

'embrace many dances today, embrace many dances, embrace many dances, the willy wagtail'

WILAM BIIK

Curated by Stacie Piper

EDUCATION KIT

TARRAWARRA
MUSEUM
OF ART

How to use this kit

This Education Kit has been developed to support learning alongside the exhibition *WILAM BIIK*. The content of this Education Kit is created for Year 10 students through to VCE and tertiary students, and for teachers to select and adapt the questions and support materials provided within the resource for learning experiences in the gallery or classroom.

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Djirri Djirri Wurundjeri Women's Dance Group
Wominjeka 2018–20 (video projection still),
installation view, *WILAM BIIK*, TarraWarra Museum of Art, 2021
Courtesy of the artists
Photo: Andrew Curtis



Djirri Djirri Wurundjeri Women's Dance Group
Djirri Djirri Ngarrga Ceremony 2021 (video projection still)
installation view, *WILAM BIIK*, TarraWarra Museum of Art, 2021
Courtesy of the artists
Photo: Andrew Curtis

Acknowledgement

TarraWarra Museum of Art, NETS Victoria, the artists and the curator of *WILAM BIIK*, respectfully acknowledge and celebrate the continuing culture and custodianship of the Aboriginal and Torres Strait Islander peoples on whose lands this exhibition is presented and all communities across Australia.

Exhibition Introduction

WILAM BIIK is an exhibition arising from the unsevered connection between First Peoples of South East Australia, their Country, and their Ancestors. In the Woiwurrung language of the Wurundjeri people, Wilam Biik means 'Home Country'.

Wilam Biik is the Soil, the Land, the Water, the Air, the Sky and the Animals that reside within. It is the only home we know, and we revere it for its sacred exchange. A home where custodial rights and responsibilities have never been ceded. The First Nations people of the South East Australian region are a part of Communities and Ancestral stories which extend through deep time. Wilam Biik is a place we connect to when we need to go within ourselves, when we seek our truth.

The exhibition features ten new commissions by contemporary Aboriginal artists who have been selected based on their Country, language group, and songlines. Each of their works link together a story of extended familial connections. The honouring of family and Ancestors, the sharing of traditional knowledge, and the continuance of cultural practices, are integral to the transgenerational installations woven within *WILAM BIIK*.

The First Peoples of South East Australia are all closely connected through kinship, songlines, waterlines, and the land itself. As you journey through each artist's installation, you are participating in the story of this land and its geological history. Each of these artists have long developed their deep relationship with Country. This relationship is embedded in Culture and their respective Ancestral stories, which maintain

a respect and love for the places they call Home. Their origins and lives are rooted in South East Australia, and their bodies of work engage deeply with their Home Country. Cultural Values are woven throughout and within—as are layers of Country explored from the depths of the earth through to the clouds above and the stars beyond—bringing forth the importance of place, family and connection. Time does not erase this. These stories have been, and always will be a part of this place, a part of our ongoing existence.

May these stories and this Country become a part of you too.



Djirri Djirri Wurundjeri Women's Dance Group
Wominjeka 2018–20 (video projection still)
installation view, *WILAM BIIK*, TarraWarra Museum of Art, 2021
Courtesy of the artists
Photo: Andrew Curtis

Front Cover: *Djirri Djirri Wurundjeri Women's Dance Group*
Djirri Djirri Ngarrga Ceremony 2021 (video projection still)
installation view, *WILAM BIIK*, TarraWarra Museum of Art, 2021
Courtesy of the artists
Photo: Andrew Curtis

About the curator: Stacie Piper
Wurundjeri, Dja Dja wurrung, Ngurai Illum Wurrung
Born in Naarm, Melbourne; Lives and works on Wurundjeri Country



Stacie Piper. Photo: Tiffany Garvie

Stacie Piper is a proud Wurundjeri, Dja Dja wurrung and Ngurai Illum Wurrung woman, a dancer and educator in the Djirri Djirri Wurundjeri Women's Dance Group, and volunteers on the Victorian NAIDOC Committee, on which she is the current Chairperson. Piper held the position of First Nations Curator for Yalingwa 2021 at TarraWarra Museum of Art where she curated the exhibition *WILAM BIIK* of South East Australia which will tour around Victoria throughout 2022.

Piper previously held the position of Project Officer and Curator for Museums Victoria, where she was accountable for engaging with the Victorian First Peoples community and developing a program of exhibitions and events including *Ganbu Yalingbu*, *Ngulu-Bulok 'One Day, Many Voices'*, an exhibition marking the 50th anniversary of the 1967 Referendum; *Marramb-ik 'I Am'*, honouring the late Lin Onus along with four Victorian artists of comic and cosplay pop culture; *Because Of Her We Can*, aligned with NAIDOC Week 2018 and dedicated to women who were instrumental in establishing the health, education and housing services of

Victoria; and, *Silent Witness: A Window To The Past*, featuring photographs of scar trees by Uncle Jim Berg, Senior Gunditjmara Elder.

Piper is passionate about contributing to the progress of First Peoples in Victoria, and she is keen to bring Ancestors, stories, songs, dance and art forms of South East Australia to audiences to make them more visible. She is also active in raising awareness around environmental concerns of this part of the planet. The forest, or as she describes, 'bush country' is suffering as a result of over extraction of natural resources, and Piper is aiming to raise awareness around the resulting loss of native habitat for endangered species, loss of biodiversity in the soil, increased wildfires and loss of valuable bush country, which assists in sustaining the planet's climate. She hopes all people who live here can take on their responsibility to care for Country as her Ancestors did for generations, protecting it for future generations.



Artists & Key Artworks: Djirri Djirri Wurundjeri Women's Dance Group Wurundjeri, Dja Dja wurrung, Ngurai Illum Wurrung Formed in 2013 (refer to images on pp. 1-5)

Wominjeka 2018–20
video projection
duration 00:02:26
Filmed by Ryan Tews

Djirri Djirri Ngarrga Ceremony 2021
video projection
duration 00:03:45
Filmed by Daniel King
This project was commissioned by
TarraWarra Museum of Art for Victoria Together and
is supported by the Victorian Government through
Creative Victoria
Wallpaper photograph of the Birrarung by Lynton Crabb

Djirri Djirri Wurundjeri Women's Dance Group
Ceremony 2021

Possum Skin Pelt, Stacie Piper (2018), possum skin, pyrography, ochre
36 x 60 x 3 cm

Possum Skin Pelt, Winifred 'Fenna' Bridges (2010), possum skin, pyrography
42 x 60 x 3 cm

Adult Headband, Bernadette Atkinson (2018), string, ochre, Corella feathers
30 x 20 x 7 cm

Adult Headband, Mandy Nicholson (2016), duck feather, string
46x14x2cm

River Reed Necklace, Mandy Nicholson (2021), river reeds, string
28 x 17 x 3 cm

Possum Skin, Dancer Skirt, Djirri Djirri (2018), possum skin, duck feathers, string
94 x 80 x 15 cm

Child's Headband, Bernadette Atkinson (2018), string, ochre, Corella feathers
17 x 19 x 6 cm

Emu Feather Skirt, Azalea Cameron-Dukes (2018), emu feathers, string, ochre
23 x 28 x 13 cm

All works courtesy of the artists. Photo: Andrew Curtis

Student Discussion Questions

Dance is a global cultural and artistic expression and language used for different purposes across the world.

- Why do the First Peoples of Australia use dance in contemporary and traditional cultural practices?
- What ideas and messages are being expressed and exhibited in the dances of Djirri Djirri Wurundjeri Women's Dance Group?
- Why do you think there are different generations of dancers in this group, and why is this significant for the main themes that are embedded in *WILAM BIIK*?
- Closely observe the possum skin pelts and cultural ornaments in *Ceremony* 2021. What is the significance of the natural materials that have been used to create these ornaments?



Artists & Key Artworks: Paola Balla

Wemba Wemba & Gunditjmara

Born 1974, Narrm/Melbourne; Lives and works in Narrm/Melbourne

Paola Balla, *Murrup (Ghost) Weaving in Rosie Kuka Lar (Grandmother's Camp)* 2021

bush dyed silk organza, rope, string, calico, with eucalyptus, lilly pilly, tea tree, flowering gum, bottle brush, native lilac, rust, mould, gold foil screen print, gazebo frame

300 x 300 x 300 cm

Courtesy of the artist

Screen print in collaboration with Space Craft Studios

Rosie Tang, *Untitled Wallpaper* 2021

Phototex wallpaper,

printed by Colour Factory

350 x 433cm

Courtesy of Paola Balla

Dr Paola Balla is an artist, curator, writer, educator and public speaker whose projects focus on Aboriginal women's stories and resistance, centring Aboriginal women's voices and activism, sovereignty, patriarchy and First Nations ways of being, knowing and doing.

'*Murrup (Ghost) Weaving in Rosie Kuka Lar (Grandmother's Camp)*' is an intergenerational temporal place of 'knowing, being and doing,' (as named by Prof Karen Martin) within Wurundjeri Country at TarraWarra, between grandmother and granddaughter, and is a place to contemplate healing in the unconditional love of Country itself as a living entity. To honour the acts of love and resistance my grandmother committed time, and time again, because to be sovereign is in fact to act with love and resistance simultaneously. It has been created as a space to visualise healing from the exhaustion brought through ongoing traumas, racism and the impacts of grief brought by colonisation. The term *Ghost Weaving* was developed in dialogue with Professor Tracey Bunda, Ngugi/Wakka Wakka scholar, to name a matrilineal, intergenerational research method.

My works express what healing spaces could feel like, where restorative aesthetics, cultural acts and sovereign art come

together. However, the capacity to express sovereignty does not erase trauma. Healing is not forgetting. Healing is not always forgiveness. Whilst this work visualises healing, and remembering, it does not centre forgiveness, but instead offers unconditional love for Country.



Paola Balla
Murrup (Ghost) Weaving in Rosie Kuka Lar (Grandmother's Camp) 2021
(detail) Photo: Andrew Curtis

Previous Page: Paola Balla, *Murrup (Ghost) Weaving in Rosie Kuka Lar (Grandmother's Camp)* 2021 with Rosie Tang, *Untitled Wallpaper* 2021
installation view, WILAM BILK, TarraWarra Museum of Art, 2021
Courtesy of Paola Balla
Photo: Andrew Curtis

Rosie Tang

Wemba Wemba and Gunditjmara
(1929–1993)

Untitled c.1978

oil painting on canvas

18.5 x 23.5 cm

Courtesy of Paola Balla

The painting that frames and holds this space is here twice, once as an original painting, and once as a larger memory scape of Country recreated in a wallpaper. The artist is my late grandmother, Rosie Tang, (1929–1993) a Wemba Wemba & Gunditjmara woman, mother, grandmother, Aunt, sister, artist and poet.

Rosie was denied her education as a Black child and made to leave school at the age of 12 but completed her education herself through reading, puzzles, crosswords and a love of learning and art. Rosie survived trauma, poverty, starvation, racism and violence. Rosie taught herself oil painting. Rosie exhibited her paintings as an Elder in Echuca at the Nyernda Keeping Place, on Yorta Yorta Country where she worked, not long before she passed away. She gained an arts grant from Vic Arts in the mid-1980s and was able to purchase materials. She travelled to Mornington Island and completed a number of paintings there for a planned exhibition that was cut short when she passed away from cancer at sixty-four years of age.

My grandmother Rosie taught me how to 'see' Country by drawing and painting it, and by listening to it. This work is a tribute to her, her art, and her love for her family and community, and functions as a place of remembrance. Whilst Aboriginal women's contributions to art, culture, health, wellbeing and colonial resistance are largely invisible in the colonised landscape, we remember Aboriginal women as healers, artists and leaders in Country through story and art.

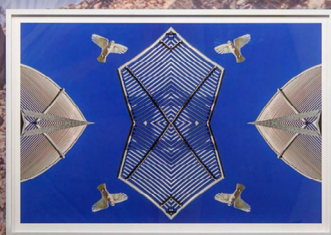
– Paola Balla, 2021



Rosie Tang, *Untitled* c. 1978
installation view, *WILAM BIIK*,
TarraWarra Museum of Art, 2021
Courtesy of Paola Balla
Photo: Andrew Curtis

Student Discussion Questions

- What are the materials that Paola Balla has used to create the healing tent in her installation? What is the symbolic importance of these materials?
- What significant message is Paola Balla intending to reinforce by including her grandmother's artwork in her contemporary art installation?
- Paola Balla describes her artwork as a "... place to contemplate healing in the unconditional love of Country itself as a living entity." What do you think she means and wants her audience to reflect upon with these words?
- Can you name or describe the types of traumas, racism and the impacts of grief that First Nations people in Australia have experienced?
- Why do you think Paola Balla wants her audience to reflect upon "... the impacts of grief brought by colonisation?"



Artists & Key Artworks: Kent Morris

Barkindji

Born 1964, Bindal and Wulgurukaba Country, Townsville; Lives and works on Yauk-ut Weelam Country, Melbourne

Barkindji Blue Sky – Ancestral Connections #11 2021

digital print on phototex wallpaper with framed giclee prints on rag paper

Barkindji Blue Sky – Ancestral Connections #3 2021

Barkindji Blue Sky – Ancestral Connections #4 2021

Barkindji Blue Sky – Ancestral Connections #8 2021

Barkindji Blue Sky – Ancestral Connections #5 2021

giclee prints on rag paper

edition of 5 + 2AP

Courtesy of the artist and Vivien Anderson Gallery, Melbourne

Barkindji Blue Sky–Ancestral Connections #11 manipulates elements from the built environment and nature on Morris' Ancestral Country into new forms that reflect aspects of Aboriginal cultural heritage and reinforce cultural continuity since time immemorial. It highlights the importance of the continuous transmission of culture for First Nations communities. As a symbol of increasing technological interconnectivity, the reshaped telecommunication infrastructure begins to embody old and new knowledge systems merging, like a modern-day virtual message stick.

The photographs that form the work were taken during a family reunion on Kurnu Barkindji Country in Bourke, New South Wales, where the artist's family connected, remembered, and exchanged information. During this rare family gathering of the descendants of Jacky and Kitty Knight, a small flock of kiinki (corellas) gathered around the top of a nearby telecommunications tower, perching and flying between an array of Yagi, panel and aluminium dish antennas.

The kiinki reflect the important Barkindji Ancestral constellation story about two sisters called kiinki'ngulu, the two white cockatoos (corellas) in the sky, representing ancient and ongoing links to the Magellanic clouds, two dwarf galaxies that orbit the Milky Way. This narrative connects Barkindji people to their Ancestors and the cosmos in a cultural continuum of shared knowledge that reinforces spiritual cohesion and an unbreakable connection to Country.

Discussion Questions

- Describe in your own words how Kent Morris' *Barkindji Blue Sky – Ancestral Connections #11* reflects upon the importance of place, family and connections and continuity of First Nations culture.
- Why do you think Morris has photographed and represented abstract images of telecommunication towers in his digital images of Country?
- What is the significance and symbolism of the small flock of kinki (Corellas) represented in his artwork?

Previous Page: Kent Morris

Barkindji Blue Sky – Ancestral Connections #11 2021

installation view, WILAM BIIK, TarraWarra Museum of Art, 2021

Courtesy of the artist and Vivien Anderson Gallery

Photo: Andrew Curtis



Deanne Gilson
Karringalabil Bundjil Murrup, Manna Gum Tree (The Creation Tree of Knowledge) 2020
 Courtesy of the artist
 Photo: Andrew Curtis

Artists & Key Artworks: Deanne Gilson

Wadawurrung

Born 1967, Melbourne, Victoria; Lives and works in Ballarat, Victoria

*Karringalabil Bundjil Murrup, Manna Gum Tree
(The Creation Tree of Knowledge) 2020*

white ceremonial ochre, wattle tree sap, acrylic on linen
90 x 100 cm
Courtesy of the artist

The story for *Karringalabil Bundjil Murrup, Manna Gum Tree (The Creation Tree of Knowledge)* was given to Deanne Gilson by her mother. Through the story and use of marks found on Ancestral artefacts, the work reveals deep cultural knowledge of Wadawurrung men and women's business.

My painting depicts the Wadawurrung Creation Story of South Eastern Victoria, at a place known as Black Hill in Gordon, situated on my Ancestral Country. A man known as Karringalabil, the creator spirit, created the first man and woman out of clay (paapul). He took bark and leaves from the great birthing tree known today as the manna gum tree. The manna gum tree is a sacred tree that housed all the spirits of creation within its branches.

Karringalabil turned the tree spirits into the birds of creation, who today represent our Ancestral totems. He then turned himself into the largest and most powerful bird, Bundjil the Eaglehawk. The role of the other birds was to help Karringalabil Bundjil give and sustain life on Earth. After creating the plants, animals, waterways, forests and mountains, Bundjil asked his friends the birds, to perform different roles in order to complete his creation. Firstly, Parrwang, the magpies, lifted the sky from darkness to light, giving us the first sunrise. Then Waa, the Ancestral crow, opened his lungs and blew life into the people, scattering them across the countryside. When the people needed to keep warm and cook food, Bundjil asked Djirnap, the cockatoo, to bend down and scatter fire across Country on his burnt crest. Bundjil then took his two wives, Kunuwarra, the black swan sisters, and flew high up in the sky above Lal Lal Falls, our sacred creation site today, where he turned into the stars, watching over us still.

– Artist statement, 2021

Student Discussion Questions

- What clues does *Karringalabil Bundjil Murrup, Manna Gum Tree (The Creation Tree of Knowledge)* give that explain how First Nations people have co-existed with animals and plants for so many thousands of years, whilst caring for Country?
- Does this painting depict humans as dominating and controlling nature or co-existing in a harmonious relationship with nature? Explain your response.
- Deanne Gilson explains how 'Karringalabi, the creator spirit, turned the tree spirits into the birds of creation, who today represent our Ancestral totems.' Look carefully at her paintings, and in your own words try to explain what you think she means by this statement.



Arika Waulu
Yuccan Noolert (Mother Possum) 2021
Gunnai Matriarchal Tree (Wallpaper) 2021
installation view, *WILAM BILK*, TarraWarra Museum of Art, 2021
Courtesy of the artist
Photo: Andrew Curtis

Artists & Key Artworks: Arika Waulu

Koolyn, Gunnai, Djap Wurrung, Peek Wurrung, Dhauwurd Wurrung
Born 1985, Narrm-melbourne; Lives and works in Narrm-melbourne

Yuccan Noolert (Mother Possum) 2021

wood, red ochre, yellow ochre, charcoal, acrylic, ink, melaleuca bark, crushed granite, kooloor (lava stone)
dimensions variable
Courtesy of the artist

Arika Waulu's body of work upholds the social practice of the Blak Matriarchal laws, connections with their grandmothers, mothers, aunts and siblings. Expressing contemporary interpretations of design and art, Waulu works predominantly with digital media, photography, object design, community activation and indigenising spaces. Their formations honour the continuation of their Ancestral methods of creating design to honour landscapes and waterways for their sustenance. The backbone of their practice has been the re-establishment of the Kanak/digging stick and the ongoing development of their land back initiative Wuurn of Kanak.

The practice of Matriarchal laws comes through our communities' connections with families and Country. The continuation of grandmother's law has been carried on through families that were able to nurture community and Country, withstanding the genocide of our peoples and the ecocide of our Countries and totem kin. There were families who were unable to carry on those Matriarchal laws and connections to family and community. Historically Blakfullas were pushed out of communities through the white australia policy and have continued to be systematically affected in this way through the updated assimilation policies of today and colonial institutions honouring the conquest set out to eradicate Blakfullas living peacefully on their Countries.

This work was made in honour of my mother Marjorie Thorpe whose work of over 40 years in the community has brought about important changes in housing, education and employment. More recently she has held off the destruction of Djapwurrung sacred women's birthing sites and plans to continue to question cultural heritage legislation in the near future. My mother has not only shown myself, my siblings and

my family how to care for Country, but she has also demonstrated what it takes to protect living cultural landscapes which are home to our threatened totem kin.

The melaleuca bark has been placed upon the top end of the first kanak and the bottom of the second as a sign of respect for the grief and recent loss of a mother figure. Waulu's four times great grandmother was the last to live on Ramahyuck mission and refused to leave. She would carry her stick and was known as the swamp woman. She lived out the rest of her days on her Country, an unmoved Matriarchal way, which still carries on through her bloodlines today.

This work will be a peace offering to the Wurundjeri Matriarchal bloodlines, our tribal neighbours with whom Gunnai have worked alongside for thousands of generations. This offering will bring health and strength to the land and peoples' understanding of the power of working the land back to its original self.

- Artist statement, 2021

Gunnai Matriarchal Tree (Wallpaper) 2021

digital print
500 x 568 cm
Courtesy of the artist

Gunnai Matriarchal Bloodlines have not only survived bloody massacres but have fought to exist with dignity and pride. Gunnai women carry the power of generations with the strength of Matriarchal laws and love. This is represented in layers of rock, stalactites and stalagmites. As the layers reach the top it begins the cycle of spirit back to the new generations. This work is a representation of my Gunnai bloodlines through my mother's grandmothers.



Arika Waulu
Yuccan Noolert (Mother Possum) 2021
installation view, WILAM BIIK, TarraWarra Museum of Art, 2021
Courtesy of the artist
Photo: Andrew Curtis

Student Discussion Questions

Please re-read Arika Waulu's text below:

'The practice of Matriarchal laws comes through our communities' connections with families and Country. The continuation of grandmother's law has been carried on through families that were able to nurture community and Country, withstanding the genocide of our peoples and the ecocide of our Countries and totem kin.'

- Reflect on the Matriarchal's (mother, grandmothers, great-grandmothers and aunties etc.) teachings and values that have been passed down in your own immediate and extended families and cultures.
- What types of Matriarchal laws do you think Arika Waulu is referencing in their artworks and statements exhibited in *WILAM BIIK*?
- How do you think Matriarchal laws have been significant in nurturing and preserving First Nations people and culture?
- Why is it so important that the Matriarchal laws of the First Peoples of Australia are respected and passed on through the generations?
- With the challenges of global warming, climate change, pollution and deforestation that we face today, why is it important that we learn to understand and respect the messages reflected in Arika's artworks?

Support Materials

WILAM BIIK 360 VIRTUAL TOUR

<https://www.twma.com.au/channel/wilam-biik-360-virtual-tour/>

SONGLINES

Discover how songlines are woven through *WILAM BIIK* as First Nations Curator Stacie Piper shares what songlines mean to her and explains how these Ancestral routes informed her curatorial work for *WILAM BIIK*.

https://www.youtube.com/watch?v=_4Dv-McTknM

LIWIK

Crediting Liwik (Ancestor) as creator, and changing museum terminology

<https://www.youtube.com/watch?v=XCFcWjIMC38&t=9s>

CLIMATE AND COUNTRY FORUM

<https://www.twma.com.au/channel/climateandcountryforum/>

FIRST NATIONS MAP OF LANGUAGE GROUPS

<https://www.twma.com.au/channel/first-nations-map-of-language-groups/>

OCHRE IN ART

<https://www.twma.com.au/channel/ochre-in-art/>

KELP IN ART

<https://www.twma.com.au/channel/kelp-in-art/>

LISTEN TO WILAM BIIK PLAYLIST

<https://www.twma.com.au/channel/listen-to-wilam-biik-music-playlist/>

Curriculum Links

VICTORIAN CURRICULUM

Visual Arts

Foundation to Year 2

Respond and Interpret – Respond to visual artworks by describing subject matter and ideas (VCAVAR024)

– discussing why artworks are made, by whom and for what purposes, for example, who made the artwork? Where is the artwork from and why was it made? Where and how are artworks displayed?

– describing and interpreting ideas in a selection of artworks, for example, considering the subject matter, styles and techniques of a selection of artworks, and how the artworks make the viewer think and feel in response to the artists' intentions

Years 3 and 4

Explore and Express Ideas – Explore ideas and artworks from different cultures and times as inspiration to create visual artworks (VCAVAE025)

– researching artworks of different styles and artists from different times and cultures, to inspire their own expression of ideas, for example, in forms such as printmaking and drawing, and styles such as realism or expressionism

– discussing the role of the artist and artworks as an expression of society and culture, for example, what do paintings tell us about the past? How did the artist's work respond to events of their time?

Respond and Interpret – Identify and discuss how ideas are expressed in artworks from a range of places, times and cultures (VCAVAR028)

– describe subject matter and identify in artworks from different social, cultural or historical contexts

– discussing how artworks are made as expressions of a particular culture or identity, for example, a style of artwork that expresses the identity of their community

– evaluate artworks from different cultures and histories using inquiry, for example, explain which artworks they like the most and why.

Years 5 and 6

Explore and Express Ideas – Explore visual arts practices as inspiration to create artworks that express different ideas and beliefs (VCAVAE029)

– analysing the materials used by artists in artworks to enhance the meaning of the work, for example, the choice of material to enhance the viewer's understanding of the artist's intention

Present and Perform – Create and display artwork considering how ideas can be expressed to an audience (VCAVAP031)

– analysing and interpreting an exhibition of artworks, investigating the intentions of the artist, for example, what did

the artist want the audience to see and understand?

Respond and Interpret – Identify and describe how ideas are expressed in artworks by comparing artworks from different contemporary, historical and cultural contexts (VCAVAR032)

- explaining the artistic vision of artists from different contexts, particularly referencing the meaning the artworks convey, for example, what the artwork is about, what visual conventions are used to convey meaning, how the artist has expressed their subject matter
- expressing an opinion about the way numerous artists communicate their viewpoints through their artwork

Years 7 and 8

Explore and Express Ideas – Explore how artists use materials, techniques, technologies and processes to realise their intentions in artworks (VCAVAE034)

- applying critical theories to the analysis and interpretation of artworks, for example, identifying explicit and implicit meanings in artworks
- investigating the viewpoints of several artists and how they express a theme, concept or subject matter in different contexts by using different styles with different materials and technologies

Respond and Interpret – Analyse how ideas and viewpoints are expressed in art works and how they are viewed by audiences (VCAVAR038)

- critiquing a physical or virtual exhibition of art, craft or design, and review how artists have expressed viewpoints in their artworks
- critically analysing an artist's intention for an artwork and their use of visual conventions
- presenting an informed opinion about a display of artworks as a written review
- discussing and identifying how artists express cultural identity in their artworks, for example, how artists from different cultures express the concepts of place and country

– Identify and connect specific features of visual artworks from different cultures, historical and contemporary times (VCAVAR039)

- comparing and contrasting different visual images and interpretations of place and country, from a range of viewpoints

and contexts

- researching, analysing and examining the way an artist's cultural experiences have influenced the expression of ideas and concepts in their artworks
- recognising how different factors contribute to the ways in which visual artworks are judged to be meaningful by an audience
- analysing how artists have expressed historical and social value and influences in their artworks

Years 9 and 10

Present and Perform – Create, present, analyse and evaluate displays of artwork considering how ideas can be conveyed to an audience (VCAVAPO44)

- visiting galleries, art museums and public art displays, in formal and informal settings, to research the role of the curator and the evaluate the effective display or exhibition of artworks
- discussing the presentation and relationships of artworks in an exhibition, and how the display enhances the relationship between the artist and audience

Respond and Interpret – Analyse and interpret artworks to explore the different forms of expression, intentions and viewpoints of artists and how they are viewed by audiences (VCAVAR045)

- discussing artists' use of metaphors in artworks to express ideas and influence the viewer, for example, the artist's use of visual metaphors to express meaning and persuasion
- investigating the practices of artists from different cultural groups and their use of persuasion, communication or expression in artworks

- Analyse, interpret and evaluate a range of visual artworks from different cultures, historical and contemporary contexts to explore differing viewpoints. (VCAVAR046)
- analysing the role of visual arts as a means of challenging prevailing traditional ideas
- identifying how visual arts professionals embed their values and beliefs, and how audiences react and interpret the meaning and intent of their artworks differently
- discussing the range of viewpoints expressed about an artwork or art issue
- considering the practices of visual arts practitioners when making commentaries about social, environmental and

sustainability issues

- interrogating the cultural and social roles and responsibilities of arts industries, recognising the power of the visual arts in advocating for, and being a catalyst for, change



Arika Waulu
Kanak / Kallak (Digging Sticks) 2018
wood, pokerwork, emu fat, gold leaf
dimensions variable
installation view, *WILAM BIIK*, TarraWarra Museum of Art, 2021
Courtesy of the artist
Photo: Andrew Curtis



WILAM BIIK is the second exhibition to be presented as part of Yalingwa, a Victorian Government initiative. Yalingwa is a partnership between the Victorian Government, Yalingwa, ACCA and TarraWarra Museum of Art, designed to support the development of outstanding contemporary Indigenous art and curatorial practice. It includes three new curatorial positions and three major exhibitions alternating between ACCA and TarraWarra Museum of Art, focused on new commissions by contemporary Indigenous artists.

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Not every artist is represented in this kit – for more information about an artist, please access the virtual tour, the catalogue and other support materials.

Acknowledgments

Education resource compiled by Sarah Metzner, Museum Educator, drawing on texts written by *WILAM BIIK* curator Stacie Piper, artists, TarraWarra Museum of Art's curatorial team. Proofread by Victoria Lynn, Director and Anthony Fitzpatrick, Curator. Designed by Rachael Paintin, TarraWarra Museum of Art, November, 2021.

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Visiting *WILAM BIIK* Touring Exhibitions

For more information please contact the galleries hosting *WILAM BIIK*:

[Wangaratta Art Gallery](#)

[Wyndam City Council Gallery](#)

[Latrobe Regional Gallery](#)

[Greater Dandenong Gallery of Art](#)

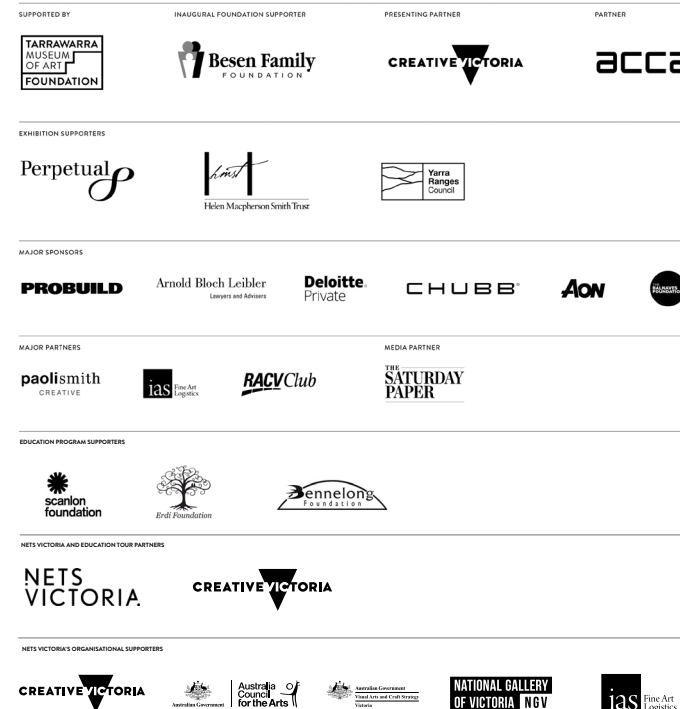
Visiting TarraWarra Museum of Art

TarraWarra Museum of Art's Education Program is available for primary, secondary and tertiary groups Tuesday – Friday during exhibition seasons. Bookings are required for both guided and self-guided school and tertiary groups.

twma.com.au/education

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Back cover:

Deanne Gilson

installation view, *WILAM BIIK*, TarraWarra Museum of Art, 2021

Courtesy of the artist

Photo: Andrew Curtis

Yvonne Koolman
Yvonne Koolman is a contemporary artist from the Netherlands. She is known for her intricate geometric patterns and her use of natural materials. Her work often explores themes of nature, geometry, and the human body. She has exhibited her work in various galleries and museums around the world.



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