

2014 Indigenous Ceramic Art Award

Education Resource Primary

Shepparton Art Museum's 2014 *Indigenous Ceramic Art Award (ICAA)* is the fourth in the series of this biennial event. Established under the patronage of acclaimed artist Dr Gloria Thanakupi Fletcher, the ICAA celebrates and supports the rich and diverse use of the ceramic medium by Indigenous Australian artists and acknowledges the special industry of ceramic art.

The 2014 ICAA includes work by 22 artists shortlisted from across Australia, including Adelaide; Melbourne; Ernabella and Hermannsberg art communities NT; Cairns, Qld; Torres Strait Islands; Bankstown, Sydney and regional Victoria. The 2014 ICAA shortlisted artists are:

Anne Thomson
Bankstown Koorie Elders group
Bevan Skinner
Christina Gollan
Cynthia Vogler
Deanne Gilson
Edna Ambrym
Ellarose Savage
Irene Entata
Janet Fieldhouse
Jimmy Kenny Thaiday

Kerry Reed-Gilbert
Lawrence Omeenyo
Alison Milyika Carroll
Pepai Carroll
Ricardo Idagi
Robert Kelty
Robyne Latham
Rona Rubuntja
Shauna Colin
Shenane Jago
Tanya Flower

With a combined prize pool of \$33 000, the Indigenous Ceramic Art Award is the premier national award for Aboriginal and Torres Strait Islander artists working in ceramics. Prizes are awarded as follows:

First prize: \$20 000 Acquisitive

Second prize: \$10 000 Acquisitive

Encouragement Award (for a Victorian artist): \$3 000 Acquisitive

This year, the exhibition is curated by filmmaker and curator Nicholas Boseley, who has also produced a documentary on the award and his travels across Australia meeting with Indigenous artists.

A further exciting development for this year's award is SAM's partnership with Gallery Kaiela, who will deliver the ICAA cultural program with local Aboriginal artists. Gallery Kaiela has recently opened Shepparton's first ceramic studio for Aboriginal artists.

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Artists by State and Region

Adelaide

Christina Gollan

Community / Language Group: Ngarrindjeri

Precious 2014

clay

35.5 x 20.5 x 34 x 62.5 cm

The leafy sea dragon is only found in South Australia along the coast near Victor Harbour. They grow to a length of about 40 cm and camouflage themselves in the seaweed. The females lay the eggs, then the males incubate the eggs on their tails. These beautiful sea dragons are a good reason why we need to look after our coast lines. They are 'one of a kind' and that is why I love them.

New South Wales

Kerry Reed-Gilbert

Community / Language Group: Wiradjuri

The Tallman 2013

ceramic

47 x 27 cm

The Tallman is one of sadness for me. I believe the clay allows you to create from the very depths of your spirit. The clay determined that I would create *The Tallman* in honour of the Aboriginal warrior who was murdered by the police at Palm Island.

The Tallman only has one eye as he didn't know that he would not live to see the next sunrise. He did not see his death coming. He has no mouth because nobody heard his cries for help and his shield gave him no protection from the confines of a white man's gaol.

Bevan Skinner

Community / Language Group: Gumbaingirr

Waagay-muli - Fireflies (series 3) 2013

earthenware clay and glaze

11 x 21.5 cm

This piece was inspired by a memory of seeing Fireflies fleeting through the air above a creek, whilst I was camping.

The pot was wheel thrown, under glaze decoration applied using a stick, clear earthenware glaze on the inside and clear earthenware glaze on the inside of the foot ring, then fired in a gas kiln.

Sydney

Bankstown Koori Elders Group

Community / Language Group: Many Language Group

Meet on Dharrugland

"After the Rain" Bungle Bungle 2013

ceramic on MDF board

39.5 x 93 x 197 x 487 cm

The Bankstown Koori Elders Group are a collection of artists who meet weekly at Condell Park, a suburb of Sydney, New South Wales. They are: Lola Simmons, John Simmons, Beverley Miranda, Bev Gilmartin, Victoria Woods, Robyn Schmitz, Vicki Markna, Kelly Anne Oriel, Helen Fisher, Lillian Johnson, Lorna Collins, Gloria Peronchik, Sheila Fay and Carol Brown

'We have been encouraged by our mentor Walter Auer to explore the landscape of our heritage, and upon doing this, have discovered our Aboriginality, giving us a connection to Country, Culture and Dreamtime.

As Elders of many languages, we have endeavoured to recreate what Country means to us by moulding our thoughts from clay and adding the raw colours of Mother Earth into a sculpture of our ancient land.

Working side by side as a collective we have used our imagination to create a model representing the spiritual Bungle Bungle of Western Australia. We have mirrored the rugged shapes formed by wind and rain and the colours unique to the Indigenous outback which stares back with a hypnotic sense of pride over the custodians who have walked this sacred land for thousands of years.

We would like to pay our respect to Elders past and present and acknowledge the Kija and Djaru people on whose land the Bungle Bungle stands.'

Queensland

Edna Ambrym

Community / Language Group: Yarrabah

Bala DeeJay 2014

ceramic

40 x 37 x 22cm

I come from the Guru Gulu Gungganyji in Yarrabah. This bust is about caring and sharing cultures. Over the years my family has shared with other boys up in the islands, exchanging food, culture and family values.

I created this piece to remind me of the caring and sharing with those friends over the years.

Janet Fieldhouse

Tea4One 2014

white stoneware and glaze

28 x 15 x 10 x 38 cm

Tea4One is a self-portrait. When making this piece, I was looking at the process of wheel throwing and constructing a non-functional teapot and cup, combining two forms into one. Hence Tea4One is a self-portrait.

The piece I created has a white clay body with blue designs. I have been a lover of blue and white glazes. The design from the willow pattern was part of my life growing up. At the time my parents had the willow pattern plates that we used every night at dinner.

I decided to use bits from the Willow pattern and make it my own, such as the "Two birds flying high". I also used "A crooked fence to end my song" as a border.

I don't know if everyone knows the Willow pattern story. It is centuries old and has changed many times. Below is a poem I would love to share with you. So sit down, enjoy every moment of your nightly ritual, sipping slowly from your favourite tea cup whilst soaking up the silence and losing

yourself in one of your all-time favourite tales of the Willow pattern that you've read over a hundred times before. Or maybe this is your first. Enjoy Tea4One.

*Two birds flying high,
A Chinese vessel, sailing by.
A bridge with three men, sometimes four,
A willow tree, hanging o'er.
A Chinese temple, there it stands,
Built upon the river sands.
An apple tree, with apples on,
A crooked fence to end my song.*

Lawrence Omeeny

b. 22 October 1942 d.10 April 2014
Community / Language Group: Umpila

***Missus and Mister Croc* 2013**

earthenware
30 x 9 x 12 cm
26 x 10 x 7 cm

These two were travelling a long time, both going in their own direction. They started on their own looking for their mob.

Sometimes they got hungry while they were out travelling and sometimes they got tired and stopped for a rest.

One time while they were out travelling they bump into each other and think that each other is okay and then they got loved up and settled down and didn't travel any more.

Missus Croc is always trying to feed Mister Croc up, but no matter how much she feeds him, he just stays skinny.

Cynthia Vogler

Community / Language Group: Wakka Wakka & Turrbal

***Family* 2014**

hand built slip resist ceramic
27 x 15 x 15 x 35cm

These artworks have been hand built. They were hand built using coils, and then bisque and Raku fired. I then applied slip resist. The slip resist is done by applying a slip, then a glaze over them. The artworks are then fired in a gas kiln to about 1000 degrees. They are then quickly removed and put into a ground pit with sawdust. When they are removed from the pit, the slip resist then pops off the pot, leaving interesting and unusual marks.

Raku is one of my favourite techniques, especially slip resist, as the spontaneity and randomness of the surface designs is always exciting.

The art works represent my family. Families come in many shapes, sizes and personalities. As human beings we have many flaws and imperfections. Just like the marks on the pots.

Yet it is these wonderful and complex characteristics that make us unique as individuals and as first nation people. Family is an intrinsic part of who we are, and we all have a role to play, sister, brother, aunty, uncle, mother, father, teacher, elder, leader. It is this connection to family and country that keeps us grounded.

Tanya Flower

Community / Language Group: Wakaman

***Rosie's Girls* 2013**

clay

40 x 17 x 7 cm (each)

The theme throughout all my works relates to the stories of my Grandmother and my Great Grandmother Rosie Biddle/Thomas. Aunty Deb told us children of Nan's totems the Red Tailed Black Cockatoo. I remember as a child mum driving us all (Nan, Aunties Deb, Ingy, Yvonne and my sisters Sheryl and Lee-Anne) to the strand to sit and watch these cockie's demolish the beach almond while we ate our hot chips. On one particular day, Nan showed us kids we could also eat the beach almond the cockie's were eating and proceeded to open it up. The outside of the beach almond is similar to that of a coconut. You reach the inner and you need a rock to crack it open. I also remember it seemed to be a family of five that we watched in the beach almond tree's down on the strand.

During my life I grew up in a house with all my family at different times and remember their always being Nan, Mum and my Aunties. I can say these women mean the world to me and they helped raise me, as well as my mum and dad and uncles. My artwork is called Rosie's Girls in recognition of the stories I heard from my family regarding my Great Grandmother: of her true courage, strength and a quiet determination about her, this left me feeling a great sense of pride, as back in their day it was really tough living and nobody complained much back then either.

I see these attributes in my Grandmother, Mother and Aunties. I have named the small individual five artworks *Strength, Beauty, Grace, Free Spirit* and *Wild*. From birth to now I look to these strong, proud beautiful women for support, love and guidance. They have always been there for me no matter what and will be there for my children sharing stories and giving them endless amounts of support and love.

It is these wonderful qualities from my family that I want to be passed on. I know that this will keep theirs spirits alive in our children and their children for generations to come.

Northern Territory

Hermannsburg

Irene Entata

Community / Language Group: Aranda

Mission Days: Rubbing Salt Woman 2012

terracotta and underglaze

37 x 22 cm

This work continues the iconic 'mission days' series by depicting the working life of the Arrernte under the Lutheran Mission of Hermannsburg in the 1950s.

Irene Entata has both fond and hauntingly austere memories of growing up in the mission era, where life was markedly ordered and predictable. The endeavours of the missionaries to learn the Aboriginal language – Arrernte – is of particular interest to Entata, who explores these memories through the anonymity of her signature figurative painting style.

The work is made using the traditional coil and pinch technique, and decorated with earthenware underglazes. This pottery method was introduced to Hermannsburg in the 1970's and has continued to this day due to its suitability to the difficult working conditions of a remote pottery studio.

Rona Panagka Rubuntja

Community / Language Group: Western Aranda

Women in Ntaria Collecting Ngulpa (bush tobacco) 2013

terracotta and underglaze

37 x 24cm

This work tells the story of the everyday practice of women in Ntaria collecting bush tobacco – *ngulpa* – or *pituri* (*Duboisia Hopwoodii*). Desert peoples in Central Australia have been using *pituri* for recreational and ritual purposes for over 60,000 years.

While still used by men for aesthetic and ritual purposes, the use of *pituri* for recreational purposes in contemporary Ntaria is a women-only social practice.

The pre-contact practice of trading *pituri* still continues, and women grow the plant in the yards, as well as travel out bush to source the plant. The leaves of the plant are dried out (often in the kiln room at the studio!) and ground with the plant ash of the acacia tree, also sourced locally by the Arrernte women.

The *pituri* is then rolled into small balls and sits at the side of the lip of the women, who absorb its effects throughout their working day.

This work tells something of the deeply social and women only practice of sourcing and chewing *pituri* in Ntaria today. It speaks to the collectivity of women's work and the sociality of everyday life for the Arrernte.

The work is made using the traditional coil and pinch technique, decorating with earthenware underglazes. This pottery method was introduced in the 1970s to Hermannsburg and has continued to this day for its suitability to the difficult working context of the region.

Ernabella Arts

Alison Milyika Carroll

Community / Language Group: Pitjantjatjara & Yankunytjatjara

Ngayuku Walka 2014

ceramic

54 x 29 x 30 cm

Ngayuku Walka means 'my mark' and artists use this to describe works which are pattern based rather than descriptive or story based.

Pepai Carroll

Community / Language Group: Pitjantjatjara, Pukatja: SA

Walungurru 2014

stoneware

85 x 46 x 23 cm

Pepai Carroll, Pitjantjatjara man, began to paint on canvas and upon his retirement in early 2009. He then took up working in ceramics. The patterning on the ceramic vessel is a symbolic depiction of his Father's country.

Shauna Colin

Community / Language Group: Pukatja:SA

Tali 2014

stoneware with terrasi-gillata and clear glaze

47 x 24 x 25 cm

These markings of this pot depict the red sand dunes that are found throughout the central desert. There is a large, red sand dune near Ernabella named *Womikata* which is a popular place for looking for *maku* (witchetty grubs) and also for teaching *Milpatjunanyi* (telling stories in the sand) to children.

Anne Thompson

Community / Language Group: Pitjantjatjara

Ngayuku Ngura 2014

stoneware

39 x 20 x 16 cm

Anne Thompson grew up at Black Hill, her family's homeland. Anne attended Kenmore Park Anangu School and barded at Woodville High School. Anne has worked for PY Media, recording, editing and broadcasting and on coverage for arts projects such as Seven Sister's Song lines performance in Canberra in 2013. She began working in ceramics at high school and has continued working in the Ernabella Arts ceramic studio between media projects. The patterns in her works represent elements of her country and Pitjantjatjara culture.

Torres Strait

Ricardo Idagi

Community / Language Group: Meriam Mer, Mer (Murray) Island

Saposar/Aukiskir "Sargent Fish/Old Woman" 2014

ceramic, clay feathers, and wood metal stand

42 x 33 x 33 x 100 cm (approx)

There are three worlds that Islanders inhabit, the earth, sea and sky. These worlds are closely connected. Our dancing imitates birds, the blooming yellow hibiscus signals certain fish are around, gardens and reefs share names and even people and fish can share names. If you want to understand this sculpture, you must know about my Mother's fishing stories.

My mother was a very good fisher, catching fish for us every day to eat. She would tell the family about her fishing expeditions at the end of her long day and I would listen. Every day, you would see men and women fishing from the shores with their hand lines. Mum always had two constant companions with her when she went fishing, her two cousins, my Aunties.

One day, the three of them found themselves fishing from the beach directly in front of the old ma's house. The man kept throwing rocks on the water to chase away their fish and they hurled rude comments back at him. Later on, when they talked about what had happened, they realized they needed to give him fish. After that, they were allowed to fish on his beach.

One afternoon, after school, there was excitement down at the beach. Everyone ran down to see huge groper lying on the sand and someone said to me "your mum caught that big fish." Well, my chest grew a few inches as I was so proud of her.

On another day, a huge crowd was on the beach fishing but nobody was catching anything except mum. She had noticed the bubbles that the fish were making as they ate the bright green algae floating with the tide. So, she secretly put her hook around the algae and let it drift with the tide and fish took it in no time at all. Meanwhile, everyone else was using flour dough for bait and catching nothing at all.

Sometimes, I would hear her complain, "I went to fish at that rocky outcrop but there were too many aukoskir, old women, there, so I moved to another spot." I often wondered why she would do that and sometimes she would just pack up her fishing lines and go home. At first I thought it was because of the dead coral. As I grew older I became aware that the old woman were the saposar, 'Sergeant fish', and no self-respecting fisher would have a saposar in their basket. I found out much later that Sergeant fish are very aggressive and territorial. My mother had known that the saposar would chase away any fish that went for her bait.

Darnley Island Arts Centre

Ellarosa Savage

Community / Language Group: Erub Mer

Spirit of the Sea 2014

clay

Form 1: 64 x 30 x 11 x 63 cm

Form 2: 52 x 18 x 17 x 43 cm

My ceramic piece represents *Spirit of the Sea*. My father always tells us about the importance of life on land and sea including creatures and things around us. As a child you'd grow up wondering about the same things that are around you. Every time we went out in a dinghy my father always said "rubbish goes in the garbage bag all bits and pieces of it." I would ask him why he always said to remember this. He would always say "respect things around you, when you are out in the dinghy you have to respect the sea as well." He said "The sea has life in itself, when you litter in the sea it becomes rough to dispose of waste products. Spirit of the sea will get angry, it will make you suffer for example it will be so rough you won't be able to go out in a dinghy to get seafood."

Jimmy Thaiday

Community / Language Group: Erub Mer

Emeret Le 2014

clay

Man: 36 x 12 x 13 x 33 cm

Woman: 31 x 12 x 12 x 28cm

Emeret Le is two ceramic pieces portraying an *Ares Le* (warrior) and his *Kosker* (wife) adorned in traditional attire. When the *Imai* (crescent moon shaped ornament) is worn along with the *Bai Bai Saam* (coconut husk headdress) it is an indication that the warriors are ready to go to war. The warrior's wife's pendant is called *Deur*. It is a cut off from the cone shell and worn by *oman* (women). *Nesoor* (grass skirt) has always been a traditional form of covering of the lower body.

Victoria

Deanne Gilson

Community / Language Group: Wathaurung (Wada Wurrung)

Veil 2014

paperclay, tulle, wire, wood ribbon

160 x 80 x 50 cm

My language group is Wathaurung (Wadawurrung) and I am proud to tell my Aboriginal Nan, Rita Fagan's story.

I am currently developing a series of work titled *The Bunyip's Bride*. The word *Bunyip* means Devil in Aboriginal language and the first documented story told by an Aboriginal man in the mid 1940's, tells of a *Bunyip* rising out of a swamp and taking an Aboriginal woman for his own pleasure.

I see the Bunyip as a metaphor for white man and the practice of taking Indigenous women in this country, has gone on since colonisation and continues today.

My Nan was one of these women and under the veil of the Church and by being married, this abuse of her basic right to be loved and safe, went on for many years.

The white veil is made up of feathers from my totem, Waa the Crow.

There are many traditional symbols carved in to the feathers, being, diamonds, waves and the circle. The circle is the strongest and for me depicts the womb and mother figure. It also opens a portal to the past and links me with my Nan. The white feather used in the veil, is a universal symbol of peace and hope, despite the crow totem being black.

The feathers of the veil were constructed using paper clay. Part paper and part clay. They were then bisque fired and left unglazed, creating a soft, fragile look to the piece. Each feather is attached with white ribbon and laid over chicken wire and tulle. The wire then developed its own visceral form and movement through the veil, implying the figure within.

The Christian Church uses the golden eagle as a symbol to propel the word of God on Eagles wings. Similarly, the veil enables Waa the Crow to tell my Nan's story and all the stories of women like her. It also opens up a dialogue, freeing them from the veil of secrecy of the past.

Robert Kelty

Fractured Identity 2014

ceramic

28 x 19 x 12 cm

"We stagger and stumble into each other in confusion when our identity is contested and thus allow ourselves to be moulded by others."

Dr Charles Nelson Perkins

Fractured Identity is a response to the controversy surrounding Andrew Bolt and his views on how Aboriginality should be determined. It is also a manifestation of my own personal struggle to come to terms with my Indigenous ancestry, discovered in the last six months of my father's life. This had been a family secret because they were ashamed of any hint of Indigenous heritage and, indeed, were hostile towards it.

Since my father's dying revelation, I have felt suspended between two worlds, Indigenous and non-Indigenous, fitting into neither. I was raised as an Anglo-Saxon Australian without knowledge of my ancestry, hence the underlying dominance of the Anglo-Saxon face. The outer, Indigenous face is transforming the other but has reached a stalemate, each face unsure of the others boundaries. The psychological torment this has caused me since 2001 is expressed in the facial gesture with its shock and surprise. What had once been sure was now unsure, safe now unsafe. The hint of guilt lingers in the reflection of the left eye, guilt born of fear and ignorance, which I have still not come to terms with.

Is Aboriginality determined by skin colour or blood?

The court-case surrounding Andrew Bolt and (Section) 18C (of the Racial Discrimination Act 1975) exacerbated my dilemma; I felt more guilt for receiving a special scholarship during my Bachelor of Fine Arts. The Indigenous Education Centre at the University of Ballarat were very understanding and

welcoming as were the Indigenous community in Ballarat. It has been a struggle for me to enter this competition for these reasons. *Fractured Identity* is the outcome of my personal, unresolved civil war.

Melbourne

Robyne Latham

Community / Language Group: Yamatji

POD2 2014

stoneware

40 x 27 x 27 x 79 cm

Robyne Latham

Community / Language Group: Yamatji

PODS3 2014

terracotta

20 x 35 x 35 x 90 cm each

Robyne Latham is a Yamatji woman from Western Australia, though she has lived in Melbourne for the past 28 years.

In the works *POD2* and *PODS3*, Robyne further explores her *Strange Fruit* series, that referenced the lynching of Aboriginal men for providing bush tucker for their families.

POD2 and *PODS3*, celebrate the revitalisation of many Aboriginal and Torres Strait Islander (TSI) cultural practices.

The seedpod of an archetypal gum tree produces a flower full of colour. It holds the potential to endure and flourish, even after the ravages of fire.

The works speak of two things: The possibilities and potential for non-Aboriginal Australia to be enriched by the wisdom and knowledge of Aboriginal people. Secondly, they speak of the endurance and survival of Aboriginal and TSI people, despite the ravages of colonisation.

Upon reflection, 'emphasis is invariably placed on Aboriginal people to adapt to Australian norms. But, if Aboriginal knowledge was embraced, I believe this would result in Australia becoming a Nation with an integrated soul'

POD2 and *PODS3* are wheel thrown and hand built. Forged with the elements, earth, fire, water, air and space, the patina of the works is created from a terra sigillata slip and then saggar fired in she-oak leaves. Importantly, the She-oak tree is sacred to Yamatji women.

Indigenous Ceramic Art Award (ICAA) 2014

Education activities

Primary

The suggested activities in this education resource are offered as starting points to explore aspects of Aboriginal visual art culture as expressed through the medium of clay. We hope that they initiate discussion or consideration of the importance of social and personal ties, connections to time and place, and the significance of both, tangible and intangible culture, and lives both past and present. Highlighting aspects of one's cultural heritage and identity as told through traditional stories, links to country and significant people and events, the artworks reflect on the both strength and breadth of contemporary Indigenous art through the medium of clay.

For a summary of each art work please refer to the artist statements and didactic notes. These are also available on our website at: <http://www.sheppartonartmuseum.com.au/collection/icaa2014/>

AusVELS Visual Art, English, Australian History and Geography

Teachers in both primary and secondary setting may see the following questions or ideas to develop learning activities and extended units of work.

Exploring Responding

1. What is an Aboriginal Elder? What sort of role or responsibilities might an Elder have?
 - Who in your family is an elder? What are the most important things about this person?
 - Find an artwork that might pay tribute to Elders? Is there a story line or what is the art work about? How has the artist/s paid tribute to them and why.
2. Some artworks reveal strong links to the artist's personal life.
 - Find an artwork that features some aspect of one's family life? Describe how the artist has shown or paid respect to their personal past or family lives? What aspect of your family life is important to you and why?
3. What is an Aboriginal language group or community?
 - Some Aboriginal art works on display come from people living in remote art communities in both central and coastal Australia. Pick one cultural region that you want to know more about. What might this place look like? What do people do there? What would you see if you were a visitor? What stories are passed down about their culture. How does their culture and country compare with your own?
4. What is a motif? What is a symbol?

- Compare two art works that feature a particular motif or symbol. Explain what the motif and or design might show or represent. How are they similar? How are they different? Create your own artwork using your own motif or symbol.
5. What regions or art communities are represented in the ICAA?
- After locating each or several cultural regions or communities on an A4 map of Australia, create a small symbol or logo based on the style of art work or symbols that are associated with that region. Create a logo or symbol for your own cultural region.
6. What is a Dreamtime story? What is a creation story? How are they similar? How are they different?
- Find an art work based upon the Aboriginal Dreamtime or a creation story. Can you explain what the story is or how the art work relates back to the story? List or draw the symbols or features highlighted to create your own story about a special or favourite place.

Visual Art - Creating Making

Make a drawing about a person who is a respected family elder. Give clues as to what this person does and who they are.

Draw a six part picture book that tells a story about a real or imagined holiday adventure to a remote part of Australia with friends, family or both.

Paint a picture or make a 3D artwork that shows something about life in one of the cultural regions represented in the Indigenous Ceramic Art Award. Include something of yourself in the artwork.

Design your own motif or symbol that shows something familiar about the people, place or environment in which you live. Think about things that stand out about your town, street or area.

Draw an animal, plant or another natural feature that could be used to identify an Australian region or person. Add features to the drawing that indicate some magical or mythical qualities.

Create a 2D design or motif for piece of jewellery or clothing that you would like to wear. Explain what your design or symbol represents and what key design elements you used and why.

VCE Studio Arts - Unit 1: Interpretation of art ideas and use of materials and techniques

Select an art work that is of interest to you.

Explain where the artist has sourced their ideas or what their inspiration is.

How has the artist used the materials? What techniques have been applied that perhaps extend the use of medium or the form?

What personal, social or cultural reasons would have influenced the making of this art work?

Compare this art work with another Indigenous art work on display. List the similarities and differences that are evident in their use of materials, techniques and the reasons why it was made.

VCE Studio Arts - Unit 2: Ideas and Styles

Select an artwork that is of interest to you.

What decorative elements, symbols or motifs have they used and what elements or principles of design are the most important?

What is the significance of the form or shape in relation to the subject matter? How might this have influenced the style of representation used?

Compare this art work with another work in the gallery that uses similar subject matter. What decorative, textural or stylistic elements might they share? How are they different?

VCE Studio Arts - Unit 3 Professional Art Practices and Styles

All of the art works on display in the ICAA demonstrate that most Aboriginal artists identify with a particular Indigenous language group or cultural region. In applying to enter their work into the Award the Museum asks that each artist nominates and verifies their community or language group. How might this requirement relate to legal or ethical considerations that both protect the individual artist and their communities?

Select two artists of interest to you from different cultural regions to explore the following: What are the significant cultural factors, both past and present that have influenced the style, subject matter and aesthetic qualities of the work?

How have the artists used the medium and techniques to create their own distinct style. Do their artworks have a particular aesthetic quality? Refer to use of materials, forms, art elements and any important principles of design.

How do the techniques or forms used indicate experimentation or innovation in the artist's practice?

VCE Art - Unit 1: Analyse and interpret a variety of art works using the Formal and Personal Framework.

Select an artwork from the exhibition to explore the following:

Who is the artist? How might their cultural background influence the design or style of their artwork?

What personal experiences or values might influence their ideas and their approach to art making to make their work distinctive?

What are the most important art elements used and how do they contribute to the meanings and messages of the artwork?

How have the artists used ceramic materials and techniques to create meanings that are particular to clay as both a craft based medium and to experiment with techniques and processes.

How might the art work utilise symbolic meaning or metaphor through the stylistic or formal features? Consider the placement of objects or figures, the use of ceramic techniques, and the nature of the medium itself.

VCE Art Unit 2: Analyse, interpret, compare and contrast artworks from different cultures using the Formal Frameworks and the Cultural Framework.

In recognition of the cultural diversity amongst Indigenous communities, compare two artists from different regions in Australia whose artwork has particular significance in terms of specific personal or social references? Consider how and why the artist created the artwork and how it relates to new audiences or current social themes.

Select an artwork that pays homage to Aboriginal ancestral past or traditional narratives. What kind of story is it and how is it relevant when applied to contemporary themes and art practices

What was the artist's intention in creating this artwork? Support your ideas with reference to the understanding of cultural art practices and contexts.

Consider how one's cultural background might influence the meanings or messages in the artwork?

Video

Director: Nicholas Boseley

Editor: Ricardo Lay

Expressions in Ceramics, Contemporary Aboriginal Arts

2013 – 2014

DVD

21:36 mins

Produced for the 2014 Indigenous Ceramic Art Award, Shepparton Art Museum

© Courtesy the artists, Nicholas Boseley and Shepparton Art Museum

Online Resources

www.vimeo.com/sheppartonartmuseum

www.sheppartonartmuseum.com.au/collectiongalleries