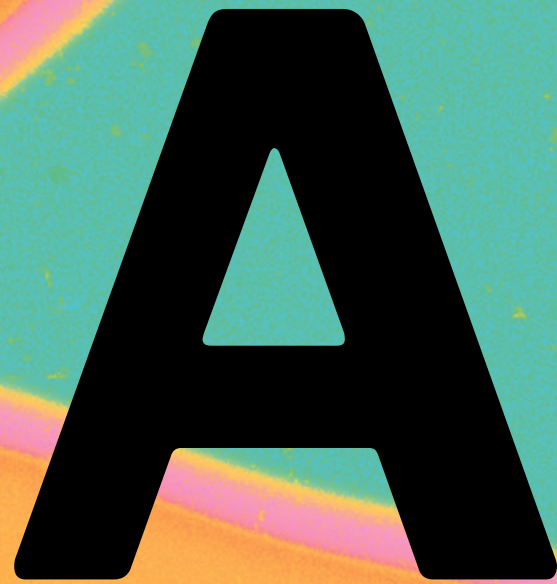


A large, bold, black letter 'C' is positioned at the top of the page. The background features a vibrant, abstract pattern of organic, flowing shapes in shades of teal, orange, and pink.A large, solid black letter 'I' is positioned on the left side of the page, partially overlapping the text.

**Indigenous
Ceramic
Award**

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**Education
Resource**

sam
Shepparton Art Museum

Welcome to the 2022 Indigenous Ceramic Award Education kit!

This year's ICA brings together works from Aboriginal and Torres Strait Island artists from all over Australia. There is a stunning breadth of works, techniques and ideas present in this exhibition. A common thread throughout this show is a cutting-edge contemporary approach to the themes, languages, and concepts.

Presented on Yorta Yorta Country, the 2022 ICA features nineteen finalists and is representative of sixteen language groups from remote, regional and urban centres. Showcasing new and exciting developments of emerging and established artists, their works weave tensions between the precision of hand-thrown or built forms, and organic or formal sculpture.

In this kit you will find a range of curriculum-linked learning activities. These can be used both within SAM and in your own classroom.

SAM acknowledges and would like to thank all the Aboriginal and Torres Strait Island artists from across the country that have come together to share their stories and practice with us here in Shepparton on the lands of the Yorta Yorta people and pay our respects to their Elders past, present and emerging.

Glossary

Sculpture

A three-dimensional piece of art

Ceramic

An object made of clay and permanently hardened by heat

Pottery

Objects made from clay

Clay

Earth that becomes plastic-like when wet and hard like a rock once fired

Earthenware

Pottery that has been fired at a low temperature. This results in a hard but porous object

Stoneware

Pottery that has been fired at a high temperature. This results in an object that is non-porous and hard

Porcelain

Pottery made of a refined clay that is fired at very high temperatures. The result is a translucent and hard object

Kiln

A very hot oven specifically for ceramics

Firing

The act of heating a clay object until it becomes a ceramic

Underglaze

Coloured decoration applied to a ceramic object before a glaze is applied

Glaze

A paint-like substance that is fused to a ceramic object once fired

Sgraffito

A technique where two layers of colour or substance is laid down and then the top layer is scratched away, revealing the layer underneath

Coil Building

A technique of building a ceramic object out of clay. This is done by rolling out long sausages out of clay and then 'coiling' them onto of one another

Hand thrown

A ceramic object made using a potter's wheel

Mixed Media

Art that uses more than one type of medium or materials

Conceptual

When the idea behind an artwork is more important than the formal characteristics

Contrast

Two very different or opposite things placed close together, causing a comparison of the different features

Image: **Megan Croydon**, Kuku Yalanji (QLD)
Marral Bubu (Dry Earth), 2022
ceramic
Shepparton Art Museum



Megan Croydon

Megan Croydon is a Kuku Yalanji ceramic artist. While working as a social worker with First Nations women escaping domestic violence, Croydon turned to hand-building pottery as a self-care and healing modality. She now hand-builds full-time on the land of the Kulin Nation (Melbourne) under the name Waymbul Studios.

Marral Bubu (Dry Earth), 2022, references the disconnection from land and Country felt by First Nations people.

Activity: Listen and respond. In the classroom.

Watch Megan's digital resource. Discuss the following points:

- What are the elements of her work?
- What is the conceptual basis?
- What particular field of art does this draw from?
- What is the social context for this work?
- What are the symbolic connections between form and concept?

Essay prompt: How does the artist's techniques communicate meaning? Write a response with reference to both the formal elements and the social context.

Curriculum outcome

VCE Visual ART unit 1 and 4: Artworks, experience and meaning and Artworks, ideas and viewpoints

Activities developed in conjunction with artist Megan Croydon



Image: **Billy Bain**, Darug (NSW)
A day at LaPa, 2022
 ceramic with underglaze and glaze
 Shepparton Art Museum

Billy Bain

Billy Bain (Darug) is an early career artist, working in hand-built ceramic figures that examine representations of masculinity and the Australian national identity through an Indigenous lens. Bain's interpretation of suburban life is drawn from his own lived experiences. *A Day at La Pa* shows an Aboriginal family on a nice day out, including their loyal cattle dog.

Activity: writing/response. In the museum or classroom.

- List what contrasts you can see in this work.
- How does Bain use shapes and lines in this work?
- What textures are in this work?
- How do the above formal elements work together to create meaning? How do they tell you the story?

Curriculum outcome

Visual Art level 9 and 10: Respond and interpret.
 Visual Arts Foundation – Level 10: Levels 9 and 10: Respond and Interpret

Image: **Billy Bain**, Darug (NSW)
Manly Man, 2022
 ceramic with underglaze,
 glaze and gold lustre
 Shepparton Art Museum





Bankstown Koori Elders Group

Made up of twelve members of varying language groups, the Bankstown Koori Elders Group was established in 2004 at Condell Park Community Centre in Bankstown, New South Wales. The group is close-knit, with a friendship more akin to a family that supports each other in the process of reconnecting to Country and First Nations identities.

Waterhole of Kinship, 2020, is inspired by the sacred knowledge of rivers, waterholes, and oceans. Reminiscent of the cracked earth found in creek beds during drought, the individual ceramic pieces come together to form a circle. The collaborative nature of this work acknowledges how individual experiences and cultural knowledge intermingle, like water flowing through creeks and rivers to form pools of water.

Image: **Bankstown Koori Elders Group** (NSW)
Lorna Morgan, Waka-Waka, Darumbal (QLD), **Lillian Johnson**,
 Waka-Waka, Gubbi Gubbi (QLD), **Gloria Peronchik**, Waka-Waka,
 Gangulu (QLD), **Beverley Gilmartin**, Wiradjuri (NSW), **Victoria Woods**,
 Wiradjuri (NSW), **Margaret Foat**, Buandik (SA), **Lola Simmons**,
 Wailwan (NSW), **John Simmons**
Waterhole of Kinship, 2020
 ceramic on MDF board, black paint
 Shepparton Art Museum

Activity: Kinaesthetic and discussion. In the museum or classroom.

Materials: Cardboard, pens, paint

Lead a discussion about shared knowledge and collaboration.

- What do we all have in common?
- What do we all share in our lives?
- What knowledge do we all have?
- Instruct the students to think of symbols or patterns that represent these concepts

Kinaesthetic making activity:

- Cut one big circle of cardboard
- Divide into sections
- Hand out section to students, either individually or in pairs
- Direct students to fill in the pieces with the patterns or symbols decided on in the discussion period
- Re-join pieces at the end
- Lead a closing discussion about collaboration/ shared knowledge/perspectives

Curriculum outcome

Levels 9 and 10: Visual Arts Practices
 Visual Arts Foundation – Level 10: Levels 9 and 10: Visual Arts Practices

Image: **Hayley Coulthard Panangka**
Western Aranda (NT)
Lyerrtjina, 2022
terracotta and underglaze
Shepparton Art Museum



Hayley Coulthard Panangka

The Hermannsburg pots are iconic and widely known. The pots are a distinctive hand-built style with a sculptural figure crowning the top. The techniques used to make these works are hand coil building and then painted with an underglaze.

Hayley (Western Aranda) joined the Hermannsburg potters in 2009, where her raw talent was developed under the mentorship of senior potters Judith Inkamala, Kwementyaye Ungwanaka, and her mother Anita Ratara. Now a mid-career artist and strong leader of the Hermannsburg Potters, Coulthard Panangka is known for producing work of both a high technical standard and artistic merit.

Activity: **Kinaesthetic.**

In the museum or classroom.

Materials: One long rectangular piece of paper, pens and pencils.

Direct students to view both Haley's work. Lead a discussion about the subject matter.

- What things has the artist shown?
- Where could we see them?
- Why has she shown these places and things?
- What type of animals and plants are around your home?

Activity:

- Lay out the long piece of paper
- Direct the students to draw plants and animals from around their home
- Result: one long panoramic drawing that can then be made into a cylinder, or a pot.

Curriculum outcome

Levels 5 and 6: Present and perform

Visual Arts Foundation – Level 10: Levels 5 and 6: Present and perform



Images: **Elisa Jane Carmichael**, Ngugi (QLD)
Clay Weaves and Reeds, 2021
 stoneware, glaze and ungaire
 Shepparton Art Museum

Elisa Jane Carmichael

Elisa is a descendant of the Ngugi people, one of three clans who are the traditional custodians of Quandamooka, also known as Yoolooburrabee—people of the sand and sea. Quandamooka Country comprises the waters and lands of and around Mulgumpin (Moreton Island) and Minjerribah (Stradbroke Island), south-east Queensland, Australia. She is inspired by her saltwater country and works in all different mediums like weaving, painting, textiles, ceramics and photo media.

Elisa weaves baskets and sculptures using all different types of materials. In her ceramics she has hand-built sculptures and drawn woven patterns into the clay. The clay vessels are displayed with woven elements which Elisa has created using ungaire – fresh water swamp reeds. These are the same reeds her ancestors wove with. When these reeds come together, they become stronger.

Activity: Discussion and Kinesthetic. In the museum or classroom.

- Can you see the connection between Elisa's woven mat and her clay sculpture?
- What kind of shapes and lines do you see in her work?
- Can you draw three shapes you see?

Did you know a continuous line is a line drawn without lifting your pen/pencil from the paper?

- Can you draw your own woven pattern using a continuous line using pen and paper, wool or a ribbon?

Activities developed in conjunction with artists Elisa Jane Carmichael

Activity: Collaborative weaving. In the classroom.

Create a large weaving frame or board. This can be done with pins in cardboard.

- Take a large square of cardboard and place pins evenly along the outer edges
- Tie vertical threads (warp) from the top to bottom pins. This is now ready for your students to weave the horizontal (weft)

Direct all students to bring in some fabric/yarn from home.

Sit in a circle and direct them to weave one line at a time. Use this time to hold a discussion.

Possible topics :

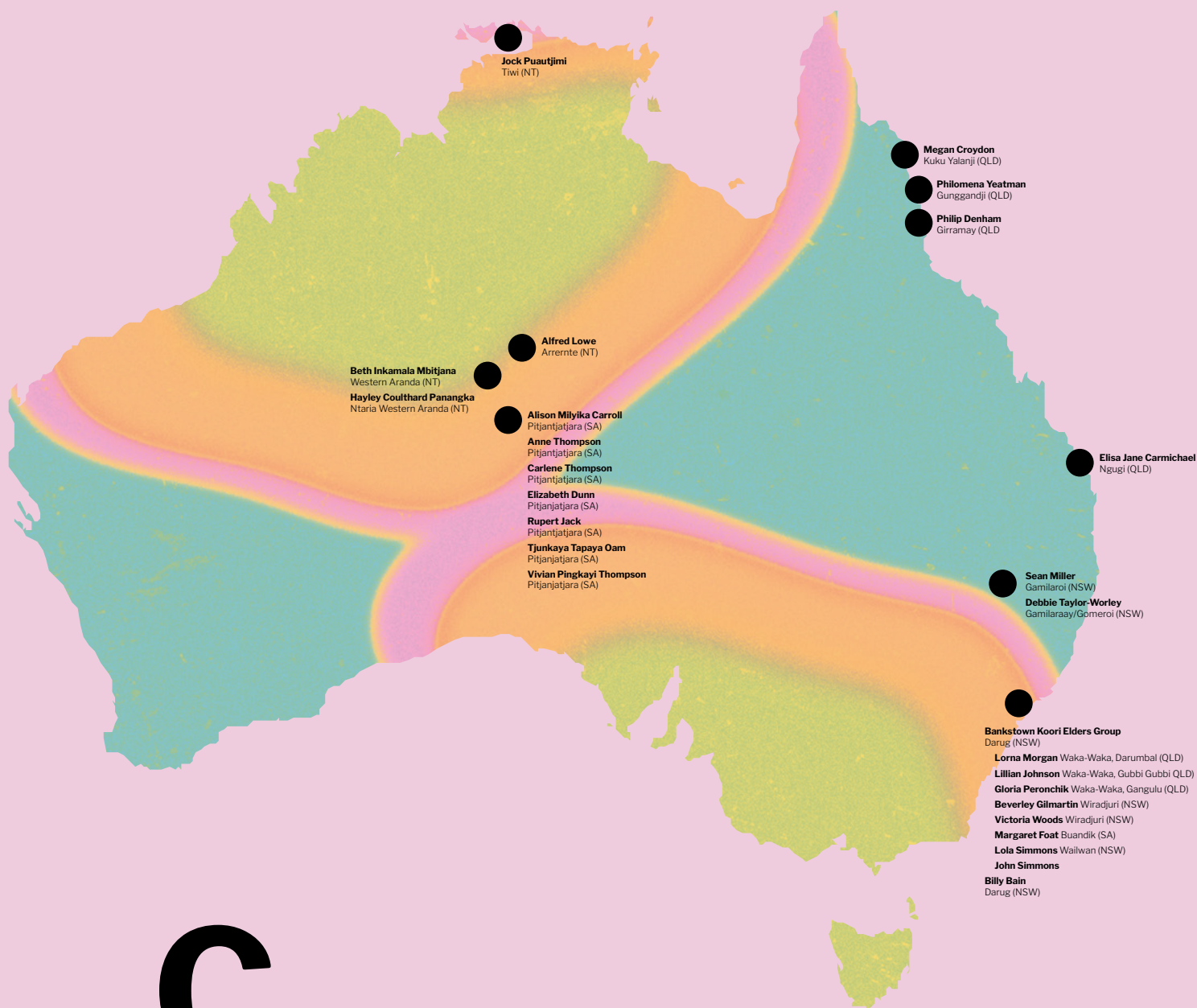
- history of weaving/purpose of weaving.
- collaboration in art
- how an artistic technique can be used in other ways e.g. how Carmichael used weaving as a surface design and to create an object

Curriculum link

Visual Art Foundation: Explore and Express Ideas, Visual Arts Practices
 Visual Arts Foundation – Level 10: Levels 9 and 10: Explore and Express Ideas, Visual Arts Practices



2022 ICA finalists



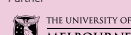
ICA Indigenous Ceramic Award

13 August –
4 December 2022

Government Partners



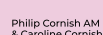
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