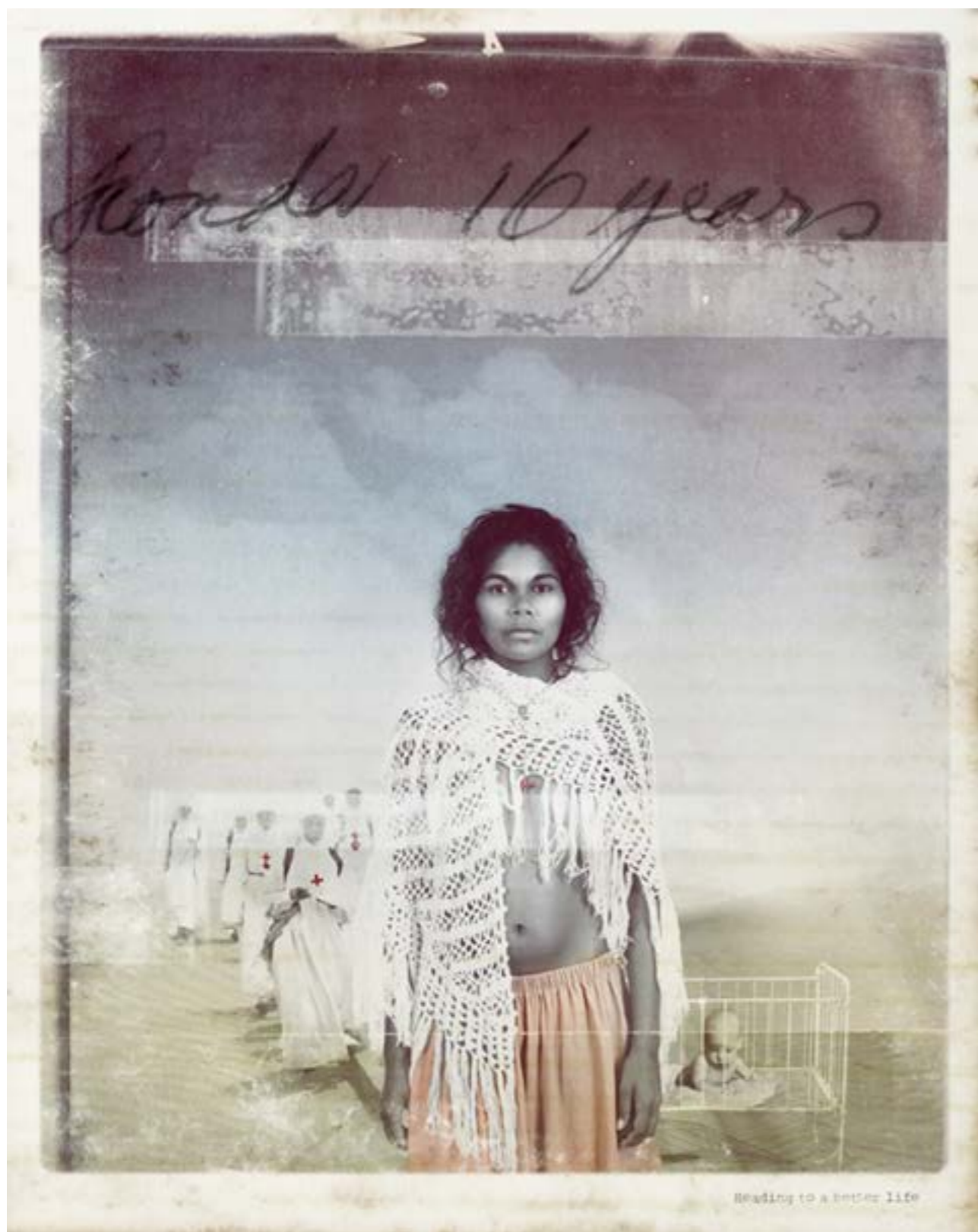




**CAIRNS
INDIGENOUS
ART FAIR
2012**

**Teacher Resource
2012**

Michael Cook



MICHAEL COOK *The Mission [Heading to a better life]* 2011 Inkjet print (Epson UltraChrome K3™ inks on Hahnemühle Photo Rag® Bright White 310 gsm paper) 124 x 100 cm Edition 8

All images courtesy of the artist and Andrew Baker Art Dealer, Brisbane.

Michael Cook



Born: 1968 Brisbane

Heritage: Bidjara people of south-west Queensland

Lives and works: Brisbane

Michael Cook is a photomedia artist and his work has been described by Glenn Iseger-Pilkington as portraying:

'... colonial narratives through the eyes of Indigenous Australians [and ...] shifting post colonial critiques.'

In 2011, he was a finalist in the Western Australian Indigenous Art Awards and Josephine Ulrick and Win Schubert Photography Award. Cook also won the People's Choice Award at the 2011 Western Australian Indigenous Art Awards.

Most recently, Cook has been named the winner of the 17th annual Deadly Awards - Visual Artist of the Year. The Deadly Awards, held at the Sydney Opera House, are the largest Indigenous awards in the country, celebrating achievements in sport, business, education, art and leadership.

Michael Cook is quickly emerging as a contemporary indigenous artist. Since his first exhibition in 2010, Cook's work has been acquired by the National Gallery of Australia, the Gold Coast City Art Gallery, Monash Gallery of Art, and the Universities of Western Sydney and Wollongong.

After working as a freelance commercial photographer, Cook now dedicates his time to creating work that develops a connection with his ancestry. An understanding of Australian history and its path through personal stories is developed through Cook's photography. His works often re-stage stories told by communities and people in whom Cook finds inspiration.

Artist's statement:

The Mission is a 10 part photographic work that narrates the journey of an Aboriginal woman from her homeland to life on a mission. During this journey we witness key changes as a result of mission life: the introduction of colonial dress and goods (such as tobacco and food rations) as well as the impact of Christianity. The protagonist also marries and has a child.

Hundreds of missions and reserves were established throughout Australia from the early 19th century onwards. They generally fell under the control of State and Commonwealth protection boards and were administered by various Christian-based denominations. These missions were initially established as buffers against the colonial onslaught whereby Aboriginal people were either murdered or forced off their lands by colonial pastoralists eager to utilise this land for their own gains.

Aboriginal people were usually rounded up and placed in missions and reserves against their will. Although some Aboriginal people recall mission life as one in which communal and cultural obligations were maintained during a time of great social upheaval, for many it represented a form of cultural genocide.

The existence of missions and reserves also enabled the implementation of policies by which children of mixed Aboriginal and European heritage were forcibly removed from Aboriginal societies and placed in so-called 'half-caste' institutions where they were trained for service and assimilation into the vision of a 'white Australia'. Such policies continued well into the 20th century, and the people directly affected by them are known as the Stolen Generations. For *The Mission* I have drawn upon a range of archival imagery, including vintage postcards and my own family photograph albums and related material. By the end of the narrative, the Aboriginal woman is leaving the mission to return to her country. This final image bears a symbolic link to my previous series, *Broken Dreams* (2010), and the hope for a future in which the resilience and dreams of Aboriginal people remain unbroken against the odds.

EARLY

LOOKING

Who are the different people you see in this picture? What is their story?

DISCUSSION

What is in the foreground and background of this photo? How do you feel looking at this picture? How could the artist take a photo like this?

ACTIVITY

Use a digital camera to take photos with people in the foreground and people in the background. Use different camera angles. Look at these on a computer and talk about what you did.

MIDDLE

LOOKING

What colour is the brightest in this picture? Why do you think the artist has used colour like this?

DISCUSSION

What do you think the missions were like? Find out about a mission that was in your local region.

ACTIVITY

Find an image of Aboriginal missions and photocopy it. Write a poem imagining you lived in a mission. Write your poem over the image and add colours to highlight parts of the image.

SENIOR

LOOKING

What symbols does Cook use in this work? How does the visual imagery help him communicate his ideas about the missions?

DISCUSSION

Discuss the quote from curator, Glenn Iseger Pilkington. What are 'colonial narratives' and how does Cook's work 'shift post-colonial critiques'?

ACTIVITY

Photocopy and draw/paint over an old photograph that tells a story of your past. Use some of the visual language that Cook uses such as scratching, layering etc.

Janet Fieldhouse



JANET FIELDHOUSE *Armbands* 2008 flexible porcelain dimensions variable
Courtesy the artist and Vivien Anderson Gallery, Melbourne

Janet Fieldhouse



Born: 1971 Cairns, QLD
Heritage: Torres Strait
Lives and works: Canberra, ACT

Janet Fieldhouse's Torres Strait Island background is reflected in her woven baskets and smoke fired clay vessels, whereby she uses a distinctly refined, new material (the flexible porcelain) to reproduce an ancient craft. Her work celebrates customary family get togethers, replete with feasting and ceremonial dancing and song.

The artist, who graduated with a Masters of Philosophy in Ceramics from the ANU School of Art in 2009, was involved in a residency on Erub (Darnley Island) – where she spent time developing a visual dialogue with the women, particularly the elders, of that community. She's been primarily influenced by her grandmother and while

All text and images are Courtesy the artist and Vivien Anderson Gallery, Melbourne

her works in the main are women's narratives, she has explored more traditional men's imagery such as drums. Fieldhouse found that women were now encroaching onto what had hitherto been distinctly male domains.

A kind of equality is starting to take hold – and women are quietly shifting away from the confines of gender specific motifs. The turtle is her grandmothers totem and the raku fired vessels represent the coconut baskets used for cooking food in fire pits.

(adapted from <http://glasscentralcanberra.wordpress.com/tag/janet-fieldhouse/>)

Janet Fieldhouse was the winner of the Inaugural Indigenous Ceramics Prize in 2008. She has again won the main prize in the 2011 Indigenous Ceramic Art Award with her work *Tattoo*, an installation that uses a lightbox and transparent porcelain to look at ritual scarification practices in the Torres Strait Islands.

Artist's statement

My work is an expression of my Torres Strait Islander heritage: the material culture, rituals of social and religious life, and artefacts which are created to fulfil the functional and spiritual needs of the peoples of the Torres Strait.

I use natural organic products, such as clay and porcelain, imbued with ideas from my individual journey, interaction with family and my life stories about my culture.

I have examined the techniques used by women weavers from the Torres Strait Island in the production of fibre baskets, and recreated the process in porcelain. Similarly, I have been inspired by Torres Strait dance and the armbands worn by the dancers to decorate themselves. I have also been exploring the ritual of scarification (tattooing) which is no longer practiced today. I have been interested in the scarification surface that was used on the head, body and limbs. Scarification (Tattooing) on the head, body and limbs, was considered beautiful, and was central to rituals that young girls went through upon reaching puberty, or a symbol of mourning only on young women. This ritual was also used on newly married women and a ritual for magic.

My artworks are often placed on a light box, which allows you to see the hidden secret tattoo markings or the weaving details of how each piece is made, offering an insight into the traditional practices of the Torres Strait.

I would like the viewers to explore the Torres Strait Islander culture through my art and recognise the significance of Torres Strait Islander art. I demonstrate all this through my individual art pieces that tell a different story about my culture.

EARLY

LOOKING

What do the works look like they have been made from? What do you think the works would feel like if you touched them?

DISCUSSION

What material has the artist used to make these objects? Clay is soft, then dries hard and gets harder when fired in a kiln.

ACTIVITY

Use coloured paper to weave flat mats. Roll them to create arm bands or join them to make baskets.

MIDDLE

LOOKING

When you look at these works what do you see?

DISCUSSION

Where is Janet Fieldhouse from? What do you know of the Torres Strait? Do some research and talk with your class mates.

ACTIVITY

Invite Torres Strait Islander parents into class to show how to weave using coconut leaves. Try to make fish, arm bands and other simple objects.

SENIOR

LOOKING

How has Fieldhouse physically constructed these works in ceramics?

DISCUSSION

What are 'women's narratives'? What contemporary equivalents are there? Why is it important for some artists to discuss their work in terms of gender?

ACTIVITY

Create your own gender specific narratives based on your experiences. Experiment with gender loaded products.

Jimmy Thaiday



JIMMY THAIDAY *Dari* 2012 Ghost Net and wire 430mm high x 310mm wide

Jimmy Thaiday



Born: 1987
Traditional Language: Erub Mer
Tribe: Peiudu
Totem: Womer and Dabor
Lives: Darnley Island, Torres Strait
Works: Erub Ewer Meta – Darnley Island Arts Centre

ARTIST STATEMENT

I was born in Cairns and grew up on Erub (Darnley Island) in the Eastern Torres Strait. My Tribal clan is Peiudu, one of four tribes on Erub. Art has always been part of my life, it is something I like doing and expressing myself through. My inspiration for my

artwork is from the lifestyle that I live and the cultural traditions taught to us and that have been passed on through generations. My family has always encouraged my art practice giving me confidence and motivation to keep developing my ideas and techniques.

About the art work

This dari is a contemporary interpretation of the traditional Torres Strait headdress using recycled materials such as ghost nets. Traditionally, daris are made from feathers, cane and twine.

These headdresses are used across the Torres Strait and each island group has its own distinctive style and significance.

The Dari is a ceremonial headdress. It's usually worn during the performance of kab kar (sacred dance). The white represents the feathers of the sir (sea heron), representing peace. The cut pattern of the sir feathers represent the shape of fish tails, the raba raba (black feather) is the long tail feather from the womer (frigate bird). The trim of white feathers at the top of the raba raba represents the sik (whitecaps of the sea). The black and white feather in the middle is from the deumer (Torres Strait pigeon). The zig zag work represents the the sai sai (fish traps). The inner curves represent the irau (eyebrows) of the warrior.

To watch an artist's video by Jimmy Thaiday go to; <http://vimeo.com/36580808>



Sereb Sereb Nar
work in progress 2012
charcoal drawing

EARLY

LOOKING

What colours has the artist used in his Dari? Where would you see these colours?

DISCUSSION

If every part of the dari represents something special, how do you think the person wearing the dari would feel when he is dancing?

ACTIVITY

Design your own headdress based on your favourite animals.

MIDDLE

LOOKING

Watch the video of Jimmy Thaiday. Describe the island he lives on. How does this affect his art making?

DISCUSSION

Why do you think different parts of the headdress represents birds, fish and water?

ACTIVITY

Use recycled materials such to create a mask or headdress based on different birds.

SENIOR

LOOKING

Compare a traditionally made Dari and the artists modern recycled Dari. What are the similarities and what are the differences

DISCUSSION

How does changing the materials used change the function and meaning of the headdress. Should traditional objects be made using traditional materials and methods? Explain.

ACTIVITY

Create the effect of feathers from different recycled materials. Try to capture a range of qualities.

Clinton Nain



CLINTON NAIN *Go to the Rotunda* 2012 Enamel, ink and synthetic polymer paint on linen 4 panels, 152 x 122cm each; 152 x 488cm installed
Courtesy the artist and Alcaston Gallery, Melbourne

"Go to the Rotunda"

Wandering out of the Union Hotel in Fitzroy
The smell of beer upon our lips
We ventured down Smith Street
Medium rare slices of lamb
Cold chips and calamari were our gifts
We came upon Eugene and his sister
Our Auntie Francine
and we sat with them for a while
Sharing stories and glories
Oblivious of passer-bys
There was ugly red eyed Pistols
Scabs across his arms
Insisting that we know him
I had the shudders as he chilled my heart
And he chilled my soul
My man gave him 50 bucks
And to the bottle shop he went
I was convinced and then surprised
That he returned
Money spent
The Monarche arrived to move us away
Clinton and i looked
At each other
Wondering what my man
Would say
He behaved with all decency
And reminded them of their youth
He didn't refer to them
As constables
Which i thought he would
Just move to the Rotunda they said
And we will ignore your public drinking
I thought if we were white
With bottled wine
Would we be asked to stop drinking?

"The Rotunda" says Johnny
"Where's the Rotunda?"
"I dunno" says Eugene "I am not moving away"
"I love the Rotunda"
"I get to dance at the Rotunda" says Auntie Francine
"Let's get Rotunda-ed then" says Johnny
And out flew hilarious jokes
About the Rotunda
And the cops just sped away
We left them
Eugene and Auntie Francine
In a park which wasn't a park
Two benches wedged between
Two shops in downtown Fitzroy
What didn't leave us though
Was that Blak people always have to go
Off tribal lands-resource rich
And white mans gain
Is always Blak man's pain
Clinton Nain has preserved this pain
In "Go to the Rotunda"
Go to the missions
The Abo's camp
Go to the white mans' homes
To wait , be raped and to subjugate
But it is the spirit of their Mother , Eleanor
Who marches the streets
Caring for the poor
Which motivates her sons
To share it with us all
This fighting living spirit
In downtown Fitzroy
Will show the younger ones
That they can have it all
"Don't go to the Rotunda"

By John Harding
February 2012.

Clinton Nain



Portrait by Kirstin Gollings

Born: 1971, Melbourne
Language: G'ua G'ua and Erub/Mer peoples, Torres Strait
Lives and works: Melbourne

Artist Statement

"I was born on the 18th December 1971 in Carlton, Melbourne. I'm the second youngest of seven siblings. My mother was from the Torres Strait Islands, she descends from the Meriam Mer people of the eastern Torres Strait, also the G'ua G'ua people of Cape York. On my fathers side, his lineage is from Denmark and Ireland. He was also born here in Melbourne.

I've spent most of my life here in Melbourne living and working as an artist. Also some members in my family are also artists. My mother was Elenor Harding, who was a political activist and community service worker. My mother passed away in 1996.

I was taken as a new born to my first Aboriginal land rights protest when I was 1 month old. This was to the first Aboriginal tent embassy in Canberra on Australia Day on the 26th January 1972. That was the start of my political awareness of my people's ongoing struggle for survival.

In 1994 I graduated from The Victorian College of The Arts/University of Melbourne with a Bachelor of Fine Arts, graduating as the first indigenous graduate in the school of Fine Arts/ Painting. In 2003 I graduated from the University of New South Wales, Sydney with a Masters of Fine Arts (research). I have also exhibited and performed nationally and internationally.

As an abstract painter I use domestic materials as my mediums, such as heritage coloured house paint, bitumen paint and domestic household bleach (white king). I also use reference from the dominant culture and it's symbols that symbolise language, religion, land, country, targeted, crown and colonisation of the dispossessed." (text courtesy of the artist and Alcaston Gallery, Melbourne)

Dan Rule, in his recent Artist Profile article writes; "Though poetic and painterly in its application and process, Clinton Nain's practice treads a potent cultural and political course. Drawing on both his Indigenous heritage and his experience as a young man growing up in working class Melbourne, Nain's paintings are just as capable of the subtle, beautiful and sublime as they are the confronting and poignant.

Much of this is due to the way Nain – the first Indigenous painting graduate of the Victorian College of the Arts – handles the brush and palette. Where each of his works is marked by a distinct clarity of vision and intent, he is anything but a control freak, allowing his time in the studio to shape, filter and distil his initial ideas, motifs and threads."

"I've always tried to find a way of communicating and using the dominant language – that being English – in a format that is anti or anarchist or something [laughs], basically to say that there is something else that you need to know. All my work says something; it's about a message. It might be a story, it might be personal, it might be global. I absolutely envision what I want to do before I paint, but as the process goes on it's not always what you expect and I always leave room for that development." - Clinton Nain in interview with Dan Rule, Artist Profile, Issue 19, 2012

"I wouldn't describe myself as bitter," he says. "My work obviously addresses confronting issues and heavy subject matter, however, there is still a sense of hope in my paintings. Despite all the hardships, the presence of Aboriginal and Torres Strait Islander people has been ongoing; throughout all the change over the years, this is something that remains constant. We are warriors and survivors - there is pride in our history that carries on today." Ashley Crawford, Australian Art Collector July-Sept 2011

EARLY

LOOKING

What colours has Clinton Nain used in his painting? Where have you seen these colour before?

DISCUSSION

What can you see in this painting? What is a rotunda and where do you find one?

ACTIVITY

Do a painting of when you were angry about being sent to your room or to time out. Try to paint angry marks.

MIDDLE

LOOKING

What can you see in Clinton Nain's work? What is this painting telling you?

DISCUSSION

Does a painting have to be realistic to be understood?

ACTIVITY

Write a poem or a story about a time when you were treated unfairly. Create a painting to go with that story.

SENIOR

LOOKING

Nain describes himself as an abstract painter. What icons, text or symbols of the dominant culture can you decipher from his work

DISCUSSION

The painting and the poem both tell the same story. Discuss how each artist' has approached a sense of story telling. To what extent does each piece work separately and how does it work together?

ACTIVITY

Develop work collaboratively. Write poems that reflects a confronting issue or event and then swap and create a visual for each others poem.

Arone Meeks



ARONE MEEKS *Cape York Stories*

left: **Singing Up** 2012 oil based paints/printing inks/water-based inks/oil crayon on Arches paper 76 x 56 cm

below left: **Costal Dogs** 2012 oil based paints/printing inks/waterbased inks/oil crayon on Arches paper 76 x 56 cm

below right: **Mosquito Woman** 2012 oil based paints/printing inks/waterbased inks/oil crayon on Arches paper 76 x 56 cm

Photo and text courtesy of the artist and Kick Arts



Arone Meeks



Photo courtesy of the artist and the Australian and Oceanic Art Gallery

Born: 1957

Tribal Area: Laura, Far North Queensland

Tribe: Kuku Midigi

Language: Kuku Yalanji

Lives and works: Cairns, Queensland

Arone produces paintings, sculpture and prints that express a passion for country, spirituality, sexuality and politics. His path is one that redefines his connections through art mediums. The spiritual is actualised through art and his response is one of 'working it through' an intuitive process. Arone is able to express a unique spiritual response to country that has a harmony in connecting disparate worlds.

His subjects are sourced in nature and represent a cultural responsibility with an expression of contemporary art.

Arone's indigenous links are with the Kokomidiji of Cape York, around Laura, the site of renowned rock art galleries filled with graceful drawings of quinkans. Laura is known as a place of Aboriginal magic and sorcery.

Artist Statement

Stories from the Cape

This series of works brings, full circle, the journey I have undertaken this year. I have always wanting to share my experiences, arts practice and techniques with both the Indigenous and non-indigenous communities. In this respect I was offered an opportunity, through UMI Arts, to travel and work at the Yarrabah Arts Centre and the New Mapoon Art Centre, in the NPA Cape. During this time I conducted courses in each location, spread over a few months.

Understandably, when a new person comes into the *Communities* there is always a sense of apprehension and reserve. In respect to this I listened, observed and waited for each artist to tell me their individual stories and explain their work. My position was not to tell them what to paint, but more to allow them to elaborate on their individual repertoires and techniques, by using different mediums, techniques, scale and overall approach. This, coupled with the 'un-teasing' of their stories, gave us all new insights and direction.

This in turn introduced me to a different approach to problem solving, within my own work. I was exposed to many stories, traditional and yarning, laughed and learnt a lot about the common bond we had - the limits of space and travel.

This body of work addresses the *Tyranny of Distance* and the subsequent loss of particular knowledge from our elders. Communication, connection and the importance of recording Culture are still of vital importance within the *Communities* as connectors between Youth and Elders to creating living Cultural Centres.

These works are a result of my personal and geographical connections to the country between Yarrabah and New Mapoon in the Northern Peninsula Area.

The Titles of the work, and subsequent imagery intend to evoke a sense of location - *Country*, coastline, saltwater meeting freshwater, the mangroves (natures nurseries), local dogs, and inseparable connection of daily life to the sea.

Of significant importance are stories I was told regarding why there is a new Mapoon, and what happened to the old Mapoon. I have incorporated several stories of connection to *Country*, such as this, told to me by Traditional Owners. I believe the acknowledgement and respect of traditional ownership has been overlooked.

I have connected all of these issues with reference to the *Big Wet* and *Dry* seasons - a common thread which, not only affects all of our lives in the far North, but also represents massive change and challenges. For me this work is about those challenges and changes that I have personally experienced.

EARLY

LOOKING

Describe what you can see in these works? Can you recognise any shapes?

DISCUSSION

Are they people in the pictures? What do you think they are and what are they doing?

ACTIVITY

Create art works by painting designs onto large paper that encourages gestures. Cut out shapes of people, insects and animals and stick them onto another sheet of large paper.

MIDDLE

LOOKING

Look at the colours that Meeks uses for each image. What else can you see on the figures?

DISCUSSION

Do you need to know the story behind each artwork to understand the artwork? What stories do you see in each work?

ACTIVITY

Create large coloured monoprints using your fingers to create patterns. When dry work back over them with permanent markers.

SENIOR

LOOKING

What do all the figures have in common? Consider form, distortion, colour and imagery.

DISCUSSION

Why does this imagery seem simultaneously so familiar and foreign? Where does Meek's works sit in terms of abstraction and realism?

ACTIVITY

Create multi coloured etchings (on acetate, card or plate) that explores a spiritual response to place.

Gordon Hookey



GORDON HOOKEY *Reiteration in Perpetuity* 2010 Oil on canvas 2 parts, 183 x 122 cm each

Courtesy of the artist and Milani Gallery, Brisbane

Gordon Hookey



Born: Cloncurry 1961

Heritage: Waanyi People

Lives and works: Brisbane

Gordon Hookey is a member of the ProppaNow Collective of contemporary Aboriginal artists based in Brisbane. Art was a major part of his upbringing and Hookey has always been interested in painting. Painting avidly since Grade 2 at school, Hookey has recollections of his frustrations as a youngster because he saw things differently. Encouraged to master a trade after completing high school in 1977, Hookey embarked on and completed a course in bricklaying in 1984.

Sculpture is his favored medium of expression and Hookey's trade experience worked to his advantage. Hookey affirms:

"Painting is like a waltz, sculpture is like heavy metal: sculpture is more active and physical, it enables me to get my hands dirty."

Hookey discontinued his studies in art at the University of Queensland to pursue a fulltime career as an artist. In 1992, whilst attending the College of Fine Arts at the University of New South Wales, Hookey joined the Boomalli Aboriginal Artists Cooperative that included Fiona Foley, Bronwyn Bancroft, Arone Meeks and Tracey Moffat. He went on to gain a Bachelor degree of Fine Arts.

His work has featured in major exhibitions: *Beyond the Pale: Contemporary Indigenous Art*, 2000 Adelaide Biennial of Australian Art; the RAKA AWARD: *Places that name us*, The Potter Museum of Art, 2003 and the Biennale of Sydney at the Museum of Contemporary Art, Sydney in 2004, *Culture Warriors: the National Indigenous Triennial*, the National Gallery of Australia, Canberra in 2007. In early 2012 his solo exhibition *Recent Sculpture, Paintings and Drawings* was shown at Milani Gallery, Brisbane.

Pointedly provocative and overtly political Hookey's visual idiom is a commentary on the interface between Indigenous and non-Indigenous Australian culture and combines iconic Australian symbols and figurative characters juxtaposed against textual messaging which employs scathing humour and a play on word construction.

Hookey has continued his studies by undertaking a Masters of Visual Arts degree under the aegis of the Queensland College of Art, Griffith University, Brisbane that allows him an avenue of meta-exploration and provides the opportunity to produce an exegesis that proposes a theoretical understanding of his works. He is represented by Milani Gallery, Brisbane.

About the art work

In his two-panelled work, *Reiteration in Perpetuity*, 2010, Gordon Hookey addresses the ongoing and unfinished struggle for Indigenous rights in Australia. Hookey's trademark mix of iconic Australian imagery, bright colours and bold text act to confront the viewer with the unpalatable but unavoidable truth about the treatment of Indigenous Australians since colonisation.

Reiteration in Perpetuity is dominated by two large kangaroos who stare out from the canvas, their fingers pointing directly at the viewer. The kangaroo is a recurring motif in Hookey's work, a potent symbol of Indigenous resistance and resilience, but one that has also been appropriated by white Australian culture (Skippy). In taking back the kangaroo, Hookey is reclaiming territory, physical and otherwise, for Indigenous Australians.

The text drives this point home, with Hookey demanding that Indigenous Australians be recognised as the original inhabitants and traditional owners of the continent. Hookey's work can be viewed as a kind of contemporary history painting, one that acknowledges injustices, both past and present, with regards to race relations in Australia.

EARLY

LOOKING

What colours can you see? Can you see the Aboriginal flag? What do these colours represent?

DISCUSSION

Who is the kangaroo pointing at? Who is he talking to? Discuss the collective use of 'YOU'.

ACTIVITY

This work uses the primary colours - red, blue and yellow. Try to mix brown from the three primary colours. Use these colours to create a class flag.

MIDDLE

LOOKING

What colours has Hookey used? What could these colours represent?

DISCUSSION

Look up the definition of 'reiteration' and 'inperpetuity'. What does this statement mean?

ACTIVITY

Use the same colours as Hookey to create a poster about the Traditional Aboriginal owners of the area your school is in. What animal would you use?

SENIOR

LOOKING

Look at the gestures of the kangaroo. Who are the kangaroos' referencing and how does this add to it's meaning?

DISCUSSION

Discuss Hookey's use of the kangaroo. How has white Australian culture appropriated the kangaroo as it's own?

ACTIVITY

Create a political image that uses the visual language of Hookey's. Make a statement about your world.

Zoe de Jersey



ZOE DE JERSEY *Bush Turkey* 2012, Ghost net, bailing twine. Image courtesy of Sue Ryan.

Zoe de Jersey



Zoe and Stan de Jersey. Text and images are courtesy of the artists and Sue Ryan

Born: 1946

Mapoon, Cape York

Lives & works: Mapoon

Zoe Savo was born in Mapoon in 1946 and spent her early years roaming and hunting around Red Beach with her 2 younger brothers. Grannies and her Mum were responsible for developing Zoe's bush knowledge out in the swamps and around the beaches.

From an early age Zoe made her own fishing line from sisal hemp. Part of

Zoe's cultural heritage is influenced by her Solomon Island ancestry where she was taught how to weave coconut leaves into household objects.

Stan de Jersey is a native Tasmanian and moved north to Weipa in 1960 to work for Enterprise Exploration on the Comalco bauxite lease. He operated a D4 bulldozer surveying the lease boundary and worked with men from Mapoon including Steven Mark, Eddie Miller, Harry Toeboy, Ken Callope, John Andrews and Billy Miller.

Zoe and Stan first met at Silkwood near Innisfail in 1965 and were married in the next year. They moved to Tasmania for a few years then returned northwards. They had two daughters and raised their family at Silkwood. In 1997, they moved back to Mapoon and eventually had a house built on the heights above the Wenlock River only a short distance from the old farming area at Thungu that was established by Zoe's grandfather, John Savo, in the early 1900s.

Zoe and Stan arrived back in Mapoon before Ghostnets became a regular feature of Backbeach. In the 2000's the Mapoon community became aware of this threat to their turtle population and local Ranger Lawry Booth started to drag them up and burn them on the beach. In 2010 Elders and artists in Mapoon were facilitated through a 3 week Net Art workshop and developed some of the basic techniques in utilising their sewing and weaving skills with a new fibre medium. Since that time the de Jerseys have completed a number spectacular art pieces. Zoe's main theme has been the local birdlife; Stan's pieces are inspired by circular arrangements. Zoe's first successful sale in NetArt was at the Cairns Indigenous Art Fair in 2011. Recently, both Zoe and Stan have had work exhibited in the Cairns Regional Gallery.

"Ghost nets are fishing nets which are accidentally lost, abandoned, or discarded at sea. They travel the oceans carried by currents and tides, fishing continuously as they go. They're called ghost nets because it is as if they fish from unseen hands. They entangle many types of marine life and fish until eventually they are washed up. They can lodge on the reef which kills the coral and other lifeforms. Sometimes when they wash up, a big tide picks them up and carries them back out to sea, and off they go again. Ghost nets are a huge problem across the top end of Australia and in the Gulf of Carpentaria. Not only do they have a devastating affect on marine life but they also affect Indigenous communities. The ocean is intrinsically and directly linked to the lives and culture of these communities; the saltwater people." Sue Ryan, Ghostnet Australia.

EARLY

LOOKING

How do we know what bird this is? What are some other features of bush turkey's?

DISCUSSION

What are some of the great ideas you have for recycling materials?

ACTIVITY

Use an old sock to make a hand puppet of an Australian bird.

MIDDLE

LOOKING

What technique is used on the head of the bush turkey? How has the artist made the body?

DISCUSSION

Research ghostnets and the damage they cause to the oceans. What are some creative things you could make out of ghostnet?

ACTIVITY

Use found objects to make recognisable animals. Focus on the features of that particular animal.

SENIOR

LOOKING

Indigenous art is sometimes about showing knowledge of the natural world. Does changing the materials used change this?

DISCUSSION

Both Zoe and Stan collaborate on their projects often making the same bird. What does this suggest about their view of art and art making?

ACTIVITY

Work collaboratively with another artist (student) to create a group work on the effects of pollution.

What is REACH?

Regional Excellence in Arts and Culture Hubs

REACH is an Arts (all strands: Visual Arts, Drama, Dance, Music and Media) strategy being implemented by Education Queensland to connect and bring together people at primary and secondary schools all over FNQ (local, rural and remote) to:

- **Improve** Arts teacher practice by identifying existing strengths and skills and sharing these curriculum and classroom practices
- **Identify** talented Arts students and improve their learning and career pathways
- **Develop** and run school-based excellence courses for students using Artists in Residence
- **Exhibit** and celebrate successful outcomes of Arts students
- **Build** up a range of resources to support practical implementation of Arts in schools throughout FNQ.

The REACH Goal

Focus on improving consistency, balance and excellence in Arts Education delivery to Indigenous students, non-Indigenous students and teachers including all phases of learning in rural and remote contexts.

Cairns Indigenous Art Fair

The Cairns Indigenous Art Fair (CIAF) lets people experience the beauty and diversity of Queensland Aboriginal and Torres Strait Islander culture. Held 17-19 August 2012, it is a unique event on Australia's cultural calendar and an unparalleled celebration of Aboriginal and Torres Strait Islander art, dance and music. Over the past three years CIAF has emerged as the nation's premier art fair with more than 33,500 visitors since the first event in 2009. This year's event hosts 23 commercial art galleries and Indigenous art centres selling artwork by Queensland born or based Aboriginal and Torres Strait Islander artists, with a free program of dance, artist talks and children's activities.

www.ciaf.com.au

Resource:
and design: Sally Donald
Visual Art Strand Organiser
REACH
www.reacharts.com.au

Special Thanks:

Vivien Anderson Gallery	Janet Fieldhouse
Andrew Baker	Fiona Johnson
Amanda Black	Kerry Home
Rachel Borm	Michael Kershaw
Alcaston Gallery	Dianne Lui
Amy Boyd	Sandra Mc Lean
Kylie Burke	Arone Meeks
Alison Copley	Milani Gallery
Zoe and Stan de Jersey	Avril Quail
Troy Dennis	Sue Ryan
Sushma Griffin	Jimmy Thaiday
Lynnette Griffiths	Janelle Williams
Marie Falcinella	

Notes on the publication

The spelling of Aboriginal and Torres Strait words and names varies. They generally appear in the text according to the artists text or the conventions of accepted usage. In most instances, artists' birth, language groups, clans and information has been supplied by the artists or their representative organisation.



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