# Dark Rituals, Magical Relics: From the Little Art Spell Book

## Education Kit



Ellie Coleman, Lucent Creatures VII, 2018, Taxidermy Rainbow Lorikeet, lab grown crystals  $5.0 \times 24.0 \times 8.0$ cm Photo Credit: Carl Warner

This project is presented by





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## Introduction

#### About this Education Kit

This education kit has been designed for use by students visiting the *Dark Rituals Magical Relics: From the Little Art Spell Book.* It is intended to enhance the understanding and enjoyment of students and teachers attending the exhibition. The exhibition will introduce students to the work of seven contemporary women artists from Australia and abroad. The Education Kit has been developed by art education specialists and is endorsed by Art Education Australia (AEA), Flying Arts Alliance and the University of Southern Queensland (USQ).

AEA is the peak national professional association that supports and promotes art education at all levels as an integral part of general education and art education research within Australia. AEA represents the art teaching profession at national arts and education forums and in national and international peak associations: https://www.arteducation.org.au/

Flying Arts is a leading not-for-profit arts and cultural development organisation which has been delivering visual arts training and support to regional and remote Queensland for 47 years. Since 1971 the Association has played a significant role in inspiring artists and communities, as well as helping to overcome the impacts of regional isolation and remote living. Flying Arts was recently announced as the Regional Program Administrator in Queensland of the Regional Arts Fund: <a href="https://flyingarts.org.au/">https://flyingarts.org.au/</a>

USQ is a regional university with physical campuses at Toowoomba, Springfield, Ipswich in addition to a significant online community. USQ is a recognised leader in online and blended education, renowned for its supportive environment and student-focussed commitment to learning and teaching. USQ has been a corporate partner of Flying Arts for over twenty years to enhance the visual arts and visual arts education for USQ students and staff with a particular focus on regional and remote communities.

In 2013 the Arts became a curriculum entitlement for all Australians. The Education Kit can be used by teachers to explore with their students the interrelated strands of **Making** and **Responding** in the <u>Australian Curriculum – The Arts</u>, as well as intended learning outcomes within the Queensland Senior Secondary Art Syllabus including <u>Visual Art</u> and <u>Visual Arts in Practice</u>. Teachers are encouraged to contextualise this resource to their particular learning and teaching context.

The Education Kit includes the work of seven contemporary women artists who have engaged with the themes of ritual in their practice and the dynamics of transformation and empowerment. The topic of ritual associated with country is also very important to Aboriginal and Torres Strait Islander artists. When exploring artworks that deal with culturally situated knowledge, stories and complexities, teachers should not do this in isolation. Wherever possible, and for authentic learning experiences, it is best practice to collaborate with people from the communities within the culture your students are learning about. In addition to this, and when collaboration cannot be achieved face to face or virtually, it is important for teachers to familiarise themselves with the protocols of the culture they are learning about.

A list of useful freely available and credible online resources and cultural protocol documents can be found in the References and Resources section in this education kit.

## Contents

About the Exhibition	5
For Teachers	8
General Capabilities in the Australian Curriculum with specific reference to the Arts	9
Upper Primary	11
Lower Secondary	20
Upper Secondary	31
QLD Senior Secondary – Visual Art Senior Syllabus.	40
QLD Senior Secondary – Visual Arts in Practice Syllabus	46
Exhibition Images – Amalie Atkins	49
Exhibition Images – Margaret Baguley	50
Exhibition Images – Beata Batorowicz	51
Exhibition Images – Linda Clark	52
Exhibition Images – Ellie Coleman	53
Exhibition Images – Lisa Reihana	54
Exhibition Images – Susan Shantz	55
Links to Further Resources/References	56

## About the Exhibition

The exhibition *Dark Rituals, Magical Relics: From the Little Art Spell Book* brings together the work of seven contemporary women artists from Australia, Canada and New Zealand who have explored the importance of ritual and its place in their practice. The seven artists are **Amalie Atkins** (Canada), **Margaret Baguley** (Australia), **Beata Batorowicz** (Australia), **Linda Clark** (Australia), **Ellie Coleman** (Australia), **Lisa Reihana** (New Zealand) and **Susan Shantz** (Canada).

Each of the artists explore a sense of the magic that exists in everyday life and in the process share their personal narratives through the artworks they have created. They seek to subvert dominant histories, such as patriarchy and other power structures, by focussing on everyday life rituals and in the process highlight the ordinary and make it special through this process.

Amalie Atkins's *The Braid Harvesters* (2014) is a film in which a girl and a woman, both with long braided hair, walk along the beach with the girl calmly collecting numerous braids that have been washed to shore. The woman evenly spaces and pegs out the braids on a line. Atkins reveals she grew up in a Mennonite community with members believing in the importance of community with love and peace at its centre. However, some Mennonites choose not to adopt the latest technology as they believe this will erode their values and way of life. Atkins work appears to refer to this tradition as the women are conservatively dressed and have not cut their hair. In reference to her childhood in a Mennonite community Atkins says "The rituals performed in my church and my resistance to some of them has informed the combination of formal structure and spectacle in my films".

Margaret Baguley's sculptural installation *Holy Smoke and Mirrors* (2018) also draws upon her religious upbringing including the secrets and magical aura inherent in religious ritual. Her school was literally in the shadow of the Catholic Church and Baguley grew up with the stories of saints, magical relics and miracles which seemed to defy logical explanation. For this work she explores her initiation into this faith using four small upholstered rocking chairs to symbolise the sacraments she received before reaching adulthood. The studding activates memories of penance and the crucifixion. The Marian symbol of the rose links to both the name of her primary school and the descriptor of the city in which she grew up. Underneath the chairs are a few words of text which are powerful 'spells' that enacted the rites she received and which can only be read through the mirrored reflections. The illusion they offer can easily be shattered when additional weight is placed on the chairs. Kneelers are incorporated in the mirrors which darken as time goes on. The reliquaries in the centre contains relics, including Baguley's baptismal and communion dresses. They sit upon a circular cape sewn with four Fleur de Lys which were embedded in the unforgiving marble floor of the church, now covered in carpet.

Beata Batorowicz's handcrafted sculpture *The Black Fox with Red Leather Boots* (2018) has been created from old leather and fur. With a Polish background Batorowicz has been immersed in fairy tales and dark forests from childhood. She sees the fox as a trickster who has "different dimensions and may do damage and good". The fox stands alert with its direct gaze and upturned ears. The red boots are visually arresting and cause the viewer to look again and to wonder about the fox's motives. Batorowicz acknowledges the fox is sinister but not necessarily evil. Through her work she seeks to expose and reconstruct different dichotomies and in the process unravel and also provide alternatives. She has created or conjured the fox from found objects and in the process has created a personal talisman which references her earliest childhood memories.

Linda Clark challenges and explores the sacred myth of Motherhood through her work *Bearing Witness* (2018). The subject matter of Clark's work for the last eleven years has been her son and daughter who are now teenagers and seeking their independence. Clark uses the medium of glass which refers to the ubiquitous use of technology such as smartphones which her children would prefer to communicate through rather than face to face contact. The video records the transgression of her son spitting on a pane of glass which separates them in a literal and figurative sense. The work explores her confusion as she negotiates the parameters of her communication with her children. Clark describes how "There is a belief in our culture and society that mothers are supposed to love their children every single second and that they shouldn't complain about a role that they essentially brought upon themselves. Most of the time I don't know what I'm doing, and it can be scary."

Ellie Coleman's work is underpinned by a vegan philosophy that posits that animals are equal to humans. Her work is the result of a transformative moment in her life when she knew she would never eat an animal again. Ironically Coleman uses the remains of animals in her work to encourage the audience to see these creatures anew. She describes how she meticulously records where and when she found the animal. As she works with its remains, she metaphorically 'breathes life' back through the ritual of making. Coleman states that "the making takes on its own ritual, with an interactive and intuitive direction". Her series *Lucent Creatures* (2018) subvert the remains of the animals through the use of encrusted crystals which appear to be growing as a jewel like covering across their forms. The crystals evoke a range of dichotomic responses, including life and death, exposure and secrecy, love and hate, pride and shame. They elevate the status of the animal to one that is valued, rare and untouchable.

Lisa Reihana's video *Beware Sacred Places* (2018) explores culture and story. The story is about the honorific sacrificial killing of a high-born Māori chief presented through dance. She acknowledges that her work within Māori and Pacific histories has "the potential for unearthing that which shouldn't be known ... working in some of the spaces I want to investigate, can come with personal risk." However, Reihana also considers that "in Māoridom Te Pō, where there are many levels of darkness, [there] is a place of possibility. You cannot see light without darkness, it's in this space that creativity lurks." She describes how in ancient times northern Māori women would conceal their fighting weapons in their armpits and along their arms. The protagonist in the video is ready to fight wearing a simple one shouldered costume which emulates the fierce body and face of the chief unconstrained for the fight. Reihana represented New Zealand at the 57<sup>th</sup> Venice Biennale with a monumental immersive artwork *in Pursuit of Venus [infected]* (2015-2017) created over a 10 year period.

Susan Shantz also grew up in a Mennonite family in a rural region of Canada and was immersed in the traditions of hand-making which she describes as a "do-it-yourself aesthetic and practicality, a kind of thinking through materials, understanding through making, mind extended into matter". Her role as a Mother and the act of mothering has informed her artworks *caul i* and *caul ii* (2018) which are the physical embodiment of her relationship with her young adult son. She collected her son's framed school photographs and "had a strong emotional sense of wanting to bundle them up, wrap them in a blanket, protect them/him as I'd been able to do so far in his life." Shantz found a small flannel quilt her mother had made for him when he was born and wrapped the large bundle in plastic full of the memories of her relationship with him. She likened the bundle to a womb and subsequent pregnancy, and the plastic covering as a membrane (caul) with the work conveying her ongoing protective instinct of her son.

The exhibition explores the magic that exists in everyday life shared through each artist's personal story. The themes encompassed in the exhibition include mythology, religion, motherhood and animism which blur art and life, fact and fiction. *Dark Rituals and Magical Relics: From the Little Art Spell Book* exhibition has provided an important opportunity for regional universities and their communities to connect, collaborate and celebrate the work that is being made by women artists.

## For Teachers

Australian art teachers recognise the Reconciliation journey as integral to all aspects of art teachers' work in education contexts. Art Education Australia, Flying Arts Alliance and the University of Southern Queensland acknowledge the original Owners of the land upon which we work with Australian art educators, and we pay our respects to Elders, past, present and emerging. In doing so, we commit to listen deeply to Story and be respectful of Country in our collaborations with First Nations People. Art Education Australia, Flying Arts Alliance and the University of Southern Queensland impel art educators to embody mindful, respectful, inclusive, accessible and culturally appropriate approaches to art teaching, learning and making with their students.

The Education Kit has been designed to help teachers identify entry points for students from upper primary through to senior secondary to consider a range of viewpoints and perspectives through which the artworks can be explored and interpreted. The activities within the kit have been designed to help teachers align those explorations to aspects of the *Australian Curriculum* that can be embedded within their art teaching/learning programs for assessment and reporting purposes.

This iteration of the Education Kit also flags opportunities where teachers can support their students' development of skills and understanding integral to the *Australian Curriculum* General Capabilities (GCs). Whilst opportunities to explore the GCs are highlighted, these are certainly not offered as finite or inflexible. In using this education kit, AEA, Flying Arts and USQ encourage teachers to exercise their agency and preferences in how they might like to approach the activities outlined in this kit. AEA, Flying Arts and USQ also acknowledge that art teachers are in the best position to make decisions around how their students' learning experience should be structured to maximise engagement, and ensure that the activities they undertake reflect the priorities, needs and interests of their individual students and school context.

In addition to the GCs, there is also scope for teachers to further tailor the activities for their students to feed into the *Australian Curriculum* Cross-Curriculum Priorities (CCP's) - Aboriginal and Torres Strait Islander histories and cultures, Asia and Australia's engagement with Asia and Sustainability. Depending upon the topics, themes and mediums the artists work with, teachers will no doubt identify opportunities to further tailor the activities in this kit to explore the CCPs for their students.

AEA, Flying Arts and USQ encourage all those teachers who might consider exploring CCPs, particularly those relating to aspects of cultural perspectives and histories to do so collaboratively and in consultation with community protocol resources. (Please see the online protocol resources towards the end of this kit).

The seven GCs in the *Australian Curriculum* encompass knowledge, skills, behaviours and dispositions to equip students to live and work successfully in the twenty-first century and are therefore embedded, where relevant, in the learning experiences. The following section provides a summary of how the General Capabilities are evident in the Arts. The symbols for each will be used with the suggested learning activities for the Education Kit.

## General Capabilities in the Australian Curriculum with specific reference to the Arts

**Literacy** – Students use literacy to develop, apply and communicate their knowledge and skills as artists and as audiences. Through making and responding, students enhance and extend their literacy skills as they create, compose, design, analyse, comprehend, discuss, interpret and evaluate their own and others' artworks. Students understand that the terminologies of the Arts vary according to context and they develop their ability to use language dynamically and flexibly.

Numeracy – Students select and use relevant numeracy knowledge and skills to plan, design, make, interpret, analyse and evaluate artworks. They recognise and use: number to calculate and estimate; spatial reasoning to solve problems involving space, patterns, symmetry, 2D shapes and 3D objects; scale and proportion to show and describe positions; pathways and movements; and measurement to explore length, area, volume, capacity, time, mass and angles.

## Information and Communication Technology (ICT)

**Capability** – Students engage with digital and virtual technologies when making and responding to artworks. Students learn to apply social and ethical protocols and



practices in a digital environment. They use digital technologies to locate, access, select and evaluate information, work collaboratively, share and exchange information, and communicate with a variety of audiences.

Critical and Creative Thinking – Students use critical and creating thinking when making and responding to artworks by drawing on their curiosity, imagination and thinking skills to pose questions and explore ideas, spaces, materials and technologies. They consider possibilities and make choices that assist them to take risks and express their ideas, concepts, thoughts and feelings creatively. They consider and analyse the motivations, intentions and possible influencing factors and biases that may be evident in artworks they make to which they respond. They offer and receive effective feedback about past and present artworks and performances, and communicate and share their thinking, visualisation, and innovations to a variety of audiences.

Personal and Social Capability – Students identify and assess personal strengths, interests and challenges. As art makers, performers and audience, students develop and apply personal skills and dispositions such as self-discipline, goal setting and working independently, and show initiative, confidence, resilience and adaptability. They also learn to empathise with the emotions, needs and situations of others, to appreciate diverse perspectives, and to understand and negotiate different types of relationships. When working with others, students develop and practice social skills that assist them to communicate effectively, work collaboratively, make considered group decisions and show leadership.

Ethical Understanding – Students develop and apply ethical understanding when they encounter or create artworks that require ethical consideration such as work that is controversial, involves a moral dilemma or presents a biased point of view. They explore how ethical principles affect the behaviour and judgement of artists involved in issues and events. Students apply the skills of reasoning, empathy and imagination, and consider and make judgements about actions and motives. They speculate on how life experiences affect and influence people's decision-making and whether various positions held are reasonable. Students develop their understanding of values and ethical principles when interpreting and evaluating artworks and their meaning. They consider the intellectual, moral and property rights of others. In particular, students learn about ethical and cultural protocols when engaging with Aboriginal and Torres Strait Islander Peoples and their histories, cultures and artistic practices.

Intercultural Understanding – Students develop and act with intercultural understanding in making artworks that explore their own cultural identities and those of others, interpreting and comparing their experiences and worlds, and seeking to represent increasingly complex relationships. Students are encouraged to demonstrate empathy for others and open-mindedness to perspectives that differ from their own and to appreciate the diversity of cultures and contexts in which artists and audiences live. Through engagement with artworks from diverse cultural sources, students are challenged to consider accepted roles, images, objects, sounds, beliefs and practices in new ways. (ACARA, u.d., General Capabilities)

Upper Primary
Years 5/6

## Upper Primary

#### In the Exhibition – Years 5/6

Before your class excursion: Discuss with the students the differences between artworks featured in books and online and the same ones hanging in a gallery setting. Some useful prompt questions could include:

What difference in size might there be to an artwork in a book or on the internet to one you would see in real life?

Explain to the students that most artworks contain important details such as the title of the artwork, the name of the artist, the materials used to make the artwork and the size. Encourage them to look at artworks in books and online and to work out how large or small the actual artworks are that they are looking at using a ruler.

Another question could relate to details you can see on an actual artwork compared to one reproduced. You might ask:

What details do you think you would see on an artwork that might not be as easy to see when it is in a book or on the internet?

This might result in a discussion about evidence of brush marks, or other materials that have been used in the work, as well as very small details that are not captured in photographs.

Further questions could relate to the physical encounter between the viewer and the artwork. You could explain that most artists expect people to see their work in 'real life' not through photographs. You could ask the students what differences there might be between looking at a photograph of an artwork and then seeing the same artwork in real life (similar to meeting someone in real life when you had only seen their photograph). Discuss with your students how important it is to view artworks 'in the flesh' whenever possible so that you have the opportunity to really get a sense of what the artist has created.

It would also be useful to discuss the sorts of behaviour expected in an art gallery. This would include not touching artworks unless instructed to do so by the artist, being aware of your surroundings, not disturbing other people looking at the artworks, talking quietly, ensuring that the students allow other people to see the artworks, remaining a respectful distance from the artworks and not gesturing towards the artworks or taking notes and drawing near them with their pencils.

## Australian Curriculum Links

#### In Years 5 and 6 for Visual Arts (Band Description), students:

- Draw ideas from other artists, artworks, symbol systems, and visual arts practices in other cultures, societies and times.
- Extend their understanding of how and why artists, craftspeople and designers realise their ideas through different visual representations, practices, processes and viewpoints.

#### Interacting with the content (Content Descriptors):

 ACAVAR117: Explain how visual arts conventions communicate meaning by comparing artworks from different social, cultural and historical contexts, including Aboriginal and Torres Strait Islander artworks.

General Capabilities:









#### Opportunities for assessment (year 5/6 Achievement Standard):

- Students explain how ideas are represented in artworks they make and view.
- Students describe how the display of artworks enhances meaning for an audience.

## Gallery Visit

#### Materials for gallery visit:

- + Clipboards
- + Pencils

Ask students to bring or provide plastic clipboard folders that they can use to support their writing and drawing during the exhibition. Remind students of the importance of only taking pencils in order to ensure the work is not accidentally damaged by a permanent marker.

#### Responding – What do you see?

#### Pair Activity

Ask the students to walk with a classmate through the exhibition and decide on two artworks they like together. Explain it might take a little while to make their final two choices. Once they have decided on the two artworks they need to write down the details for one of the artworks each, including the name of the artist, title, materials, size and year. They then each decide on which one they will create a line drawing of. Emphasise they only have to draw the major shapes so they can remember which artwork it is.

#### **Group Activity**

Once they have completed this task ask them to come back together as a group and ask the following questions:

- How did you decide on the two artworks you finally chose?
- What features of the artworks do you like? Please use art terminology to explain your choices such as: line, colour, shape, tone, texture ...
- What details did you see in the artwork that might not be visible in a photograph of the artwork?
- What do you think your artwork is about? Are there any clues in the details you have written down about the artwork that can help you, such as the title or the materials that have been used?
- How did the artist present their work? Consider why you think the artist chose this way to present their work.
- Does the artwork have a lot of space around it? Make some notes about where the artwork is placed and why space might be important.
- What connections do you notice between the artwork you chose and the other artworks nearby? Think about the decisions made to put artworks near one another, or far away from each other.

#### Extending the Group Activity

- Ask the students to find other people who liked the same artwork they chose and to sit in a group with them. Quickly ask each group to show their pictures and to explain which artwork they had chosen. You might also ask them to briefly explain what they liked about the artwork.
- Use this as an opportunity to explain why artists express themselves in different ways because they are all different and have different experiences and backgrounds, which necessarily affects the work they create. If they look at their line drawings they will see they have all drawn the artworks a little bit differently because they see different things in the artwork and are responding in this way because of their experience and background.

#### Pair Activity

Ask each student to find another person who chose an artwork that was different to the one
they chose and to visit and share their artworks with each other explaining why they like the
one they chose.

## In the Classroom – Years 5/6

#### Australian Curriculum Links

#### In Years 5 and 6 for Visual Arts (Band description), students:

- Students use visual conventions and visual arts practices to express a personal view in their artworks.
- Students use different techniques and processes in planning and making artworks.

#### Interacting with the content (Content Descriptors):

- ACAVAM115: Develop and apply techniques and processes when making their artworks.
- ACAVAM114: Explore ideas and practices used by artists, including practices of Aboriginal and Torres Strait Islander artists, to represent different, views, beliefs and opinions.

#### General Capabilities:









#### Opportunities for assessment (Years 5/6 Achievement Standard):

- Students explain how ideas are represented in artworks they make and view.
- Students describe the influences of artworks and practices from different cultures, times and places on their artmaking.
- Students demonstrate different techniques and processes in planning and making artworks.



#### Creating a postcard for 'important ritual' exhibition

Students are to create a postcard sized artwork of their favourite place inspired by the style of the artist whose work they selected at the *Dark Rituals, Magical Relics: From the Little Art Spell Book* exhibition.

Before any artmaking, it is important to have a conversation with students about the importance and difference between drawing inspiration from artworks they like and not copying the style of another artist. For example, *Appropriation* is a strategy traditionally associated with Western Art movements, such as Pop Art, but *cultural appropriation*, such as copying and using styles and techniques culturally situated in artworks, is not acceptable. These can be difficult differences and distinctions for primary students to grasp, but it is not beyond them and it is important to start and continue having these conversations early in their education. Take time to explore the cultural protocol resources shared in the References and resources section of this kit to help you have this important conversation with your students *before* they start making their artwork.

Ask the students to divide a piece of A3 cartridge paper in half in portrait format. They will be using the bottom half of the page to write a postcard message to the artist whose work they drew inspiration from.

On the top half of the A3 cartridge paper they are to create their own work depicting their favourite place. They are to use this as an opportunity to explore and further develop their own personal style, ensuring they do not copy from the artwork they were most drawn to from the exhibition. It would be helpful for them to have access to images of the artworks during their planning stage, but once it comes to making their own artwork, the artwork images should be removed to help avoid any copying. They should continue to refer to their own interpretive sketches and details they noted down about the work they liked as they make their postcard.

To assist students in creating their artwork the following questions can be asked:

- What story do you think the artist is trying to tell you?
- Why do you think they chose this particular story?
- How have they presented their ideas through their artwork?
- What materials and special methods have they used to create their artwork?
- How will you use some of their techniques to include a special message or clue for them? Consider how shapes, colours, images, or words can be used to let them know how special this ritual is for you.

When they have finished their artwork, the students need to write a message to the artist on the bottom half of the A3 cartridge paper (portrait format). They are to divide the bottom half of the A3 cartridge paper in half with a vertical line. On the right hand side they can address the postcard to the artist using the gallery address.

On the postcard they need to describe how their experiences and their background have informed the work they have created and how they have presented 'themselves' through this artwork. They also need to acknowledge and explain how their work was inspired by any of the techniques the artist used to create their work. The students also need to sign and date the postcard so the artist knows who they are.

The postcards and artworks can then be exhibited together as a collaborative exhibition.

#### Suggested materials:

+ A3 cartridge + Cardboard/ brown paper

paper + Coloured card
 + Colour pencils + Oil pastels
 + Pastels + Charcoal



#### Making – Class Exhibition

When the students have completed their artworks ask them to share their artwork postcard with another classmate.

- Before this process begins, remind each student that each artwork they have created is
  individual and personal, just like the artworks they have viewed in the gallery. It is important
  and appropriate that they are different because art is a personal form of expression.
- Ask each student to view and read the postcard artwork in their pairs and to share through discussion how they have incorporated special clues in the artwork for the artist they are sending the postcard to.
- Ask each student to describe the particular techniques, art medium and/or elements of art (i.e. line, shape, colour, texture, form, space, tone) that they have used to create their artwork.
- As a group, work with the students to create an exhibition with all the postcard artworks
  using their knowledge to look for connections between the works to assist in deciding how
  works will be placed.
- If space is an issue in your classroom, you might consider grouping a small number of postcard artworks, perhaps 5 7 each week and then rotating these until all artworks have been shown.
- You may also consider sending colour photocopies or digital photographs of their artworks
  to the curators to see if one of the artists responds to their postcard. Alternatively, you
  could also contact Art Education Australia (AEA) to see if your exhibition could be shown in
  the AEA virtual gallery.

Lower Secondary
Years 7/8

## Lower Secondary

#### In the Exhibition – Years 7/8

Before your class excursion: This may be the first time some of your students have attended an art gallery exhibition. It is important therefore to discuss beforehand the benefits of engaging with artworks 'in person' and expectations for a gallery visit. Ask students what differences they might expect between seeing an artwork reproduced online for example in contrast to viewing it in a gallery. You could discuss obvious differences such as the size of the artwork, its physicality, the opportunity to view details that may not be evident in a reproduction such as the use of technology, how lighting has been used, physical interaction with the artwork, and perhaps an artist statement. It is also important to advise students that expected behaviour would include not touching artworks (unless directed to by the artist), not taking food/drink into the gallery, using pencils for writing, ensuring their conversations do not interrupt other peoples' enjoyment of the exhibition, and allowing other people the opportunity to view artworks as well. In responding to and discussing artworks, students need to consider the context in which the artwork was created, and to be respectful of the diversity inherent in the approach and choice of subject matter by the artist.

Materials for gallery visit: Bring with you a means for making notes in response to the exhibition (a visual journal, tablet, notebook, pencils)



#### Responding – What do you see?

Let students wander around the gallery and explore the exhibition. Later, come together and have a conversation about the artworks. On the following pages there is a worksheet which can be photocopied for students with questions to prompt their thinking about the artworks and to assist in identifying traits of a chosen artwork. There is also a related art activity which could lead to a class exhibition.

#### Australian Curriculum Linkș

#### In Years 7 and 8 for Visual Arts (Band Description), students:

- Extend their thinking, understanding and use of perceptual and conceptual skills.
- Acknowledge that artists and audiences hold different views about selected artworks, given contexts of time and place, and established ideologies.

#### Interacting with the content (Content Descriptors):

- ACAVAM119: Develop ways to enhance their intentions as artists through exploration of how artists use materials, techniques, technologies and processes.
- ACAVAM120: Develop planning skills for art-making by exploring techniques and processes used by different artists.

General Capabilities:







#### Opportunities for assessment (grade 7/8 Achievement Standard):

- Students identify and analyse how other artists use visual conventions and viewpoints to communicate ideas and apply this knowledge in their art making.
- Students explain how the display of an artwork can enhance its meaning.
- Students evaluate how they and others are influenced by artworks from different cultures, times and places.

## **Activity Worksheet**

lame:
Vhat is your favourite artwork?
artist's name:
artwork title:
Vhat do you like about this artwork?
Vhat material(s) has the artist used?
low does this artwork make you feel?

On the back of this page draw the major shapes/patterns/lines featured in your chosen artwork

#### Class Discussion - Comparing/expanding perspectives



- Which is your favourite artwork? Explain why you like it using art terminology.
- Is there an artwork you don't like? If so, try and express using art vocabulary why you feel this way about it. You may like to consider design elements such as line, colour, shape, and/or texture in your response.
- Is there any imagery in the artworks that seem familiar to you?
   Explain what they are using your own knowledge/memories.
- Is there an artwork that inspires you to try a new art technique?
- Consider the different approaches the artists have used to create their artworks. Choose one artwork and discuss why you think the artist chose this particular approach.

## In the Classroom – Activity 1 – Years 7/8

#### Australian Curriculum Links

#### In Years 7 and 8 for Visual Arts (Band Description), students:

- Design, create and evaluate visual solutions to selected themes and/or concepts through a variety of visual arts forms, styles, techniques and/or processes as they make and respond to visual artworks.
- Exhibit their artworks individually or collaboratively, basing the selection on a concept or theme.
- Continue to use and apply appropriate visual language and visual conventions with increasing complexity.
- Consider the qualities and sustainable properties of materials, techniques, technologies and processes and combine these to create and produce solutions to their artworks.

#### Interacting with the content (Content Descriptors):

- ACAVAM118: Experiment with visual arts conventions and techniques, including exploration of techniques used by Aboriginal and Torres Strait Islander artists, to represent a theme, concept or idea in their artwork.
- ACAVAR123: Analyse how artists use visual conventions in artworks.
- ACAVAM122: Present artwork demonstrating consideration of how the artwork is displayed to enhance the artist's intention to an audience.

#### General Capabilities:







#### Opportunities for assessment (Years 7/8 Achievement Standard):

- Students identify and analyse how other artists use visual conventions and viewpoints to communicate ideas and apply this knowledge to their artmaking.
- Students plan their art making in response to exploration of techniques and processes used in their own and others' artworks.
- Students demonstrate use of visual conventions, techniques and processes to communicate meaning in their artworks.

### Activity 1: Creating a postcard exhibition exploring the theme of 'Ritual'

When we think about rituals we often think about this in relation to ceremonies and cultural events such as birthdays, weddings, ANZAC Day, Christmas, Chinese New Year, and Welcome to Country. However, rituals are also part of our everyday lives when we do something in a particular order no matter where we are. It might be a ritual we have to make us feel calm (perhaps closing our eyes and breathing slowly) or a ritual we have to help us do the best we can (perhaps crossing our fingers and saying a particular sequence of words). Many contemporary artists have rituals to help them create their artwork such as cleaning their studio before commencing new work, putting on particular music to help them concentrate and/or quietly sitting and thinking about the different ways they will approach their work before beginning.



#### My Special Ritual

For this activity you are to create a picture of your special ritual in a postcard format. It can be a small ritual that helps you, or a larger ritual that you really enjoy such as a special event. (A postcard template is included in this education kit).

The following questions are to help you begin thinking about how you will decide on your special ritual to create it in a postcard-sized artwork:

- Consider different rituals that you have seen and the ones that you look forward to. Think
  about these memories and choose one that will help you to make a particular ritual special
  and significant to you as an artist.
- Do you have several rituals in mind and can't decide? If so, you could write them down and either choose one at random, or create a picture which combines elements from all of them in the one artwork.
- Consider when the ritual is occurring, such as early morning, during the day, or at night.

  Consider what materials you will use to make your artwork, for example: A night picture could be made using white chalk or oil pastel on black paper; A daytime picture could be made with bright colours.
- Are there any people or animals you will include in your artwork?
- What types of colours and textures are connected to the ritual and that can be included in your artwork?
- Is the ritual a quiet and fairly ordinary one that people may not notice? You could convey this through the material/s you choose. For example, by using soft pastels for a quiet calming ritual, or bold oil pastels for a noisy ritual such as a birthday party.
- You may also like to consider using coloured paper or interesting material such as newspapers, magazines or corrugated cardboard to help you create your work as a collage.

- As you create your artwork consider how the artists in the exhibition approached their work. What made their art special and different? What personal elements will you include in your artwork to make it significant, such as through the use of colour, text, a personal symbol that only you know the meaning of?
- Consider an interesting title for your artwork, something that provides a little bit of mystery but still allows the viewer some clues to help them 'read' your artwork. You may decide on a very plain title such as 'My End of the School Week Ritual' or you might call it after the ritual itself, such as 'My New Year's Resolution Ritual' or it might be the name of a song or a favourite book that you connect to this special place. (Look at some of the titles the artists have used to see if they are plain or contain some mystery regarding the artwork they have created.)
- Write a short statement about your artwork (75 100 words) to help viewers looking at your work to understand why this ritual is special to you. In your artist statement please use art vocabulary to explain the approach you have taken such as your use of colour, line and texture for example.

#### Suggested materials:

+ Colour pencils + Black paper + Pastels + White paper

+ Oil pastels + Cardboard/ brown paper

+ Charcoal + Coloured card

## Activity 2: Curating exhibition of postcards

#### Australian Curriculum Links

#### In Years 7 and 8 for Visual Arts (Band Description), students:

- Students exhibit their artworks individually or collaboratively, basing the selection on a concept or theme.
- Students design, create and evaluate visual solutions to selected themes and/or concepts through a variety of visual arts forms, styles, techniques and/or processes as they make and respond to visual artworks.

#### Interacting with the Content (Content Descriptors):

• ACAVAM122: Present artwork demonstrating consideration of how the artwork is displayed to enhance the artist's intention to an audience.

#### General Capabilities:





#### Opportunities for assessment (Years 7/8 Achievement Standard):

- Students explain how an artwork is displayed to enhance its meaning.
- Students evaluate how they and others are influenced by artworks from different cultures, times, and places.

#### Class Exhibition

- Place all the postcard artworks on a large table or on the floor to see how they look together. Explore the concept of a 'salon hang' to see how many different pictures can be exhibited closely together and work as one larger artwork.
- Look for connections between each of the artworks. Small groups of students to make suggestions and explain to the group why they believe particular artworks would work better together.
- Explain how an artwork can be enhanced by being closely positioned to another artwork, or away from particular artworks.
- Create a gallery with all the artworks. In pairs look at the artworks together and discuss, using art terminology, which parts you think work well and why.

#### Tips for encouraging students to talk appropriately about each other's artwork:

- o Respect the work of others
- o Remember that your peers have put a lot of time and effort into their artwork and that their work may be quite personal
- o Start sentences with I, not you, e.g. "I like the way you've used bright colours for the sky"
- O Choose three artworks that you like and read the catalogue sections about these artworks. See if this extra information helps you to understand the artwork further.

#### Post-exhibition reflection activity

- What do we need to consider when placing a large number of works together?
- Now that you know what a 'salon hang' is, can you describe its advantages and disadvantages in relation to this particular exhibition?
- What have you noticed about how each artist in your class depicted their 'special ritual'?
- Can you see any influences from the *Dark Rituals, Magical Relics: From the Little Art Spell Book* on the exhibition of artists in your class? If so what are they are and why do you think your fellow artists have incorporated them?

My Favourite Ritual – Postcard Template

Upper Secondary
Years 9/10

## Upper Secondary

### In the Exhibition – Years 9/10

#### Australian Curriculum Linkș

#### In Years 9 and 10 for Visual Arts (Band Description), students:

- Build on their awareness of how and why artists, craftspeople and designers realise their ideas through different visual representations, practices, processes and viewpoints.
- Identify the social relationships that have developed between Aboriginal and Torres Strait Islander people and other cultures in Australia, and explore how these are reflected in developments of forms and styles in visual arts.

#### Interacting with the content (Content Descriptors):

- ACAVAR130: Evaluate how representations communicate artistic intentions in artworks they make and view to inform their future art making.
- ACAVAR125: Conceptualise and develop representations of themes, concepts or subject matter to experiment with their developing personal style, reflecting on the styles of artists, including Aboriginal and Torres Strait Islander artists

#### General Capabilities:





#### Opportunities for assessment (Years 9/10 Achievement Standard):

- Evaluate how representations communicate artistic intentions in artworks they
  make and view.
- Evaluate artworks and displays from different cultures, times and places.

### Opportunities for assessment (Years 9/10 Achievement Standard):

- Evaluate how representations communicate artistic intentions in artworks they make and view.
- Evaluate artworks and displays from different cultures, times and places.
- Analyse connections between visual conventions, practices and viewpoints that represent students' own and others' ideas.
- Identify influences of other artists on their own artworks.

#### Before your class excursion:



To ensure your students are best prepared to engage in meaningful making and responding, prepare your students with an exploration of the elements and principles of art and design in lessons leading up to your gallery excursion.

Acquaint them with the concept of curating individual art works into a larger exhibition (framing individual stories within a bigger picture).

The gallery-based learning experience provides opportunities for various lines of inquiry for upper secondary students. You could adapt the tasks to focus on students' exploration of the elements and principles of art and design; the ways artists communicate story and how students can interpret them; how curating of artworks can impact upon the meaning students make; and/or how story can be culturally situated by artists in their works.

#### Materials for excursion:

Ask students to bring a means for making notes in response to the exhibition (a visual journal, tablet, note book, pencils).

**Please note:** The following page can be printed and distributed to students.



#### Responding: What do you see?

Take some time to explore the exhibition – look at the artworks and allow time to also read about the artists at the front of this education kit and the catalogue. Decide on two artworks which catch your eye (can be done individually or in pairs).

- What meaning do you make from the work/s? Make some notes around the story you see (in the artwork) and the story you read (in the education kit and catalogue).
- Consider the elements and/or principles of art and design and make some notes about the specific elements and principles that you observe to be most prominent in your chosen work/s. Try to put into words what makes them stand out for you.
- Make some notes about how you think the artist has used art and design elements and/or principles in their work. Don't worry about being right or wrong – this is an opportunity for you to interpret an art work and making observational notes from your own unique artist perspective.
- Pay attention to how the artworks are displayed. Careful consideration has been given to how the artworks 'work' together as a whole curated exhibition. Make notes about any patterns, relationships or contrasts you notice across the arrangement of works.



#### Discussion – Comparing/expanding perspectives

In small groups, share with each other the observations you made about your two chosen artworks. Come together for whole group sharing and see if any common or contrasting themes emerge. Make note of these themes – they could provide the launch pad for your making work back in the classroom.

- What's similar and different about the things you noticed?
- Talk about the use of mediums and techniques in the works. What mediums do you recognise, and how do you think they are being used by the artist?
- Share the 'story' you have read from one of the artworks you looked at, and unpack it together. Try to help each other explain how the visuals have informed the personal meaning you made.

#### In the Classroom – Years 9/10

There are two related classroom activities in this section, as detailed on the following pages.

#### **Australian Curriculum Links**

#### In Years 9 and 10 for Visual Arts (Band Description), students:

- Extend understanding of safe visual arts practices and choose to use sustainable materials, techniques and technologies.
- Identify and explain, using appropriate visual language, how artists and audiences interpret artworks through explorations of different viewpoints.
- Build on their experience from the previous band to develop their understanding of the roles of artists and audiences.

#### Interacting with the content (Content Descriptors):

- ACAVAM126: Manipulate materials, techniques, technologies and processes to develop and represent their own artistic intentions
- ACAVAM128: Plan and design artworks that represent artistic intention
- ACAVAM129: Present ideas for displaying artworks and evaluate displays of artworks

#### General Capabilities:









#### Opportunities for assessment (Years 9/10 Achievement Standard):

 Students manipulate materials, techniques and processes to develop and refine techniques and processes to represent ideas and subject matter in their artworks.



# Developing a classroom body of work for exhibition that explores a theme

Having explored the exhibition, part of the responding activities during your excursion asked you to identify common or contrasting themes. As a class, review the themes identified, and make a decision around a key theme that will be used to guide your own class body of work for exhibition.

You will need to make some shared decisions (in collaboration with your teacher) around:

- What mediums and format your individual art works will include (i.e. painting, ceramics, 2D, 3D, mixed media).
- What is it that you want to explore in the chosen medium/s (i.e. it might be experimenting with how a particular element/principle of art and design might be highlighted in your work. There may be a school/community priority that can help you determine what your theme will be. Consider opportunities to collaborate with other subject areas such as Science or Technology to help facilitate experimentation).

#### For the Teacher

- Consider whether **an existing unit you have planned might be adapted** to incorporate a class exhibition as an outcome.
- *Is there a particular object/symbol* that students agree to each incorporate into their artwork design; what does this represent for the class and why is this significant?
- **Developing individual artist statements to accompany artwork** and a bigger picture statement about the premise of your class exhibition (i.e. explain the theme, how it was decided upon and responded to by individual students.
- Identify and with the support of your art teacher, **broker a suitable space** to hang your classroom body of work.
- Decide upon **an agreed date that all students will commit to complete their art work** by, and for the opening of your exhibition. Consider how this might intersect with an existing school community event (i.e. Arts night, school fair, parent-teacher event).
- **Develop a promotion plan** to develop an e-Invite, and decide how you will circulate details of your exhibition and the opening event (i.e. school newsletters, appropriate endorsed school social media channels; our state/territory art teacher professional learning association).
- Organise a suitable guest speaker to open the exhibition.
- Identify dates for the **exhibition install** and take down.



#### Post exhibition reflection activity

At the conclusion of your whole class exhibition work, you can adapt these questions to help you round out learning outcomes and assessment.

- What did we learn about the curatorial process?
- How do artists communicate stories and messages through their artworks - What devices and practices do they use to convey ideas?
- Why are artworks important sites for learning about culturally situated stories and events?

QLD Senior secondary

### QLD Senior secondary - Visual Art Senior Syllabus

This section of the education kit outlines critical reflective activities students can work through in exploring the exhibition. The activities are foregrounded with notes that articulate explicit connections to the Queensland *Visual Art Senior Syllabus* (2007, Authority subject) and the *Visual Arts in Practice* (2015, Authority-registered subject) *Syllabus*.

#### Discussion – Visual Art Senior Syllabus

The Visual Art Senior Syllabus prepares young people to seek creative solutions to complex design problems, think divergently and use higher order learning skills to convey an informed and individualised aesthetic style/expression. An inquiry learning model is used to explore the two interrelated strands of *making* (visual literacy and application) and *appraising*. The inquiry learning model includes the processes of Researching, Developing, Resolving and Reflecting which are non-hierarchical and non-sequential.

Within the Senior Visual Art course students develop and resolve bodies of work through making and appraising tasks. Year 11 students explore and work with a wide variety of media, techniques and processes resulting in a formative body of work in Semester 2. Year 12 students engage in self-directed learning experiences in which they build on the conceptual framework they have established during Year 11. During this year they develop and complete two bodies of work which evidence their increasingly personal and unique style and aesthetic.

Year 11		Year 12
ar • Er • Er • de	vidence of research, development nd reflection merging personal aesthetic mphasis is not on "finish" but on eveloping knowledge and skills ome end-point is reached oncepts, focuses, contexts and media	<ul> <li>Evidence of depth of research, development and critical reflection</li> <li>Own personal aesthetic is communicated</li> <li>A degree of "finish" showing knowledge, understanding and skills</li> <li>End-points are reached</li> </ul>
ar	reas are used to solve problems of isual language and expression.	<ul> <li>Concepts, focuses, contexts and media areas are used to solve problems of visual language and expression.</li> <li>(Queensland Studies Authority, 2007, p. 28.</li> </ul>

In relation to the Senior Visual Art Syllabus, the *Dark Rituals, Magical Relics: From the Little Art Spell Book* exhibition provides a space in which students can explore and further their understandings in relation to the following culminating criteria in the course:

#### Criterion 1: Visual Literacy

This criterion refers to the student's ability to:

- Define visual problems and communicate solutions with relevant concepts, focuses, contexts and media
- Create and communicate meanings through the use of visual language and expression
- Research, develop, resolve and reflect to demonstrate a personal aesthetic (style/expression).

#### Criterion 2: Application

This criterion refers to the student's ability to:

- Construct meaning using knowledge and understanding of materials, techniques, technologies and art processes
- Select, explore and exploit materials, technologies, techniques and art processes, informed by researching, developing, resolving and reflecting.

#### Criterion 3: Appraising

This criterion refers to the student's ability to:

- Analyse, interpret, evaluate and synthesise information about visual language, expression and meanings in artworks, relevant to concepts, focuses, contexts and media
- Justify a viewpoint through researching, developing, resolving and reflecting
- Use visual art terminology, referencing and language conventions.

The following pages can be printed and distributed to Senior Visual Art students for them to take around the exhibition to prompt their note-taking.

### Dark Rituals and Magical Relics: From the Little Art Spell Book – Visual Art Senior Syllabus

"there's no story without place, and no place without story"

- Yunkaporta (2009, p.6)



#### Storied ways of knowing

Drawing from Yunkaporta's entwined situating of story with place, the following activities are underpinned by two central guiding questions:

- How can a work of art tell a story?
- In what ways can you connect with and make meaning from a work of art?

Please note:

Be mindful that when listening and learning in and through story that you are engaging in ways of knowing, wisdom sharing and meaning making that are inherently Indigenous. Aboriginal and Torres Strait Islander cultures have theorised through embodied storying for tens of thousands of years (Phillips & Bunda, 2018)

Walk around the exhibition and choose one work of art to focus on. Begin by making notes about the artwork using the following questions to guide you.

- What drew you to this artwork?
- What do you like/dislike about it?
- What is the title of the artwork? What clues does it give you as to how you might interpret the artwork?
- What do you think the artwork is about? Is it a formal expression all about colour or texture, or does it tell a story? Explain.
- Now read about the artist at the front of this education kit and in the catalogue accompanying the exhibition. Perhaps this additional information surprises you, or confirms your initial reading of the artwork. Articulate how the accompanying information 'shapes' the storyline/s that speaks to you.
- What can you learn more about the context surrounding the creation of the work? How does this affect your interpretation of the artwork? For example, what ritual is the artwork referencing?
  - If you're not familiar with the type of ritual the artist has engaged with, look it up and learn more about it and consider why it might be important to the artist.

After you have responded to the above questions about your chosen artwork, consider the following questions:

#### About Ritual and Relics

- In what ways have the artworks challenged your understanding and perception of ritual?
- Have any of the artworks changed your perception of the importance of ritual in our lives? If yes, explain how/why
- Which artwork moves and inspires you the most to learn more about a particular ritual?
- Do any of the artworks portray a ritual you have experienced? If so, how does the artist's presentation of the ritual compare with your own knowledge/memories/impression of it?

#### Discussion

#### **Exploring Rituals and Symbols**

'Ritual' is a term often laden with religious connotations. It traditionally described the performance of a ceremonial act prescribed by tradition. Religious rituals have symbolic value attached to them. Secular rituals are often described as set sequence of actions involving gestures, words and often objects which are not religious in nature. For example, there may be a particular ritual you go through before playing an important sports match or sitting an exam. Smith and Stewart (2011) argue that rituals are an integral part of everyday life which give coherence to social events. "Rituals are special occurrences that confirm a specific set of attitudes and behaviours" (Smith & Stewart, 2011, p. 115). As part of life we commemorate a range of events through rituals such as weddings, birthdays, retirements and funerals. Symbols are also an important part of rituals. People create various symbols in order to make meaning, understand, represent and action ideas (Geertz, 2000; Pinker 2002). Some rituals can lose meaning and significance for individuals over time, however some routines can begin to "acquire ritual-like significance and become more meaningful over time" (Reynolds & Erikson, 2017, pp. 1-2).

The Welcome to and Acknowledgement of Country are important protocols that are an essential part of Aboriginal and Torres Strait Islander cultures. Certain rituals are evident in both of these protocols which respectively welcome visitors and show respect for Traditional Owners. A Welcome to Country usually occurs at the beginning of a formal event or ceremony and can include singing, dancing, smoking ceremonies or a speech in traditional language or English. The Acknowledgment of Country recognises the continuing connection of Aboriginal and Torres Strait Islander peoples to Country and can be given by both non-Indigenous people and Aboriginal and Torres Strait Islander people.

Deborah Bird Rose writes in relation to her work with Indigenous communities on Country in *Nourishing Terrains* (1996): "Country is a place that gives and receives life. Not just imagined or represented, it is lived in and lived with" (p. 7). Yunkaporta and Kirby further emphasises the importance of links to land through the 8 ways of Indigenous knowing (2009), where "an indication of cultural integrity in storytelling is that land and place are central to the story. There's no story without place, and no place without story" (p. 6). Due to a long history of exclusion the recognition of Aboriginal and Torres Islander people in events, meetings and other types of gatherings is an important opportunity to show recognition and respect (Reconciliation Australia, n.d.). Many cultural groups also have specific rituals to welcome people which are familiar to those from that particular group.

For contemporary artists, there are many different ways of engaging with and representing rituals that are sometimes so embedded in our lives we do not realise they are part of our daily behaviour. Contemporary art can be about:

- identity
- o a dialogue with the natural environment
- belonging through forming and expressing connections to a particular place or context
- o expressing sensations of being immersed in a particular place or context

- o a means to explore formal devices, such as colour and style and/or
- o exploring human relationships

Consider the points above and see if you can expand on them using the artworks from the *Dark Rituals, Magical Relics: From the Little Art Spell Book* exhibition.

### QLD Senior secondary - Visual Arts in Practice Syllabus

This section of the education kit outlines critical reflective activities students can work through in exploring the exhibition. The activities are foregrounded with notes that articulate explicit connections to the *Visual Arts in Practice* (2015, Authority-registered subject) *Syllabus*.

#### Discussion – Visual Arts in Practice Syllabus

The Visual Arts in Practice Syllabus strongly emphasises the role that visual arts play in the community and how students can become involved in community arts activities. Three core topics are explored through this course of study:

- Visual mediums, technologies and techniques;
- Visual literacies and contexts; and
- Artwork realisation.

The dimensions and objectives underpinning the Visual Arts in Practice course are:

Dimensions	Objectives
Knowing and understanding	<ul> <li>Recall terminology and explain art-making processes</li> <li>Interpret information about concepts and ideas for a purpose</li> <li>Demonstrate art-making processes required for visual artworks</li> </ul>
Applying and understanding	<ul> <li>Apply art-making processes concepts, and ideas</li> <li>Analyse visual art-making processes for particular purposes</li> <li>Use language conventions and features to achieve particular purposes</li> </ul>
Creating and evaluating	<ul> <li>Generate plans and ideas and make decisions</li> <li>Create communications that convey meaning to audiences</li> <li>Evaluate art-making processes, concepts and ideas</li> <li>(Queensland Curriculum &amp; Assessment Authority, 2015, p. 4</li> </ul>

Students undertake areas of study which can include: 2D, 3D, Digital and 4D, Design and Craft. An area of study undertaken during the first year is further developed in the second year. Inquiry questions are used to explore the concepts and ideas through the three core topics. The following pages can be printed and distributed to Senior Visual Arts in Practice students for them to take around the exhibition to prompt their note-taking.

# Dark Rituals and Magical Relics: From the Little Art Spell Book – Visual Arts in Practice Syllabus

"there's no story without place, and no place without story"

- Yunkaporta (2009, p.6)



#### Storied ways of knowing

Drawing from Yunkaporta's linking between the importance of story with a particular place, the following activities are underpinned by two central guiding questions:

- How can a work of art tell a story?
- In what ways can you connect with and make meaning from a work of art?

Please note:

Be mindful that when listening and learning in and through story that you are engaging in ways of knowing, wisdom sharing and meaning making that are inherently Indigenous. Aboriginal and Torres Strait Islander cultures have theorised through embodied storying for tens of thousands of years (Phillips & Bunda, 2018)

Walk around the exhibition and choose one work of art to focus on. Begin by making notes about the artwork using the following questions to guide you.

- What drew you to this artwork?
- What do you like/dislike about it?
- What is the title of the artwork? Does the artwork provide any clues to help you to 'read' the story the artist is telling?

After you have responded to the above questions about your chosen artwork, consider the following questions:

- How has the artist created the artwork you have chosen? Please explain using art terminology to describe their art making processes.
- How does your background knowledge of some of the rituals presented influence the way you 'read' the artworks in this exhibition?
- Consider the theme of the exhibition. What sort of links are evident between the works, for example are the contemporary artworks in the exhibition a literal representation of ritual or do they seek to use devices such as metaphors or symbols to convey the essence of the ritual being explored?
- In what ways have the artworks challenged your understanding and perception of the word 'ritual' art?
- If you were one of the artists in this exhibition describe how you would have approached the creation of an artwork responding to the exhibition theme.
- What sort of impact do you think this type of exhibition has on the community given the themes that have been explored?

### Exhibition Images – Amalie Atkins



Amalie ATKINS

Trauernder still from

The braid harvesters

chromogenic print

76.0 x 102.0cm

2014

Courtesy of the artist



Amalie ATKINS
The braid harvesters
driftwood, fabric, single channel colour
video filmed on Super 16mm film,
transferred to digital media player,
stereo sound
Variable size, Duration: 5min 1 sec

Courtesy of the artist

### Exhibition Images – Margaret Baguley



Margaret BAGULEY
Holy Smoke and
Mirrors
Mirrors, found objects,
cotton, lace, wood,
fabric upholstery pins
2018
variable size

Photo Credit: Carl Warner



Margaret BAGULEY Holy Smoke and Mirrors Detail 2018

Photo Credit: Carl Warner

### Exhibition Images – Beata Batorowicz



Beata BATOROWICZ
The Black Fox in Red
Leather Boots
leather, fox tail, fur,
suede, wood
70.0 x 83.5 x 44.0cm
2018

Photo credit: Carl Warner



Beata BATOROWICZ Deer mending ritual Fur, leather, deer antlers 110.0 x 135.0 x 76.0cm 2018

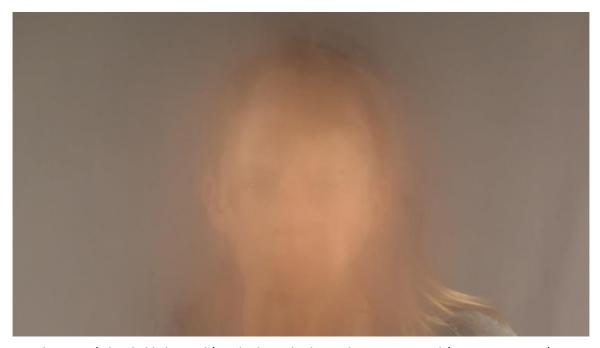
Photo credit: Carl Warner

### Exhibition Images – Linda Clark



Linda CLARK / *Bearing Witness* / single channel colour video, stereo sound, inkjet water decal transfer, acrylic mirror, wire / dimensions variable / 2018

Photo credit: Carl Warner



Linda CLARK / Threshold obscured / single channel colour video, stereo sound / Duration: 57 sec / 2017

Photo credit: Carl Warner

# Exhibition Images – Ellie Coleman



Ellie COLEMAN / Lucent Creatures V / pig skull, lab grown crystals  $15.0 \times 28.0 \times 17.0 \text{ cm}$ 

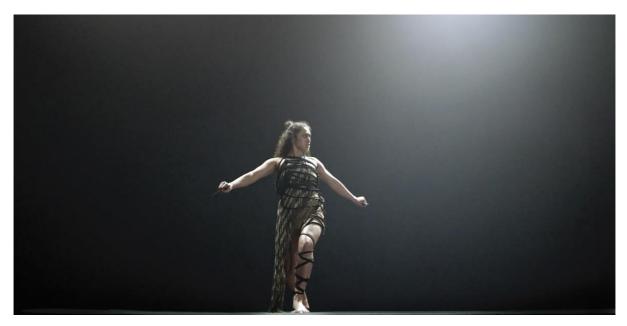
Photo credit: Carl Warner



Ellie COLEMAN / Lucent Creatures VII / Taxidermy rainbow lorikeet, lab grown crystals/  $5.0 \times 24.0 \times 8.0 cm$ 

Photo credit: Carl Warner

### Exhibition Images – Lisa Reihana



Lisa REIHANA / Beware sacred spaces / production still / single channel colour ultra high definition video in 3D transferred to media player, stereo sound / 2018

Courtesy of the artist



Lisa REIHANA / Beware sacred spaces / production still / single channel colour ultra high definition video in 3D transferred to media player, stereo sound / 2018

Courtesy of the artist

## Exhibition Images – Susan Shantz



Susan SHANTZ

caul I

single channel colour video

Duration: 9 min 53 sec

Courtesy of the artist



Susan SHANTZ  ${\it caul~II} \\ {\it inkjet~print~on~paper,~foam~core} \\ {\it 165.0~x~62.0~cm} \\ {\it 2018} \\$ 

Courtesy of the artist

### Links to Further Resources/References

Links to the following resources are provided to assist teachers with discussing Indigenous artworks with their students and may also assist towards further understanding of the Aboriginal and Torres Strait Islander Histories and Cultures Cross Curriculum Priority:

- Respecting cultures: Working with the Tasmanian Aboriginal Community and Aboriginal artists (Tasmanian Museum and Art Gallery),
   <a href="http://www.arts.tas.gov.au/">http://www.arts.tas.gov.au/</a> data/assets/pdf file/0017/91232/Respecting Cultures October 2009 Revised 2014.pdf
- Valuing Art, Respecting Culture (National Association for the Visual Arts)
   https://visualarts.net.au/media/uploads/files/Valuing Art Respecting Culture 2.pdf
- Protocols for Indigenous arts and culture (National Gallery of Australia)
   https://nga.gov.au/exhibitions/pdf/protocols.pdf

#### References

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ACARA (u.d). *The Australian Curriculum – The Arts*. Retrieved from: https://www.australiancurriculum.edu.au/f-10-curriculum/the-arts/

Geertz, C. (2000). Available light. Princent, MA: Princeton University Press.

Phillips, L. G., & Bunda, T. (2018). Research Through, With and As Storying. Routledge.

Pinker, S. (2002). The blank slate. London: Penguin Books.

Rose, D. B. (1996). Nourishing terrains: Australian Aboriginal views of landscape and wilderness, *Australian Heritage Commission*, Canberra, ACT.

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Queensland Studies Authority. (2007). *Visual Art – Senior Syllabus*. Spring Hill, QLD. Yunkaporta, T. (2009). *Aboriginal pedagogies at the cultural interface*<sup>1</sup>(Unpublished doctoral thesis). James Cook University, Australia. Retrieved from <a href="https://researchonline.jcu.edu.au/10974/4/04Bookchapter.pdf">https://researchonline.jcu.edu.au/10974/4/04Bookchapter.pdf</a>

Reconciliation Australia. (n.d.). Welcome to and acknowledgement of country. Retrieved from <a href="https://www.reconciliation.org.au/wp-content/uploads/2017/11/Welcome-to-and-Acknowledgement-of-Country.pdf">https://www.reconciliation.org.au/wp-content/uploads/2017/11/Welcome-to-and-Acknowledgement-of-Country.pdf</a>

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<sup>&</sup>lt;sup>1</sup> 8 Ways Pedagogy captioned as 'The Eight Ways as Symbols' is included on p. 3.

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