aware of sustainable land care and practices. Research the local rainforests found in and around Beechmont, Numinbah Valley and Springbrook National Park. Visit one of these special places if you can. Take the time to study the complex ecosystem of the South-Eastern Queensland rainforest, making maps, field notes and sketches. What are the potential threats to this unique environment? Discuss.

Use the AIATSIS map found here: <https://aiatsis.gov.au/explore/map-indigenous-australia> to identify the Country these rainforests are found on. This map of Indigenous Australia shows general locations of larger groupings of people which may include clans, dialects, or individual languages in a group.

HOTA proudly acknowledges the Traditional Custodians of the land on which we are situated, The Kombumerri families of the Yugambeh Language Region. Identify the Country on which your school is located, and the language/s spoken on Country there.

Glossary

- canvas** The act or process of making something that is new, or of causing something to exist that did not exist before
- cosmos** the universe, especially when it is thought of as an ordered system
- diptych** A diptych is an artwork consisting of two painted or carved panels
- polyptych** A polyptych is a painting or other two dimensional artwork made up of more than three panels
- triptych** An artwork in three panels
- universe** the whole of space and everything in it, including the earth, the planets, and the stars

Further Resources

- <https://numinbahvalleyeec.eq.edu.au/>
- <https://www.binnaburralodge.com.au/sustainability/>
- <https://parks.des.qld.gov.au/parks/springbrook>

Curriculum Links

Knowledge and Understanding: HASS, Geography and Cross-curriculum priorities

Reflect on learning to propose how to care for places and sites that are important or significant.
(ACHASSI009)

Collect data and information from observations and identify information and data from sources provided.
(ACHASSI035)

The environmental and human influences on the location and characteristics of a place and the management of spaces within them.
(ACHASSK113)

The representation of the location of places and their features on simple maps and models.
(ACHASSK014)

The Aboriginal or Torres Strait Islander Country/Place on which the school is located and why Country/Place is important to Aboriginal and Torres Strait Islander Peoples.
(ACHASSK016)

The impact of bushfires or floods on environments and communities, and how people can respond.
(ACHASSK114)

The representation of Australia as states and territories and as Countries/Places of Aboriginal and Torres Strait Islander Peoples; and major places in Australia, both natural and human.
(ACHASSK066)

Understanding: Science

Living things depend on each other and the environment to survive.
(ACSSU073)



Meet the Work

The rainforest is a much-loved painting within the HOTA collection and shows how William conveyed the powerful feeling of being within the landscape. If you look closely, you can see how the artist has depicted the flow of Botan Creek through the Beechmont forest to where it meets with the Coomera River. On the left-hand side of the panel you can see rain and if you move your eyes to the right you can see sunlight, and throughout the painting the play of light and shade one experiences when walking beneath the canopy of the rainforest.

William was awarded the Wynne Prize for landscape painting in 1990 for this work.

Responding

William Robinson's paintings often feature a unique multi-perspective view of the landscape. This enabled him to create a sense of scale.

Research how other artists from different social, cultural, and historical contexts, including Aboriginal and Torres Strait Islander artists convey scale and perspective through painting.

Explain how other artists use colour and the way they apply paint to convey their ideas about the landscape.

Making

Look carefully into this painting and you will see that it is created with what must be thousands of "small strokes" (Earls, 2019 p39).

Can you also notice how many different shades of green there are in the work? Blue and yellow are the two primary colours that can be mixed in different proportions in order to create endless versions of green. The other primary colour, red, also plays an important role. Look at the surface and you will see that the artist has used very small touches of red here and there also. These marks create visual highlights within the painted surface. However red can also be mixed into green to enhance its sense of warmth.

If you look closely at many Australian native plants, you will see examples of red within the leaf structures.

Make some preliminary drawings of rainforest plants, noting the variations in green. Develop a painting using small brushstrokes that includes as many shades of green as possible. Then introduce some small red highlights - as well as mixing some small amounts of red into some of your green shades.

Display your finished painting by joining it end to end with paintings made by your classmates. This will create a collaborative landscape mural that captures the vibrancy and scale of *The rainforest* in your classroom!



Listen

Listen to L Edward Elgar's *Enigma Variations* Opus 5-19 on the exhibition playlist here whilst you undertake the following making task:

<https://open.spotify.com/playlist/0LekldT7KKDo7sNkN0oE1o>

Glossary

complementary colours Complementary colours are pairs of colours that contrast with each other more than any other colour, and when placed side-by-side make each other look brighter.

perspective The term perspective refers to the representation of objects in three-dimensional space (i.e. for representing the visible world) on the two-dimensional surface of a picture.

primary colour One of the three chromatic colours—red, yellow, and blue—from which all other colours may be mixed, with the assistance of black and white.

secondary colour A colour resulting from the mixture of two primary colours.

Curriculum Links

Develop and apply techniques and processes when making their artworks.

(ACAVAM115)

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)

Further Reading

Earls, N. (2018). *William Robinson: A New Perspective*, Queensland University of Technology, William Robinson Gallery, Brisbane, Queensland.

Greer, G. (2013). *White Beech: The rainforest Years*, Bloomsbury Publishing, London.



Meet the Work

If you look carefully at these works you will notice that the surface texture is different to many other works in the exhibition. This is because they are not paintings, but lithographs.

Lithography is a form of printmaking that allows the artist to build up layers of coloured ink onto paper harnessing softer qualities of colour and a sense of fleeting light in the landscape.

In the Man and the spheres series we can see how William uses this approach to show a great sense of movement as he refers to the biblical story of Adam and Eve.

Making

Lithography is a complex process, but there are many other ways you can explore printmaking.

An easy way is to make a series of monoprints. Warm up by making some quick line drawings of the landscape. Think about drawing from different perspectives, up and down and from different points of view.

The next step is to apply a layer of printing ink onto a firm non-absorbent surface like a sheet of foam. Use a dry roller for this. Place your drawing face up on top of the ink and using a firm pencil stroke, trace back over the lines of your drawing. When you remove it you will see that not only do you have a coloured line drawing, but some ink has also transferred from the other surface, creating a stippled effect on the paper. Once this is dry, repeat the process several times using different coloured inks, building up the drawn lines with each repetition. Remember to start with lighter colours first and build up interest with colour overlays. Once your printing is finished you may like to cut up and reconstruct your final work as a multi-perspective collage.

Responding

Historically printmaking was an important way in which artists could make multiple copies of their works, making them more affordable and accessible to a broader audience.

Many contemporary artists use a variety of traditional techniques as well as digital approaches in their art practice. Printing processes are integral to the construction of books, magazines and multiples. However, given we live in a digital age - what impact does the process of making and sharing a multiple copy of an image have on its sense of value? Some artists now create works that only exist online such as *NFTs*, or non-fungible tokens.

Conduct a class debate in a suitable online forum that deals with the issue of art and its financial value.

FROM LEFT TO RIGHT:

William Robinson, *Creation landscape: Water and land I* 1991

William Robinson, *Creation landscape: Water and land II* 1991

William Robinson, *Creation landscape: Water and land III* 1991

three colour lithograph, 48.5 x 66 cm, QUT Art Collection. Purchased with funds provided by Kay and Robert Bryan through the QUT Foundation, 1991

Listen

Listen to Gustav Holst's *The Planets* Opus 32. 4 Jupiter on the exhibition playlist here whilst you undertake the following making task:
<https://open.spotify.com/playlist/0LekldT7KKDo7sNkN0oE1o>

Glossary

print A print is an impression made by any method involving transfer from one surface to another

lithography Lithography is a printing process that uses a flat stone or metal plate on which the image areas are worked using a greasy substance so that the ink will adhere to them by, while the non-image areas are made ink-repellent

monoprint The monoprint is a form of printmaking where the image can only be made once, unlike most printmaking which allows for multiple originals

non-fungible token A non-fungible token, or NFT, represents a digital work of art that is completely unique and whose authenticity can be verified through blockchain technology.

Curriculum Links

Manipulate materials, techniques, technologies and processes to develop and represent their own artistic intentions.
(ACAVAM126)

Evaluate how representations communicate artistic intentions in artworks they make and view to inform their future art making.
(ACAVAR130)

Further Resources

<https://www.abc.net.au/news/2021-06-29/adelaide-artist-launches-first-physical-nft-exhibition/13423648>



Meet the Work

In this painting William continues his exploration of monumental scale by using the curved shape of the dome as a way of conveying the separate spaces of the skies and the universe above the earth.

If you look into the central panel you can see the glowing morning light from Springbrook that appears to form a dome-like shape in the composition.

In the *Creation* series of paintings, and in particular this work, the artist conveys a strong sense of being immersed within the monumentality of the forest and of this experience being significant and spiritual in nature.

Responding

Develop an artist's statement and didactic panel to accompany your installation. Your text may also refer to musical and sonic references, poetry or narration written by other artists.

Develop and refine techniques and processes to represent ideas and subject matter.

(ACAVAM127)

Present ideas for displaying artworks and evaluate displays of artworks.

(ACAVAM129)

Making

Conduct some field research by walking through a forest or similar powerful landscape. Record the sounds, smells and other sensations using a range of art materials including multi-media. This experience can be deeply personal and individual.

Design an immersive installation that conveys your experience of being deep within the landscape. Consider sound, lighting, tactility, smell, and opportunities for the audience to experience your work from multiple perspectives.



Listen

Listen to Johannes Brahms Cello *Sonata No1 in E minor* on the exhibition playlist here whilst you undertake the following making task:

<https://open.spotify.com/playlist/0LekIdT7KKDo7sNkN0oE1o>

Glossary

installation art The term installation art is used to describe large-scale, mixed-media constructions, often designed for a specific place or for a temporary period of time.

immersive art seems to surround the player or viewer so they feel totally involved in the experience, often by using three dimensional computer images.

multi-media The term multi-media describes artworks made from a range of materials and include an electronic element such as audio or video.

sound art Art which uses sound both as its medium (what it is made out of) and as its subject (what it is about).

Curriculum Links

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)



QUEENSLAND FOREST SERVICE ABORIGINAL NAMES AND MEANINGS	
BELLARINGA	TWO FALLS
BUUNDOOLAHRA	LITTLE WATERFALL
BOOJERAHLA	CHARMING
BOOJEROOMA	MYSTERY
BOOTHY	HILL-TOP
BURRIGAN	BOONERAMS
EEJANG	GRASSY
SOOMOOLAHRA	BIG WATERFALL
GOOROOLOBA	DEEP PLACE
OWONGORILLA	DANCING WATERS
KOOMBODYANA	SWEETHEART
KURALBOO	DEEP DOWN
MUNDJIN	NATIVE CAT
MUNDORA	WATER RAT
NIMMEL	CONSPICUOUS MOUNTAIN
NUMINBAH	HOLD TIGHT-HUNTING DOG
POONDAHRA	MIDDLE
POONYAHRA	BEAUTIFUL
TALANGARONG	SILVER RAIN
TALLANBANA	OUT OF THE RUSHES
TALLARINGA	OVER THE TREES
TAMARRAMAI	SMALLER
TANNINABA	ZAMIA PALM GROUND
TENDURAGAN	CHEST
WALLOG-EEFIE	LIMB OF TREE/BECH
WARRIE	RUSHING
WARRINGA	COOL PLACE
WANEURRA	RUN UP HILL-HUNTING DOG



Cross-curriculum priorities: Aboriginal and Torres Strait Histories and Cultures

William Robinson is one of Australia's most innovative landscape painters. William's art has always been an intensely personal exercise; however, his work has always been an expression of faith. William's artworks can be considered a faithful reflection of his immediate environment, drawn from the memory of an experience in the natural landscape.¹

Lyrical Landscapes: The Art of William Robinson takes its starting point with the prized HOTA Collection work *The rainforest*, painted at a turning point in William's career where he was exploring the relationship between his art practice, musical interests, and his faith. The exhibition showcases a selection of his works focused on the Gold Coast and hinterland regions that were influenced by these themes. *The rainforest* is part of series of works within the *Creation* series. These works provide an insight into William's practice and the creative relationships that inspired and informed his world – art, music, nature, and faith.

The subject of *Creation* series is essentially drawn from the first few chapters of Genesis. These landscapes can be seen as a world in which William traces the seven days of creation, expressed through the earth, sky, sea and the heavens. Addressing the narrative of creation itself, the *Creation* series are interpretations of the Bible that enter into a mythic imaginative universe of its chapters.²

Alongside William's worldview we can also consider the longer history of this region where Indigenous creation stories tell an alternate vision of the landscape. By considering these stories while viewing William's landscapes it is possible to hold multiple perspectives in one frame.

Aboriginal Australian Spirituality

Aboriginal spirituality derives from the holistic concept of personhood governed by relationships to others and to the natural world. These relationships are formed between the elements of the earth and the universe, animate and inanimate, whereby animals, people, landforms, and celestial bodies are interrelated. This is the core of Indigenous Knowledge systems regarding Country and its people, expressed through sacred stories and myths passed down through generations.

The basis of this philosophy is the idea of creation, a time when powerful creator spirits or ancestors produced life forms and landscapes. These stories are often referred to as the *Dreaming* within Western epistemology. It is a complex network of beliefs, stories, knowledge, faith, and practices that establishes this framework for all aspects of Indigenous life.

Creation stories vary from region to region, in content and in emphasis. However, they all contain the same basic elements; that creative beings are responsible for the features of the land and the entire natural world including all animal and plant life.

The spirits creative activity that shaped the whole world (including species, landforms, and waterways) are each imbued with continual special and sacred meanings. While these creative acts took place over a period of time before human occupation, the creator spirits are believed to have pre-existed and still to this day continue to live in these forms.

Creator spirits brought all things to life, teaching the people they created about their connection to the living and non-living world around them, including the spirits themselves. These relationships are ones of custodianship and responsibility based on the ongoing maintenance of all aspects of Country, kinship, and ancestry. The Dreaming embraces all time past, present, and future. Therefore, the Dreaming is not a wholly past event, it is rather the thread of interconnectedness between the sacred, people and the natural world. We can understand this as everywhen.³

¹Hannah Fink, 2001, *Light Years: William Robinson and the Creation Story*, Artlink, <https://www.artlink.com.au/articles/2555/light-years-william-robinson-and-the-creation-story/>

²Ibid.

³Vicki Grieves, 2008, *Aboriginal Spirituality: A baseline for Indigenous Knowledge Development in Australia*, University of Sydney, The Canadian journal of Native Studies XXVIII, pp. 363-398.



Local Indigenous Creation Stories of the Gold Coast Region

The works presented within *Lyrical Landscapes: The Art of William Robinson*, explores the ancient rainforests found within the Gold Coast hinterland. These places include landscape reimagining's of Springbrook, Twin Falls, Purlingbrook Falls, Lamington National Park and Wollumbin (Mount Warning).

The rainforest and mountains featured within William's works have been home to the Indigenous peoples of the wider Yugambeh language group. Known as kaban (bush or rainforest) to the Yugambeh, the mountains are spiritual places that continue to hold the many sacred stories that have been passed down through generations. There are many landforms and features in the region, with several sites of significance. However, as Indigenous culture is one of oral history, significant sites are not very well documented and those that remain confidential in the interest of continuing protection.⁴

According to Indigenous creation stories of the Gold Coast, creation started with the spirit Jabreen. A giant from the north, Jabreen is said to have sent water to fall on the land and to give it life. It flowed towards the ocean, its energy changing as it went, flowing and nurturing the needs of all living things along the way. He formed the mountains, the trees, the rivers and filled them with fish. Once he created the land and its peoples, the molten lava that is found around the coast enshrouded him and hardened. Jabreen settled, fell asleep and forms the Burleigh Headlands.⁵

This new land then became the homeland of the Yugambeh people. Scattered across the landscape are stone artefacts, scarred trees and earthen rings. They lived in a rich environment where water flowed in abundance just as it does in William's painting of the region. Natural resources

were abundant, and families were self-sufficient in all seasons. The Yugambeh family groups were identified as the Wangerriburra, Birinburra, Gugingin, Migunberri, Mununjali, Bollongin, Minjungbal and Kombumerri. They shared language, ceremonies, celebrations, and economic exchange. This kinship group used both the open forest and rainforest.

Alongside the creation story of Jabreen, Dreamings related to the formation of the twin peaks of Mount Cougal speak to the creation story about a Yugambeh hunter who had two hunting dogs – 'Ningeroongun' and 'Barrajanda'. They were trained to chase kangaroos close to the camp for capture. This creation story tells of the formation of Wollumbin, the rivers and creeks, while also offering moral lessons regarding theft of possessions and crossing traditional boundaries.⁶

William's paintings hold multitudes. The country they depict, that of the Yugambeh peoples, is an ancient one. Its creation is told in stories that not only account for the landscape, but also for the interconnectedness of all living and non-living things. These creation stories offer us insights into the Country we live in. While William's *Creation* series are expressly concerned with his thoughts of creation, the sweeping, twisting landscapes painted capture the intertwined nature of place that Indigenous spirituality holds as its core.

⁴ Lamington National Park Management Plan, 2011, Queensland Parks and Wildlife Service, Department of Environment and Resource Management - Lamington National Park Management Plan (des.qld.gov.au)

⁵ Uncle Graham Dillon OAM, *Kombumerri Together Project*, The Story of Javreen (Jabreen) - Kombumerri Together Project, Griffith University Queensland, Australia.

⁶ Ningeroongun and Barrajanda (Mount Cougal's Twin Peaks) - ningeroongun-barrajanda-story.pdf (eq.edu.au)



Further Resources

<https://www.australiancurriculum.edu.au/f-10-curriculum/cross-curriculum-priorities/aboriginal-and-torres-strait-islander-histories-and-cultures/>

<https://www.narragunnawali.org.au/>

<https://classroom.walkerbooks.com.au/welcome/>

<https://www.commonground.org.au/learn/what-is-country>

<https://www.youtube.com/watch?v=hXb5b9pdx20>

