Harper Morris TJUNGURRAYI

Emu Dreaming at Angara Well, Utopia
polymer paint on board
1200 x 740 mm
1981
© Licensed by Aboriginal Artists Agency 2007
Photography: Peter Waddington

Cultural Sensitivity Warning

Persons using this resource are warned that there may be words and descriptions that may be culturally sensitive. Users of the resource should be aware that in some Indigenous communities, hearing or seeing names of deceased persons might cause sadness or distress, particularly to the relatives of these people. Furthermore, certain totemic symbols may also have prohibitions about the age, initiation and ceremonial status or clan of the person who may see them. Reproduction of the information and materials contained in this Education Resource is permissible strictly for teaching and learning purposes. Copyright exists in all works of art and no reproductions are permitted. Permission to use the images has been gained from the Aboriginal Artists Agency 2007, <www.aboriginalartists.com.au>
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Introduction:

The Western Desert Art Collection at the University of the Sunshine Coast is a rich collection of paintings by a diverse range of Indigenous artists from the central desert region of the Northern Territory and Western Australia. The Education Resource has been developed to complement the paintings in the Collection and the accompanying Text Panels. It allows students, teachers and visitors to experience and discover the importance of the Indigenous Peoples’ ‘oneness’ with ‘Country’ that is reflected in the large-scale works.

The Education Resource has been developed for the intended use by teachers for students to gain further knowledge and appreciation of the art created by the Indigenous People of the Western Desert, as well as providing an insightful learning experience, enabling students of all levels to broadly examine the many issues associated with Indigenous Australia. Whilst using the Resource, it is important to maintain an appreciation throughout of the complex nature and sensitivity of learning about the Australian Indigenous People, their existence and relationship with the land.

The paintings within the Western Desert Art Collection cannot be viewed as ‘simple’, decorative works, but rather considered as highly conceptual, multi-layered representations of ancestral beings’ journeys and the creation of land, life and belief systems embodied within Indigenous culture.

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Author
B. Ed. (Visual Arts) University of Melbourne
P. Grad. Dip. (Museum Studies) Monash University

Acknowledgements:
Dawn Oelrich, Curator, University of the Sunshine Coast Gallery
Dr Lisa Chandler, Lecturer, School of Communication, University of the Sunshine Coast
Peter Waddington Photography

Disclaimer:
I would like to thank and acknowledge the assistance of Dr Lisa Chandler (Lecturer/USC) and Dawn Oelrich (Curator/USC Gallery), and through the course of the resource development, I have endeavoured to include text that is sympathetic to the sensitive nature of Indigenous culture and at no stage have set out to offend the People of Indigenous Australia by misappropriating text and content.
Aims and Learning Outcomes:

The main aim of this Education Resource is to assist students in the development of their understanding and existing knowledge about Indigenous art from the Western Desert region in Australia through exploration of primary information sources provided by the University of the Sunshine Coast. The Resource supports the current lower, middle and senior syllabus of the Queensland Studies Authority and contains activities to promote investigation into the aesthetics of the intricate forms and concepts within the paintings. Each activity within the Resource is based around the following themes:

- Dreamings, ancestors and ceremony
- Country, maps and symbols
- Elements, techniques and optical effects

The range of activities provided encourage and develop students' capacities to use acquired knowledge, appreciate and learn essential skills to reflect and respond to viewing the paintings in new and imaginative ways. By translating and applying them creatively and with aesthetic awareness, reflection also involves practice and refinement during the making of artworks, building on fundamental layers of understanding during the process combined with the ability to analyse cultural, social, historical and economic contexts that shape Indigenous art.

Student Learning Outcomes:

The following summary is provided to assist teachers in planning learning programs and achievement of learning outcomes to the selected Key Learning Area Strands and Organisers of the Years 1 – 10 syllabus, and Authority Subjects of the Senior Syllabus (years 11 & 12).

<table>
<thead>
<tr>
<th>Years 1 – 10 syllabus</th>
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<tbody>
<tr>
<td><strong>Key Learning Area</strong></td>
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<tr>
<td><strong>KLA Strand</strong></td>
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<tr>
<td><strong>Outcomes for Visual Arts Strand</strong></td>
</tr>
<tr>
<td>- making, displaying and appraising images and objects</td>
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<tr>
<td>- development of perceptual and conceptual understandings of visual language, enabling them to be visually literate in the symbol systems and visual communication of cultures and societies, past and present</td>
</tr>
<tr>
<td>- engage in experiences to develop personal expression, aesthetic judgment and critical awareness</td>
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<tr>
<td>- value of satisfaction and enjoyment from making images and objects and displaying them (The Arts, Year 1-10 syllabus)</td>
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<table>
<thead>
<tr>
<th>Organisers</th>
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<tr>
<td>Making; Displaying and Appraising images and objects</td>
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<table>
<thead>
<tr>
<th>Making Images &amp; Objects</th>
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<tbody>
<tr>
<td>- create and design 2D and 3D art forms</td>
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<tr>
<td>- application of a variety of media and techniques using design elements and principles</td>
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<table>
<thead>
<tr>
<th>Making &amp; Displaying</th>
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<tbody>
<tr>
<td>- communication of a variety of responses through visual art forms</td>
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<tr>
<td>- development of and considerations for display and exhibition of artworks aimed at a variety of audience concepts</td>
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<table>
<thead>
<tr>
<th>Appraising Images &amp; Objects</th>
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<tbody>
<tr>
<td>- development and nurturing of aesthetic awareness and judgement of visual artists and art forms</td>
</tr>
<tr>
<td>- development of analysis and expression through a variety of contexts: cultural, economical, historical, political, social and spiritual</td>
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</tbody>
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## Student Learning Outcomes: (cont’d)

### Senior Syllabus (years 11 & 12)

<table>
<thead>
<tr>
<th>Authority Subject</th>
<th>Visual Art</th>
</tr>
</thead>
</table>
| Course Components   | - Concepts  
                      - Focuses  
                      - Contexts  
                      - Media Areas  
                      - Visual Language & Expression |
| Diversification (year 11) | - variety of learning experiences that explore the breadth of the course components  
                               - diversification of experiences to encounter different options for responding in making and appraising  
                               - respond in a variety of forms demonstrating increasing higher order critical analysis and thinking.  
                               *(Senior Syllabus – Visual Art, 2007)* |
| Specialisation (year 12) | - selection of own path or narrow their options for expression  
                               - students resolve two bodies of work that are significantly different in terms of either concept and/or focus, for example:  
                                 - 1 concept and 2 focuses  
                                 - 2 concepts and 1 focus  
                                 - 2 concepts and 2 focuses.  
                               *(Senior Syllabus – Visual Art, 2007)* |
Preparation:

When you visit the University of the Sunshine Coast to view the collection of artworks from the Western Desert, encourage students to locate the related paintings by the themes listed below. Allow students time to view the works and prompt them to consider the relationship of the paintings to the artists’ depiction in the context of the themes:

- Dreamings, ancestors and ceremonies;
- Country, maps and symbols;
- Elements, optical effects and techniques.

For each artwork on display, there is an accompanying text panel that provides relevant background information. It is important to read the text panels to ensure further clarity and appreciation of the artworks in the Western Desert Art Collection.

Students may use notepads and lead pencils only (a clipboard to lean on is also handy!). Pens, markers, cameras and food are not permitted in the exhibition spaces. School bags can be left at the Art Gallery Reception. Encourage students to write notes about their impressions of each work, including the information in the text panels and to make diagrams and sketches of the features of the works as reference material for completing post-visit activities back in the classroom.

Extension activities provided in the Education Resource offers students the opportunity to further study the Western Desert artists specific to the paintings in the Collection and include a number of prompts for students to utilise various skills in interpretation, design, thinking and communicating in order to consolidate knowledge and experiences gained from their visit.
Key Words and Elements:

**Ancestor Beings:**

Spiritual beings whose existence preceded human life on earth and who through their epic journeys, created the landscape as it is today. “If they were boulders they could run, if they were trees they could walk, if they were fish they could move on land or dive beneath the surface of the earth. Frequently, an ancestral being transformed from animal, to human, to inanimate form, swimming like a fish or jumping like a kangaroo, walking like a person, singing songs or performing ceremonies, and transforming into a rock.”

*(Howard Morphy, Aboriginal Art)*

**Ancestral Past:**

The time when ancestral beings occupied the Earth, or the dimension in which ancestral beings still exist.

*(Howard Morphy – Aboriginal Art, glossary)*

**Custodianship/Elders:**

The survival of The Dreamings relies heavily upon the Aboriginal people working together and passing on the Dreaming stories through their generations. Only those who are thought of as ‘worthy’ are appointed by an Elder to become storytellers. They must be skilful and knowledgeable to be a custodian of Dreaming stories. Sadly, many stories have been lost since the time of European colonisation and assimilation of Aborigines. It was a time where an ‘unofficial’ ban of telling traditional Dreaming stories occurred and a number of Elders passed away without being able to pass on their Dreaming stories to new generations. However, the custodians of today maintain their Dreamings by the handing down of stories within their communities and beyond to “ensure that young people build and retain a sense of who they are.”

*(Howard Morphy, Aboriginal Art)*

**Ceremony:**

Dreamings are communicated through a variety of creative modes such as ceremonial song and dance, storytelling, art and artefacts, within their social system, as well as through hunting and food gathering. Aboriginal people perform ceremonies throughout their lives. The number of ceremonial performances increase as people grow older, passing through various stages of initiation rites through to the extent that an elder begins to assume the identity of or resemble the ancestral being. Ceremonies are specific to age, gender and land, where each time a person participates, his or her body is either painted with designs related to the region (much like a language) or rubbed by sacred objects. There are different roles in ceremonies that affect both men and women depending on the spiritual site which they are related and the ceremony performed. Such roles indicated that the site requires special care to allow the particular spirit to continue to live there. This would be referred to as either men’s business or women’s business. Aboriginal people when performing in ceremony, may witness ceremonial sculptures and have songs sung above them. All actions of which associate them with the ancestral past and the accumulation of strength and spiritual power. “*When people take on the characteristics of the Dreaming ancestors through dance, song and art and when they maintain sacred sites, the spirits of the creator ancestors are renewed.*”


The many ceremonies practiced within Aboriginal society are considered very sacred and for continued life on Earth, constant performing of ceremonies ensure that laws and vital components of Dreamings remain constant.
**Dreamtime:**

The Dreamtime is not a word that Aboriginal language groups used in the past and although the ‘Dreamtime and Dreaming’ are not terms coined by Australian Indigenous people, they are accepted by them and come from a European translation that relates closest to the meaning of their philosophy and belief system. Yet, it does not necessarily acknowledge the diversity amongst Indigenous language groups. The ‘Dreamtime’ continues as the “Dreaming” in the spiritual lives of Aboriginal people today and it is the Dreaming that encapsulates all that is living, the land on which is lived and embedded in everyday life. There is no specified period of time, but simply a beginning – creation; the present and the future.

**Dreaming:**

Dreamings are stories about the creator ancestors and supernatural beings that formed the features of the land where their spirits remain and thus provide the basic staple and life philosophy by which Aboriginal people live. Details of the ancestral beings’ journeys are maintained in stories of The Dreaming that include good and bad behaviour, the creation of laws and establishing moral order for the people of the land.

As custodians of Dreamings, Aboriginal people are obligated to the land by means of conservation practices, behavioural codes, sacred ceremonies and law. Aborigines are grouped by language and clans and are connected to a variety of Dreamings in accordance with the landscape of their region and the spirits contained within it.

Dreamings are of a personal nature, where the type of Dreaming inherited is determined at the place where a mother first feels signs of pregnancy and the unborn child then ‘receives the spirit baby of the totemic ancestor’. The child would then be known to identify with or be associated with a particular Dreaming. For example: ‘Kangaroo Dreaming’ or ‘Honey Ant Dreaming’.

(\[http://www.aboriginalartonline.com/culture/dreaming.php\]

**Language Groups:**

There were more than 200 Aboriginal language groups pre-invasion (*European colonisation*), in Australia. Language continues as an integral and powerful component of Indigenous People’s identity and for many Indigenous people, the loss of traditional languages also meant loss of identity and interaction between generations.

**Roundels/Concentric Circles:**

A group of circles, one inside another, inside another and so on. A representation could be: a water hole, camp site, stone, well, breast, rock hole, fire or fruit.
Naata NUNGURRAYI

Untitled
Polymer paint on linen
1500 x 1800mm
2005
(© Licensed by Aboriginal Artists Agency, 2007)

Photography: Peter Waddington
Dreamings, Ancestors & Ceremony

Activity: 1

Title: Dreaming Art

Level: 1 – 2
Strand: Visual Arts
Organiser: Making & Displaying
Outcomes: VA1.2 & VA2.2

Students visually represent and explain their experiences, feelings, ideas and observations through making images and objects. Students select and arrange images and objects for personal display.

Preparation: Log on to http://www.dreamtime.net.au/ for the class to listen to one or more Dreaming stories told by the story custodians
Art paper coloured in earthy tones (can be painted for a more authentic effect), crayons, pastels or paint.

Duration: 1 – 2 lessons

Activity:
Imagine yourself dreaming (you may find it easier to close your eyes), and picture yourself in the centre of the page. Choose some art paper that is already coloured; earthy tones work best; and sketch yourself in the middle using crayons or paint in a white or light colour to make it stand out. Close your eyes again and imagine the beginning of time, where ancestral beings created the land, animals and people. Add more colours and draw what you have imagined. Using only lines and circles to make the images, much like the Western Desert paintings you have seen at the University of the Sunshine Coast. Give your Dreaming a title. Attach a label to your artwork and together as a class, set up a display of Dreaming artworks in the class room.

Cross-curricular Activity:

Key Learning Area: English
Strand: Operational
Sub-strand: Speaking & Listening

Extension Activity 1a:
Present your picture to the rest of the class and tell them about your Dreaming artwork. Explain where you are and the images used from your imagination. Tell them about the colours and what they mean. Tell them about the shapes and what they mean too!
Dreamings, Ancestors & Ceremony

Activity: 2

Title: Ceremonial Mural

Level: 3 - 4
Strand: Visual Arts
Organiser: Making & Displaying
Outcomes: VA3.2 & VA4.2

Outcomes: Students make and display images and objects, understanding the functions of informal and formal display with consideration to purposes and audiences.

Preparation: Art paper, mural paper (large roll), paint
Duration: 2 - 3 Lessons

Activity:

Working in groups of 3-4 students, discuss the topic of ‘Ceremony’ as it is in the Western world. Such ceremonies could include, birthdays, religious celebrations (baptism, weddings) or rites of passage rituals from child to adult (bah mitzvah). As a group, decide on which ceremony to explore. Research your chosen ceremony and make a list of the main elements. Think about the designs you have seen in the Western Desert paintings such as: circles, roundels, lines, dots, etc., and develop your own designs to represent the elements you have selected from the ceremony. Together, make a preliminary sketch for the mural and transfer on to a large piece of mural paper. Decide on a section for each member to paint and complete the work as a team. Leave a small section at the top left hand corner to place the title of the ceremony. Display the completed murals along a corridor outside your class room or throughout your school.

Cross-curricular Notes:

Key Learning Area: English
Strand: Operational
Sub-strand: Speaking & Listening, Writing & Shaping

Extension Activity 2a:
Present your mural to a large group (perhaps at assembly), and tell them about your chosen ceremony. Talk about the use of shapes to represent various ceremonial elements in the design and explain what they mean and why your group decided to use them!

Extension Activity 2b:
Write a page about your chosen ceremony using the information from your research. In your group, determine who will write about each element from the ceremony. For each ceremonial element written, include the matching symbol/s you have designed and present it with your mural display for other school members to read.
**Dreamings, Ancestors & Ceremony**

**Activity: 3**

<table>
<thead>
<tr>
<th>Title:</th>
<th>Sand Stories</th>
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<tbody>
<tr>
<td>Level:</td>
<td>5 - 6</td>
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<tr>
<td>Strand:</td>
<td>Visual Arts</td>
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<tr>
<td>Organiser:</td>
<td>Making &amp; Displaying</td>
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<tr>
<td>Outcomes:</td>
<td>VA5.2a &amp; VA6.2a</td>
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</tbody>
</table>

Students research and analyse the images and objects of artists/designers/craftspeople and reflect an understanding to construct visual responses for display with consideration to the purposes of public and community art.

**Preparation:**
A visit to a Reserve or national park area to explore animal tracks. (eg: beach, parkland or school if it is able to accommodate the task), sketchbooks and pencils.
Shallow trays (old baking trays/shoe box lids will do!), fine grain sand, video camera
Sand Stories Guide worksheet (appendix 1)

**Duration:**
2 - 3 lessons (+ time for visit to reserve and nature walk – morning is best)

**Activity:**
Aboriginal art is not just confined to paintings on bark or canvas. The earliest examples of art by the Indigenous people of Australia were forms stencilled, carved or painted on rock or in sand. Such paintings depicted ceremonies and stories of The Dreaming and often contained tracks by animals, people or the ancestor beings. Explore one of the paintings related to this theme that has tracks presented in it. They could be human or animal footprints or lines. Think about starting and finishing points, what it is that they lead to or from and possibly who made them. You will find more details by reading the related text panel.

To create sand paintings, Aboriginal people would use various parts of their hands to imprint and form symbols in the sand to tell a story of a journey.
Dreamings, Ancestors & Ceremony

Activity: 3

Sand Stories continued...

On your ‘nature walk’, pair up with a Study-buddy and look for tracks made by animals in the ground/grass and try to identify the type of animal! Using your sketchbooks and grey-lead pencil, follow some of the tracks, without walking on them, and draw a record of your findings. Include landmark details such as large trees or rocks, vegetation and add written comments too!

Back at school: decide on who will ‘read’ the sketch, describing the direction of the tracks and who made them and who will draw the sand picture with their hands whilst the other person is reading. As the area of sand you will use is small, you will need to ‘brush’ away drawings in order to continue the story, so it is important that your reading partner pauses frequently to allow you time to refresh and recommence drawing! Pour some sand in your baking tray and sit in a circle on the floor in your classroom. Taking turns, everybody presents their stories about animal tracks by reading and drawing in the sand while your teacher videos each one.

Cross-curricular Notes:

Key Learning Area: English
Strand: Operational
Sub-strand: Speaking & Listening
Dreamings, Ancestors & Ceremony

Activity: 4

Title: Art Analysis

Year Levels: 11 – 12
Diversification - Specialisation

Authority Subject: Visual Arts

General Objective:
- is critical analysis of artworks in diverse contexts, investigating artistic language and expression, directly related to selected concepts, focuses and media areas. Students consider the production and display of artworks and make informed judgments when ascribing aesthetic value, challenging ideas, investigating meanings, purposes, practices and approaches. They respond to and synthesise researched information to inform concepts and their focuses.

Yr 11 Diversification:

Selected Learning Experiences:
- Research by observing, collecting, compiling and recording visual, verbal and sensory information and ideas from a variety of sources and contexts.
- Engaging in discourses relevant to the concepts, learning skills and techniques necessary for appraising meaning, representations, subject matter, composition and purposes of artworks.
- Developing appropriate language and terminology when responding to sensory information, such as the visual, tactile, spatial, aesthetic and kinaesthetic qualities of artworks.
- Investigating and analysing how different socio-cultural contexts can influence the meanings of artworks.

Yr 12 Specialisation:

Selected Learning Experiences:
- Research through continuing to observe, collect, compile and record visual, verbal and sensory information and ideas from a variety of sources and contexts.
- Participating in critical visual arts discourse to reveal the intention of the focus.
- Making informed judgments and justifying a position when evaluating an artist’s body of work.
- Critically appraising, evaluating and justifying the meanings of concepts that can be communicated through visual objects, imagery and expression.
Dreamings, Ancestors & Ceremony

Activity: 4
Art Analysis continued...

Preparation: Notepads/sketchbooks, grey-lead pencils,
Art Analysis Guide (appendix 2)
Duration: 1 Lesson On-site
2 - 3 Lessons

Activity:

As a whole class analyse a chosen work using the Art Analysis Guide. During your visit, select one of the Western Desert paintings on display that appeals to you the most. Make some notes from the accompanying text panel, including the artist, title details and roughly sketch the painting for future reference. Research the artist who painted the work. Continue your research using resources from your library and internet to find another work from that artist, including more background information. Compare the two works identifying similarities or differences in style. Present your research by illustrated diagram. Do this by placing tracing paper over each of the images. Draw diagrams on the tracing paper to indicate what is similar and different. To support your illustrated diagram, write a short response (approx. 500 words), and base your commentary on the art analysis headings.
Country, Maps & Symbols Activities

Ronnie TJAMPITJINPA

*Tingari*
Polymer paint on linen
1800 x 3000mm
2002
(©Licensed by Aboriginal Artists Agency 2007)

Photography: Peter Waddington
Country, Maps & Symbols

Activity: 5

Title: Country Connections

Level: 1 – 2
Strand: Visual Arts
Organiser: Appraising Images & Objects
Outcomes: VA1.3 & VA2.3

Students identify and describe elements and concepts to interpret a variety of images and objects from a variety of historical and cultural contexts.

Preparation: On-site, talk about words that describe the paintings related to this theme. Country Connections worksheet (appendix 3) Provide students with a copy Sketchbooks, grey-lead pencils.

Duration: 1 Lesson on-site
1 Lesson

Activity:
Using your worksheet, look very hard at each of the paintings linked to this theme and draw a circle around each symbol that matches the artwork of choice. Next, draw a connecting line from word to symbol to match another painting. In the space at the bottom of the worksheet, write the name of both artists and paintings. (Look on the text panel)

Cross-curricular Notes:

Key Learning Area: English
Strand: Operational
Sub-strand: Reading & Viewing

Extension Activity 5a:
Discuss in class the paintings you have seen and what is special about them. Each person talk about their favourite painting.
Country, Maps & Symbols
Activity: 6

Title: Collage about Country

Level: 3 - 4
Strand: Visual Arts
Organiser: Making Images & Objects
Outcomes: VA3.1 & VA4.1

Students design, make and modify images and objects by means of deconstructing and reconstructing and applying elements to manipulate additional concepts to construct intended meanings.

Preparation: Coloured tissue paper, art paper, scissors, paste/glue
Duration: 1 Lesson on-site
1 – 2 Lessons

Choose one of the Western Desert paintings that is made up of shapes and do a rough sketch, including the name of the artist and title as a reference back in class. Back at school, walk around the school grounds to find a small branch specimen with some leaves. Make sure it is one that has already fallen from its tree! Look at the shape of it and place it on a piece of art paper in a position that appeals to you. Trace around the shape and then draw over the shape in thick lines using a dark colour. Lay tissue paper over the design and trace the shape over and over until you have filled all the space on your sheet. Cut out each shape and arrange the pieces on to a new sheet of art paper in another colour to create a similar design to the artwork you sketched. Paste the pieces to complete the picture!

Cross-curricular Notes:

Subject Area: Industrial Technology and Design Education
Level: 4
Strand: Graphical Communication
Sub-strand: Elements & Principals of Design

Extension Activity 6a:

Experiment with the above activity using multi-media to make a wallpaper or screensaver!
Country, Maps & Symbols

Activity: 7

Title: Symbol Sleuth

Level: 5 - 6
Strand: Visual Arts
Organiser: Appraising Images & Objects
Outcomes: VA5.3 & VA6.3
Students research and evaluate images and other objects of artists/designers/craftspeople from a variety of historical and contemporary contexts with justification of responses to synthesised research.

Preparation:
Sketchbooks, grey-lead pencils
Symbol Sleuth worksheet (appendix 4)

Duration:
1 lesson on-site
1 - 2 Lessons

Activity:
With the Symbol Sleuth worksheet in hand, locate the related artworks and begin to sketch the main symbols used in each of the paintings listed. Do this for each artwork on display. When you have completed your search, tally up your findings and add up the amount of times each symbol has been used.

Research the motifs further to obtain their translation. Prepare your results as a report, including symbol translations and a commentary that summarises your findings.

Cross-curricular Notes:

Key Learning Area: English
Strand: Operational
Sub-strand: Speaking & Listening

Extension Activity 7a:
From the information you have sourced about motifs and symbols within the Western Desert paintings, try to decode one of the artworks you have seen! Set up a ‘Speakers’ Corner’ in your class room. You need a sturdy box to stand on and a sign that says: ‘Speakers’ Corner’. Speakers’ Corners are usually held in public parklands and are generally about people getting up on their soap-box and talking to anyone interested about their passion in life and usually has truth mixed in with a good story! Compose a five minute speech to present to your class as an interpretation in a hypothetical circumstance! Up on your soap-box!
Country, Maps & Symbols
Activity: 8

Title: Mapping Motifs

Year Levels: 11 – 12
Diversification - Specialisation

Authority Subject: Visual Arts
General Objective: Making
- requires students to solve problems when creating and displaying artworks that communicate thoughts, feelings, ideas, experiences and observations through cognitive and sensory modes. The formal and informal display of artworks is part of the making process, depending on the context, media area and expressive response adopted. The effects of diverse contexts on the meanings and aesthetic values of artworks are considered.

Yr 11 Diversification:

Selected Learning Experiences:
- Exploring concepts through teacher- or student- directed focuses to create and communicate individual responses and expression.
- Developing and reflecting their understanding of an aesthetic.
- Using skills, techniques and processes to explore and manipulate a diversity of materials, technologies and processes.
- Making judgments that reflect and evaluate ideas evidenced in their work.

Yr 12 Specialisation:

Selected Learning Experiences:
- Applying knowledge and understanding when experimenting and exploiting media and display options to give form and meaning to ideas, images and objects.
- Using skills, techniques, technologies and processes to explore, manipulate and control selected materials.
- Creatively demonstrating multiple solutions to individually selected focuses.

Preparation: Art paper large format (A2), grey-lead pencils, paints.
Duration: 2 – 3 Lessons
Country, Maps & Symbols
Activity: 8

Mapping Motifs continued...

Activity:

Indigenous artists create maps of a non-geographical kind where the orientation of North, South, East & West are not necessarily used as a true reference tool that we recognise in conventional cartographic maps. Rather, as the artists generally paint flat on the ground, it is because of the large scale of the canvas that requires an artist to move around the painting, therefore any orientation of say, North is likely to be changed according to the side in which it was painted from!

When you look at a map, it is from an aerial view and in scaled proportions. Maps within indigenous paintings may also be from an aerial view but not in proportion. Make a map of your area from an aerial view and not to scale. Roughly sketch your street and five surrounding streets. Include trees/parks, particular homes, water, telephones, fire hoses and any other landmark that helps to characterise your area. Consider how the artists have created their own ‘maps’ of country and begin to translate your map as an abstract form. Reduce the amount of detail by making the roads/paths the main feature of your painting. Decorate them with repetitive shapes and colour and make motifs to symbolise your landmarks.
Elements, Optical Effects & Techniques
Activities

Thomas TJAPALTJARRI

*Untitled*
Painted 2001
Polymer paint on Belgian linen
1225 x 2135mm
© Licensed by Aboriginal Artists Agency 2007

Photography: Peter Waddington
Elements, Optical Effects & Techniques

Activity: 9

Title: Shape & Pattern

Level: 1 – 2
Strand: Visual Arts
Organiser: Making Images & Objects
Outcomes: VA1.3 & VA2.3

Students identify and describe elements and concepts to interpret a variety of images and objects from a variety of historical and cultural contexts.

Preparation: Sketchbooks/grey lead pencils
Duration: 1 Lesson on-site
1 – 2 Lessons

Activity:

On-site, talk with students about the paintings related to this theme and discuss key words that describe the paintings: styles, designs, shapes, colours, etc. Some paintings have one shape used over and over to fill the entire canvas, while others use the same type of shapes a few times and have other less important ones in the background.

Make some sketches of the shapes that you see in the artworks and list the colours that the artists have used too! Choose one or two of the shapes that you like to create a pattern. You may decide to keep it one size and fill the whole page or make the shape different sizes. You can use any media from crayons to paints! This could be printed to create some wrapping paper!
Elements, Optical Effects & Techniques

Activity: 10

Title: Junior Art Critic

Level: 3 - 4
Strand: Visual Arts
Organiser: Appraising Images & Objects
Outcomes: VA3.3 & VA4.3

Preparation: Sketchbooks, grey-lead pencils
Duration: 1 Lesson On-site
           1 Lesson

Activity:

After viewing the related paintings as listed in the table on display at the University of the Sunshine Coast, think about the one that you remember most and go back and view it a second time. This time, think about the following: How did your eyes react when you looked at the painting? Did the shapes and patterns appear to be moving? How does this happen? What do you think about the colours? Do you think the artist set out to play tricks on your eyes? Make sure you take some notes from the text panel for the painting that you like. Such as; artist, title, media, related story, etc.

Now imagine that you are talking long-distance on the telephone to a relative who has not seen such paintings before! How would you describe the painting to them, remembering that they cannot see images down the phone? Write your description as a conversation, using talking marks and don’t forget to include the reason why you liked the painting!

Cross-curricular Notes:

Key Learning Area: English
Strand: Operational
Sub-strand: Reading & Viewing
Elements, Optical Effects & Techniques

Activity: 10

Junior Art Critic continued...

Extension Activity 10a:

Role-Play. Pair up with a Study-buddy and act out the conversation between you and your relative, you being ‘you’ and your partner as the long-distance relative. Then change roles.

Strand: Drama
Organiser: Presenting

Extension Activity 10b:

Publish your own class newspaper and give it a name. For instance: “Class Art Times”. You and each member of your class write about one of the Western Desert paintings that you saw at the University of the Sunshine Coast. Format the articles using appropriate computer software so that they resemble a news article and collate all articles to form a class publication.
Activity: 11

Title: **Journey Narrative**

**Level:** 5 - 6  
**Strand:** Visual Arts  
**Organiser:** Making Images & Objects  
**Outcomes:** VA5.1 & VA6.1

**Preparation:** Large format art paper or canvas (A2 or larger), paint.  
**Duration:** 2 – 3 Lessons

**Activity:**  
Many indigenous works are often created by groups of artists who paint together to depict a variety of themes within Aboriginal culture. A main and recurrent theme is of ancestral beings and their journeys. In Western art, paintings that tell stories are called: ‘Narrative Paintings’ and is the artist’s visual interpretation of the story being depicted.

Working in groups of four, read about a journey of an ancestral being by visiting the following website: [http://www.dreamtime.net.au/](http://www.dreamtime.net.au/). Think about a journey or holiday that you have made at some point in time and recreate it by adding something mythical. Consider your journey in terms of the following: How and where did you start? Where was your destination? How did you get there? As a group, discuss together what aspects of your own journeys can be included in the painting, as well as the parts that can be transformed into mythical elements. On a large piece of art paper/canvas, nominate the area each person works on and create a narrative masterpiece!

**NB:** *It is important to note that unless you are an indigenous person with custodianship of a dreaming story, it is inappropriate to re-tell someone else's story unless you have the direct permission granted by the relevant community or custodians.*

**Cross-curricular Notes:**  
**Key Learning Area:** English  
**Strand:** Operational  
**Sub-strand:** Reading & Viewing
Elements, Optical Effects & Techniques

Activity: 12

Title: Op-Art

Year Levels: 11 – 12

Diversification - Specialisation

Authority Subject: Visual Arts

General Objective:

- requires students to solve problems when creating and displaying artworks that communicate thoughts, feelings, ideas, experiences and observations through cognitive and sensory modes. The formal and informal display of artworks is part of the making process, depending on the context, media area and expressive response adopted. The effects of diverse contexts on the meanings and aesthetic values of artworks are considered.

Yr 11 Diversification:

Selected Learning Experiences:

- Exploring and experimenting with two and three dimensional media and display options to give form to ideas, images and objects.
- Developing and reflecting their understanding of an aesthetic.
- Translating ideas through diverse media and media manipulation.

Yr 12 Specialisation:

Selected Learning Experiences:

- Applying knowledge and understanding when experimenting and exploiting media and display options to give form and meaning to ideas, images and objects.
- Developing an understanding of an aesthetic that becomes increasingly personal and selective.
- Selecting and manipulating appropriate media and techniques to explore and resolve their bodies of work.

Preparation: Sketchbooks, grey-lead pencils.

Duration: 1 Lesson On-site

1 – 2 Lessons
Elements, Optical Effects & Techniques

Activity: 12

Op-Art continued...

Activity:

When you look at the related Western Desert artworks, they seem to play an optical effect on your eyes! It is as if the colours and patterns are moving around the canvas! Stare at them long enough and you might feel a little giddy!

Make a quick sketch of one of the works that you like the most. Back at school search through resources in your library or on the internet to find information on ‘Op Art’ and artists’ works from that period that have similar effects. For example: Barbara Riley, Victor Vasarely.

Create an ‘Op Art’ picture that is organic in shape and style. On a piece of art paper, draw freehand a large rectangle to form a border. Using markers (black works best), randomly draw about twenty pea-sized dots around the page. Starting at the bottom of the page, draw horizontal lines and make a hump over each dot. Keep the lines spaced close together and continue until you reach the top of the page. Test your Op-Art on a Study-buddy to see if it has a moving or vibrating effect!

Extension Activity 12a:
Create another version of the Op-Art activity above, this time using clay and the sgraffito technique. Roll out a flat tray/tile of clay. Using coloured slip, paint on to the surface of the tray. When dry, using a pointed modelling tool, scrape the optical design in to the surface to reveal the clay underneath the colour. When finished, spray on clear glaze and fire in kiln.

Example:

Extension Activity 12b:
Create basic geometric Op-Art. Using a compass or different sized round lids, draw at a set of concentric circles. Without using a ruler, begin to draw freehand, horizontal lines across the page and over the concentric circles. Now colour in every second square form in one colour. Then using a contrasting colour, fill in every alternate shape until all ‘checkers’ are fill-in. Put it up on the wall, stare at it for a while and watch it move! Experiment with other shapes too!
Appendices

1. Sand Stories Guide
2. Art Analysis Guide
3. Country Connections Worksheet
4. Symbol Sleuth Worksheet
Sand Stories Guide

See the images below for examples of Indigenous animal track designs. Tracks from animals such as kangaroo, emu, eaglehawk, opossum, snake and dog are created by using the sides or 'heels' of a hand and the finger tips. You can use the technique to create your own animal tracks!

Dog:  
Eaglehawk:  
Emu:  

Kangaroo:  
Opossum:  
Snake:  

Can you guess the animal tracks below?

a.  
b.  

Write your answers here: a)................................. b)........................................
Appendix 2.  

Activity 4

Art Analysis Guide

**ELEMENTS:**
Colour, line, point, texture, tone, shape, space

**PRINCIPLES:**
Balance, contrast, direction, ground (back/fore/middle), harmony, pattern, repetition, unity

**DESCRIBE:**
The artwork so that someone who has never seen the work has a clear understanding of how the image looks, the main subject matter and what is in the foreground through to the background.

**ANALYSE:**
The design features within the composition in terms of **DESIGN ELEMENTS** and **PRINCIPLES** above. What are the most significant design elements that make up the picture and how they are used (principles- eg: “thick, dark lines flowing across the background”, or “triangular shapes repeated throughout creating a pattern”). How do they contribute to the visual impact?

**MEANING:**
What was the artist trying to achieve? Was the artist simply recording an event or telling a story, expressing a feeling, reflecting an idea, propaganda, exploring the design elements/principles, reacting to something or observing nature, etc?

**EVALUATE:**
How you feel about the artwork. What are the outstanding qualities about the artwork; its particular strengths or less redeeming features. How do you respond to the work? Why do you like it, or not like it?
Appendix 3.  

Country Connections Worksheet

The collection of symbols below are small 'details' from a number of the Western Desert paintings in the University of the Sunshine Coast Art Collection, draw a circle around the ones that you see in your favourite painting.

Favourite Paintings:

Artist 1: .......................................................... Title: ..........................................................
(person who painted the picture) (name of painting)

Artist 2: .......................................................... Title: ..........................................................
(person who painted the picture) (name of painting)
Country Connections Worksheet

Detail Key:
A ‘detail’ is a term used to describe a small section within an artwork. The list below corresponds with symbols contained in the details from the previous page.

- a. detail:Untitled, © Ningara NAPURRULA
- b. detail:Untitled, © Ningara NAPURRULA
- c. detail:Untitled, © Naata NUNGURRAYI
- d. detail:Untitled, © Nyurapayia NAMPITJINPA (aka Mrs Bennett)
- e. detail:Untitled, © Walala TJAPALTJARRI
- f. detail:Leaves, © Gloria PETYARRE
- g. detail:Untitled, © Naata NUNGURRAYI
- h. detail:Untitled, © Linda JAMES
- i. detail:Untitled, © Thomas TJAPALTJARRI
- j. detail:Untitled, © Nyurapayia NAMPITJINPA (aka Mrs Bennett)
- k. detail:Untitled, © Long Tom TAPANANKA
- l. detail:Untitled, © Mitjili NAPURRULA
- m. detail:Marapinti, © Naata NUNGURRAYI
- n. detail:Untitled, © Mantua James NANGALA
- o. detail:Untitled, © Nancy Ross NUNGURRAYI
## Symbol Sleuth Worksheet

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<th>Symbol (Draw in space provided)</th>
<th>Colours used for symbol</th>
<th>Count (eg: Ⅺ)</th>
<th>Artwork information (Text panel notes, eg: Artist &amp; Title, meanings, etc)</th>
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Further Reading and Resources:

*Aboriginal Art*, Phaidon Press, London, 2004
MORPHY, Howard

*Aboriginal and Torres Strait Islander Studies Handbook*
Queensland Studies Authority, 2001

*Aboriginal Art*, Thames & Hudson
CARUANA, Wally

*Art and Song from the Spinifex People*, Spinifex Arts Project, Aust
NGURU, Pila

*The Art of Balgo (and official Gallery opening)*, USC, 2004
University of the Sunshine Coast

*Tjukurrpa – Australian Aboriginal Art of the Dreaming*, The Etheridge Company, 2002
Grand Valley State University

*The Oxford Companion to Aboriginal Art and Culture*, Oxford University Press
General editors: Sylvia Kleinert & Margo Neale, Cultural editor: Robyne Bancroft

General editors: Bill Arthur & Frances Morphy

very comprehensive information

icludes brief information about land and culture of Indigenous People

Overview on Indigenous topics through to current issues

http://www.qsa.qld.edu.au/indigenous/
Very informative site aimed at educators of ATSIS, part of the QSA

Quirky site about Indigenous Australia written and developed by Indigenous People. Includes the latest news articles from the ABC and specific chapters on festivals, social organisation, land, achievements, the Dreaming, language and culture.

Good site for reference material


http://www.dreamtime.net.au/
Excellent site for students and teachers to learn about Indigenous culture and includes dreamtime stories available on audio told by custodians of the stories, a great time line too!

Excellent site developed solely by Indigenous People from their perspective and has the only interactive Didgeridoo University!
<table>
<thead>
<tr>
<th>Related Art works: Artist/Title</th>
<th>Theme</th>
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<th>No.</th>
<th>Level</th>
<th>Strand</th>
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## Western Desert Art Activity Matrix

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### Elements, Optical Effects & Techniques

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### Junior Art Critic

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### Journey Narrative

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### Op-Art

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