

RISING : SHADOW SPIRIT

An abstract pattern of vibrant blue lines on a black background. The lines are fluid, wavy, and layered, creating a sense of depth and movement. They resemble stylized, overlapping leaves or perhaps smoke caught in a breeze. The pattern is most dense in the lower half of the image, framing the bottom text.

EDUCATION PACK

A COLLABORATION BETWEEN CLAIRE WEARNE +
EMMA CLEINE, EDITED BY KIMBERLEY MOULTON

RISING takes place across Aboriginal land of the Kulin Nations. We acknowledge the Traditional Owners of the land on which we live, learn and work, and their continuous connection to Country. We pay respect to Kulin Elders past and present and extend that respect to all Aboriginal and Torres Strait Islander community.

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INTRODUCTION

Shadow Spirit is made up of a combination of works that respond to the themes in this curatorial statement that include immersive installation, projection, sculptural form (using light and movement), animation, sound, and video. The sub themes that link across the exhibition aim to inspire and share with respect and integrity the many stories that relate to this theme – from the personal, the imaginative, the historical, and the cultural perspectives of artists. The works are presented in the first iteration at Flinders Street Station in Melbourne, including the ballroom and rooms along Flinders Street. This is the inaugural First Peoples exhibition at the site in its 114-year history, before embarking on an interstate tour.

RECOMMENDED TIME:

TAKING IN THE WHOLE EXHIBITION TAKES ABOUT 75 MINUTES.

PLEASE NOTE THAT THE EXHIBITION CLOSES AT 7PM WEDNESDAY, THURSDAY AND SUNDAY; 9PM, FRIDAY AND SATURDAY.

CURATORIAL STATEMENT

First Peoples in Australia hold stories of spirits and other worldly beings that heed both warning and protection. Across the continent there are accounts of Ancestral creatures that have created and inhabit rivers and oceans, and celestial beings that map the cosmos illuminating ancient story and navigation systems. There are beings that protect land and the subterranean, and tales of energy that might lead you astray.

Further to these stories embedded in the spirit of country; there are connections to the metaphysical and multidimensional space of time, and to people who heal through old knowledge and pass messages through dreams.

We have histories in this land that have been forgotten with time, or that sit beneath the surface

and in the shadows of cities and towns, but are carried in the memory of decedents that survived.

These stories both light and dark are not myths or folklore, they are networks of First Peoples knowledge and inherited memory. They also link to the universal human experience of connecting to place and ecologies—some we are yet to understand.

Shadow Spirit is an exhibition of contemporary works by First Peoples artists from across the country. With fourteen newly commissioned works, and existing video work, the artists generously share their connections to the themes of the exhibition, from personal and cultural to imaginative and historical perspectives.

— KIMBERLEY MOULTON

CULTURAL STATEMENT

THE MULKA PROJECT WITH MULKUN WIRRPANDA

The immersive experience in the ballroom will see The Mulka Project creating new work, pushing the boundaries of contemporary First Peoples art—bringing Yolŋu country into the heart of Melbourne and honouring the spirit of Mrs Wirrpanda.

The new work is paying respect to master artist Mrs Mulkun Wirrpanda (1947–2021) which is led by her family including her sister and grandson. Mrs Wirrpanda was a senior artist and highly regarded

nationally and internationally for her work. This new work from The Mulka Project will collaborate with Mrs Wirrpanda's artwork along with songlines and audio scape sung by her family members and community.

It is an all-star cast of Yolŋu creatives on this project and for it to be centred on the work of Mrs Wirrpanda after her recent passing is an enormous honour for RISING and the Shadow Spirit team. The family have given permission to use her image and her full name.

ARTWORK TITLE : Mok Mok Murrup Yakuwa

ARTIST : Paola Balla (VIC) – *Wemba Wemba / Gunditjmara*

Dr Paola Balla is a Wemba Wemba and Gunditjmara woman and acclaimed artist, writer curator and educator. She focuses on Aboriginal women's stories and resistance with a visual practice, encapsulating research, art, memory and narrative realms. Her work centres Aboriginal women's voices, activism, Sovereignty, and matriarchy and First Nations ways of being, knowing and doing. She has exhibited extensively over the last two decades including recent

solo exhibition *Disrupting Artistic Terra Nullius; the ways Aboriginal women speak blak and back*, (PhD examination) (2019) Footscray Community Arts Centre and recent group shows include *Wilam Biik*, Tarra Warra Museum of Art, (2021), *Sovereign Sisters: domestic work*, (2021) Flinders University Museum of Art (FUMA), Art Gallery of South Australia's Tarnanthi Festival, *Affirmation*, (2020) Koorie Heritage Trust, for PHOTO 2021.



ARTWORK TITLE : PEERT KOOROOK — Guardian of Women's Country

ARTIST : Vicki Couzens (VIC) – *Keerray Wooroong / Gunditjmara*



A member of the Keerray Wooroong language group of the Gunditjmara of western Victoria, Couzens is a distinguished Victorian Aboriginal artist with an interdisciplinary practice, or as she prefers to call it, 'creative cultural expression' that includes – painting, installation, visual arts, printmaking, mixed media, performing arts, language, ceremony and teaching – but is best known for her central role in the revival of the possum skin cloak making tradition which began in Victoria and is now established across south-eastern Australia. Vicki has worked in the Aboriginal community for more than 40 years and has played a significant role in not only cultural revival but also in language research and revival and

has collaboration and cultural knowledge at the core of her practice. She has worked across the country in roles of cultural adviser, curatorial and creative development including Museums Victoria and the groundbreaking First Peoples exhibition. Couzens has taught extensively across Victoria and south-eastern Australia and is considered a Senior Knowledge Holder of language and possum cloak story. As an established creative maker and artist of immense impact Couzens work is collected nationally and internationally including Museums Victoria, National Museum of Australia, Australian Centre for Moving Image and National Gallery Victoria to name a few.

ARTWORK TITLE : Deeply Rooted

ARTIST : Karla Dickens (NSW) – *Wiradjuri*

Karla Dickens is Wiradjuri. Born in Sydney in 1967, the same year as the historic Referendum recognising the existence of Aboriginal people in their own country, known as Australia. Dickens' process of self-discovery, expressed through both hardship and humour, was also a journey to understanding her Aboriginal heritage life. A careful collector of racially and sexually charged memorabilia, and other found objects, Dickens is a caretaker over material cultures that haunt.

Primarily her works investigate her own intersected identities of being Aboriginal, gay and a single mother. Dickens has exhibited extensively throughout Australia and abroad since the early 1990s and her work is held in the National Gallery of

Australia, National Museum of Australia, Australian National Maritime Museum, Art Gallery of Western Australia, Artbank, Sydney, Artspace Mackay and Bendigo Art Gallery.



ARTWORK TITLE : Invoke | Inverse

ARTIST : Julie Gough (TAS) – *Trawlwoolway*



Julie Gough is an installation, sound and video artist and writer. She is also a curator of First People's Art and Culture at the Tasmanian Museum and Art Gallery in Hobart. She is a Trawlwoolway woman whose Briggs-Johnson-Gower family have lived in the Latrobe region of North West Tasmania since the 1840s, with Tebrikunna their Traditional Country in far northeastern Lutruwita (Tasmania). Gough's research and art practice involves uncovering and re-presenting subsumed and often conflicting histories, and frequently draws on her own

and her family's experiences as Tasmanian Aboriginal people. She holds a PhD from the University of Tasmania (2001) and an MA University of London, Goldsmith College (1998). Since 1994 Julie has exhibited in more than 130 exhibitions and her work is held in most state and national collections in Australia including the National Gallery of Australia, National Gallery of Victoria, Art Gallery of New South Wales, Art Gallery of South Australia, Art Gallery of West Australia, Tasmanian Museum and Art Gallery and National Museum of Australia.

ARTWORK TITLE : Tiirtjingalpai – practicing care for the spirits of the dead

ARTIST : Rene Wanuny Kulitja (NT) – *Pitjantjatjara*

Rene was born in 1958, in Ernabella, South Australia. Her family are Pitjantjatjara and her Pitjantjatjara name is Wanuny. Rene grew up in the north of South Australia attending school at Amata before marrying and moving to her husband's country of Docker River. Later in Mutitjulu, she became committed to art, inspired by her parents Walter Pukutiwara, and Topsy Tjulyata, acclaimed wood carvers and founders of Maruku Arts. Rene has worked in fabric, glass, ceramics and grass weaving. Her painting of Uluru proudly adorned a Qantas jet and as a Tjanpi Desert

Weavers she represented Australia in the 2015 Venice Biennale with Fiona Hall. Also a member of the Uluru-Kata Tjuta National Park Board of Joint Management, director for the NPY Women's Council, Mutitjulu Community Aboriginal Corporation and Central Australian Aboriginal Women's Choir. Rene was also a founding director of Walkatjara Art and a current Director and previous chair of Maruku. When not creating art, Rene now spends much of her time travelling far and wide as both artist and advocate for her people.



ARTWORK TITLE : Kubumi

COLLECTIVE : *Maningrida Arts & Culture (NT)*



Based on Kunibidji country in Arnhem Land, Maningrida Arts & Culture is a pre-eminent site of contemporary cultural expression and art-making. The area where artists live encompasses 7,000 square kilometres of land and sea, and over 100 clan estates where people speak more than twelve distinct languages.

The arts centre holds 20 exhibitions annually and has supported hundreds of artists on their homelands since it was established in the early 70s. The artists' transformation of their sustaining belief system, djang, into a contemporary aesthetic has won them international success and intrigued collectors and curators from around the world.

ARTISTS OF THE MANINGRIDA ARTS & CULTURE (NT) COLLECTIVE

ARTIST :

Anniebell Marrngamarrnga — *Kuninjku*

“I learnt how to weave from my mother, Nancy Djulumba, who passed away a long time ago [1995]. I first made coiled baskets, twined bags and string bags. I then learned how to paint from my husband [Dick Nadjolorro]. My favourite subject is the yawkyawk ngalkuburriyaymi, female spirit, who lives in the water at Kubumi. It is my husband’s Dreaming. I represent her in my bark paintings, in my timber carvings and also in my weaving. I came with the idea to make flat yawkyawk from pandanus [*Pandanus spiralis*]. First I build the bamboo frame and I then weave with colourful pandanus in the same technique I used when making twined bags. I use lots of different colours and I like it. Colours are important in my work.”

— ANNIEBELL MARRNGAMARRNGA

ARTIST :

Ken Ngindjalakku Djungkidj — *Kuninjku*

Ken Djungkidj is the son of acclaimed artist, Mick Kubarkku (1925–2008), who was known for his painting of dirdbim (moon, sun and stars) and the associated site on his Kulmarra clan estate. Djungkidj learned under his guidance, watching him paint on rock surfaces and bark paintings as a young man. The artist continues to paint the iconic imagery handed down from his father, including Ngalyod (Rainbow Serpent), mimih (rock country spirit), yawkyawk (female water spirits), Kubumi (waterholes) and djulng (Ancestral bones).

ARTIST :

Dorothy Bunibuni — *Kuninjku*

Dorothy is one of Maningrida Arts & Culture’s most exciting emerging fibre artists. She is sister to acclaimed artist and weaver Anniebell Marrngamarrnga. Dorothy’s innovative designs are made from locally collected pandanus and bush dyes which she collects from around Ji-balbal Outstation, on her father’s country.

ARTIST :

Paul Nabulumo Namarinjmak — *Kuninjku*

Paul Nabulumo is a painter and sculptor. He is the son of acclaimed artist, Mick Kubarkku (1925–2008). Nabulumo learned under his guidance, watching him paint on rock surfaces and bark paintings as a young man. The artist continues to paint the iconic imagery handed down from his father, including Ngalyod (Rainbow Serpent), mimih (rock country spirit), yawkyawk (female water spirits), Kubumi (waterholes) and djulng (Ancestral bones). Nabulumo maintains strong connection to his heritage, living and working at Yikkarrakkal Outstation which sits adjacent to the dirdbim and kubumi djang (Ancestral) sites*. However, he has developed his own distinct aesthetic, characterised by striking combinations of fine and elegant rarrk, figurative elements and bold negative space. Nabulumo has shown both locally and internationally at highly regarded commercial spaces.

ARTWORK TITLE : The Umbra

ARTIST : Hayley Millar Baker, (VIC) – *Gunditjmara, Djabwurrung*

Hayley Millar Baker is First Nations Gunditjmara artist, born in Naarm/Melbourne. Through examining the role our identities play in translating and conveying our experiences, Hayley works across photography, collage, and film to interrogate and abstract autobiographical narratives and themes relating to her own identity. Her oblique storytelling methods encourage us to embrace that the passage of identity, culture, and memory are not linear nor fixed. Miller Baker's works are held in significant public institutional collections across Australia and

has exhibited nationally and internationally. Miller Baker was selected as one of eight artists to exhibit in the Museum of Contemporary Art's Primavera: Young Australian Artists (2018) and has been awarded several residencies including the Artist-in-residence at Monash University Prato, Italy (2022), the First Nations Residency at Collingwood Yards (2021), the Photography Fellowship at the State Library of Victoria (2019). Hayley was a feature artist in PHOTO2021: International Festival of Photography (2021).



ARTWORK TITLE : Message In My Dreams

ARTIST : Dylan Mooney (TSI/QLD) – *Yuwi/ Torres Strait Island/ South Sea Islander*



Dylan Mooney is a proud Yuwi, Torres Strait and South Sea Islander man from Mackay in North Queensland. Armed with a rich cultural upbringing Mooney is influenced by history, culture and family and responds to community stories, current affairs and social media. Legally blind, his digital medium's backlit display allows the artist to produce a high-impact illustrative style with bright, saturated colour that reflects his experiences.

Working across painting, printmaking, digital illustration and drawing, he rethinks what digital technologies and artistic practices can say about identity, desire and representation. Known for buoyant optimism and sharp social commentary, he's particularly interested the voices that tend to get left out. And his work has helped shift the representation of queer love among people of colour.

ARTWORK TITLE : Rarrirarri

COLLECTIVE : The Mulka Project and Mulkuṇ Wirrpanda (NT) – Yolṇu

The Mulka Project Established 2007 at the Buku-Larrngay Mulka Art Centre, Yirrkala Live and work at Buku-Larrngay Mulka Art Centre, Yirrkala; North East Arnhem Land, Australia; and throughout the world. The Mulka Project is a collective of practicing multimedia artists, cinematographers, sound engineers and post-production technicians based in Yirrkala, North East Arnhem Land. The name Mulka means a sacred but public ceremony, and, to hold or protect. It is Mulka's mission to sustain and protect Yolṇu cultural

knowledge whilst being managed by Yolṇu law and governance. At the core of The Mulka Project resides a growing, living archive of Yolṇu knowledge, ceremony, and cultural history which gives voice to generations past and also allows contemporary Yolṇu knowledge and law to speak to coming generations and a worldwide audience.

The artwork, artist name and images of Mrs Mulkuṇ Wirrpanda are used with the permission of her family members.



Senior Artist, Cultural Director: *Muluymuluy Wirrpanda*

Muluymuluy is the younger sister of famed artist Mulkuṇ Wirrpanda and was the young wife of Wakuthi Marawili. Wakuthi was leader of the Madarrpa clan and Muluymuluy worked under his direction to produce important Madarrpa clan paintings. Muluymuluy holds extensive knowledge of native plants of North East Arnhem Land and her artwork embodies this knowledge. Amongst the plant species represented in her works, are berries, yams and other edible species including Buwakul (native grape), Dilminyìn (scaly ash), and Ganguri/Manmuna (long yam). Her bark paintings depict Bulwutja, which grow in and around the billabongs and swampy areas. She is a passionate champion of Yolṇu ecological knowledge including a particular interest in illuminating the myriad of edible shellfish found in the waters, beaches, floodplains and mangroves of Arnhem Land.

Senior Song-man: *Binygurr Wirrpanda*

Binygurr is the son of Mulayal #2 (1946 -1980) and great grandson of the infamous Dhakiyarr who disappeared in questionable circumstances after his release from Fannie Bay Gaol after he speared Constable McColl in the early 30s on Woodah Island. Binygurr was brought up at his ancestral homeland of Dhuruputjpi. He began to paint in 2005 and is also an ironwood sculptor. His distinctive renditions of Dhudi Djapu law are noticeably individual and high quality. Binygurr concentrates upon his ceremonial responsibilities and is a senior song-man for his Dhudi-Djapu clan.

Creative Director:
Ishmael Marika

Ishmael Marika is The Mulka Projects, Creative Director and has produced a plethora of works since his commencement in 2010. Some of his earlier work includes a documentary on Yolŋu land rights; a dramatic short horror film entitled Galka and an art piece titled My Grandfather Passing on a Message, which was accessioned by the NGV. In 2015 he was recognised for his many achievements in film-making and was presented the NT Young Achiever of the Year Award. In 2016 Ishmael won a NATSIAA for his film piece Sunlight Energy II and the very next day received a NIMA award for Best Traditional Song. In 2017 Ishmael produced a film piece, which is displayed at Wynyard Station on a giant curved LED screen, and he also collaborated with artist Mr N. Wunŋmurra on an installation for Tarnanthi. In 2019 he was heavily involved in the development of the Gurruṯu (Yolŋu Kinship) Engine which was displayed at Tarnanthi and completed a collaborative large scale screen piece with Patrina Munŋgurr for the UTS. In recent years Ishmael has acted as creative director for a myriad of The Mulka Projects immersive digital projection artworks. Ishmael is also known for his fine art works of etched metal featuring his Rirratjŋu clan designs.

Technical Designer:
Joseph Brady

Joseph Brady has been the Program and Technical Director of The Mulka Project since 2012. Since his arrival here in Yirrkala he has worked with the governing artists to expand The Mulka Studios into a vibrant digital production centre servicing Mulka's Yolŋu cultural archives. Working alongside and mentoring Yolŋu filmmakers, media workers, and digital artists he has helped the community accomplish a myriad of cultural productions in the field of film, music, animation, VR, and digital art. He has worked with his fellow directors to repatriate innumerable collections back into the community from around the globe. Joseph also develops and maintains relations with external organisations to create opportunities and funding streams for the Yolŋu community.

Animation:
Bec Charlesworth

Bec Charlesworth graduated RMIT University, Melbourne, with a Bachelor of Media Arts, majoring in Film, Sound and Animation. She was employed by the film distribution company Madman Entertainment for 5 years as their Sound Engineer and also managed production for Madman Films and SBS. She has published four albums with Mushroom Music and numerous Video Clips, Short Films and Sound Designs. Since 2012 Bec has been employed as The Mulka Projects Studio Co-ordinator. She manages the studio workflow and handles the onsite skills training and up-skilling required to maintain Mulka staff at an industry level and contributes in the production of The Mulka Projects digital art exhibitions. Bec also works alongside yolŋu curators to manage the Mulka Museum and is responsible for maintaining the Mulka Museum/Digital Archive Database.

Animation:

Gutiŋarra Yunupiŋu

Gutiŋarra Yunupiŋu has been deaf since birth and overcome many barriers. As soon as he graduated Year 12 in 2015 he was eager to commence employment at The Mulka Project as a filmmaker. In 2017 Gutiŋarra produced a film for NITV titled Gutiŋarra Djälkiri, which focused on his first language, Yolŋu sign language. In that same year he also produced a collaborative video piece for Tarnanthi, titled Yuta Mulkurr and in 2018, his film Maykarran was a finalist in the Digital Portraiture Awards. In 2019 Gutiŋarra was awarded the NATSIAA Multimedia Award for his 6k filmwork Gurru u mi' mala (My Connections) this film was later exhibited at Tarnanthi and has received great interest due to the fascinating concept underlying this art piece and his history as a film maker and artist. In 2020 Gutiŋarra was a finalist for the 2020 Telstra NATSIAA Awards for his projection art piece Bäru Minytji and in 2022 Gutiŋarra exhibited his film work "Maralitja" at the 4th National Indigenous Art Triennial: Ceremony at the National Gallery of Australia.

Sound Designer:

Arian Pearson

Arian Pearson has been Mulka Music's head studio engineer since he commenced in 2015. He works with a wide range of local artists across three generations. A crucial part of his job is to record songlines of the elders remotely and in the studio. He has produced sound designs for many of The Mulka Projects exhibitions and films and also works closely with school groups from Yirrkala and Nhulunbuy as well as hosting workshops in the Mulka Studio. Arian has produced local artists and bands such as Marrtjala, Ezy 5, Marcus Lacey, Bala G, Johnathan Yunupiŋu, Aris MC, Yirmal, The Y Boys, Yirrŋa Yunupiŋu and other up and coming artists. Arian has helped female Yolŋu musician Dhapanbal Yunupiŋu's musical career flourish. In 2019 she released her debut album Bidiwidi which she produced in the Mulka Recording Studio with Arian mentoring her along the way.

ARTWORK TITLE : Zugubal: The Winds and Tides set the Pace

ARTIST : Brian Robinson (TSI/QLD) – *Maluyligal/ Wuthathi*

Cairns-based artist Brian Robinson creates an intricate and inventive aesthetic which has helped expand popular understandings of what Indigenous art can be. With his ability to meld contemporary influences and cultural knowledge he has developed a dynamic aesthetic. His graphic prints and sculptures are known to draw you into with a constellation of details. Once you're there, they can read as episodes in a dense traditional narrative, while disorientation and surprise flickers from the edges of your perception. Brian has brought awareness of Indigenous culture and heritage to the broader Australian population through his many public art

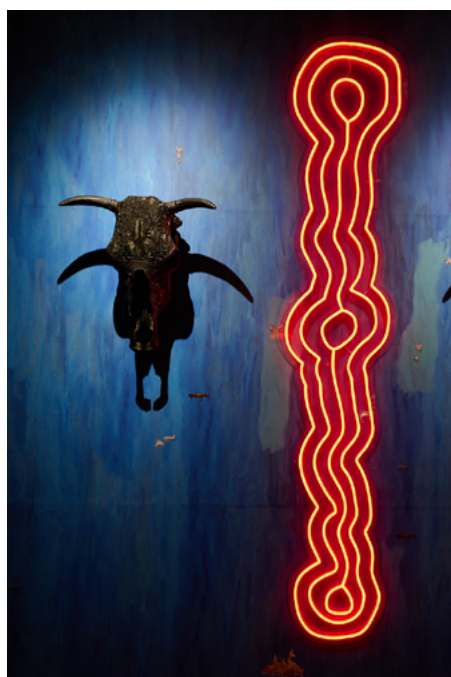
commissions and his work is held in major collections including National Gallery of Australia; the Queensland Art Gallery/Gallery of Modern Art; National Gallery of Victoria; the Australian National Maritime Museum; the Tjibaou Cultural Centre in New Caledonia and the Kluge-Ruhe Aboriginal Art Collection in Virginia, USA.

Kala Lagaw Ya and Wuthathi language groups of the Torres Strait Islands his ancestral lineage extends back to the Maluyligal people from the Western Islands of Torres Strait and the Wuthathi people from the silicon sand dunes at Shelburne Bay on the eastern side of Cape York Peninsula.



ARTWORK TITLE : High Country

ARTIST : John Prince Siddon (WA) – *Walmajarri*



John Prince Siddon is the son of Pompey Siddon, who was one of the founding painters at Mangkaja Arts Resource Agency in Fitzroy Crossing W.A in 1991. A Walmajarri man, he was born in 1964 in Derby, and spent his early years working on cattle stations until injured in a horse-riding accident and now based in Fitzroy Crossing with his wife and son. Moving between two and three-dimensional space, Prince's celebrated paintings cast his own story within desert iconography, depictions of the Narrangkarni (Ancestral stories) and televised images of national and global issues. Siddon's practice reveals

themes ranging from colonisation and immigration and their effects on native flora, fauna and Aboriginal communities through to Frist People's land management, global warming, and the regeneration of bush. February 2020 saw John Prince Siddon commissioned for his first major solo show by the Perth International Festival with "All Mixed Up". A survey of works that demonstrated Prince's adeptness for pushing mediums on multiple surfaces and rendering imagery that reflects a unique take on today's national political and social issues.

ARTWORK TITLE : Spirits Of The Land

ARTIST : Auntie Zeta Thomson (VIC) – *Wurundjeri/Yorta Yorta*

Auntie Zeta Thomson is a respected Elder and descendant of the Yarra Yarra Clan of the Wurundjeri people through her father and grandfather, Alexander Briggs, and is a descendant of the Ulupna Clan of the Yorta Yorta people on her mother and grandmother, Teresa (Yarmuk) Clements. She is a renowned artist, culture teacher and advocate for the rights of Aboriginal prisoners in Victoria. Auntie Zeta retains strong connections to her ancestral homelands. Her parents participated in the historic Cummeragunja Walk-Off, relocating to the Shepparton-Mooroopna. Her family maintains links with Cummeragunja through the continuing use of ancestral burial grounds. Her knowledge

of culture has been passed down by her mother and father and maternal grandmother.

Auntie Zeta and her husband, Edward have been proudly married 54 years. She is a mother of three children and a grandmother of ten. She has had a lifetime involvement in Aboriginal affairs, working at a community level, like many of her family members. She has supported land rights and Aboriginal rights with her family. Auntie Zeta was the first Victorian Aboriginal artist to have work exhibited at Melbourne Museum's Bunjilaka Gallery. Her paintings are inspired by the family stories and her work showcases the Yorta Yorta creation story: "Aboriginal art is storytelling; it is inspired by old creation stories".



ARTWORK TITLE : Way of the Ngangkari (2015)

ARTIST : Warwick Thornton (NT) – *kaytej*



The art of Warwick Thornton draws from his acclaimed career as a cinematographer and award winning film director. In his art practice, Thornton is interested in negotiating the traces within colonial history, and the ongoing presence in contemporary landscapes, of Indigenous Australians. His oeuvre utilises photography, film and video to conceptualise time, space, identity, memory, and the social condition. As a film director, screenwriter and

cinematographer, Thornton has received numerous awards, including the Caméra d'Or at the 2009 Cannes Film Festival, and the IFA Cultural Film Award at the 2009 Berlin Independent Film Festival for his debut feature film *Samson and Delilah* (2009). In 2017 his feature film *Sweet Country* (2017) won Best Film at the Asia Pacific Screen Awards, as well as the Special Jury Prize at the Venice Film Festival.

ARTWORK TITLE: water shadow

ARTIST: Judy Watson (QLD) – *Waanyi*

Born in Mundubbera, Queensland, Judy Watson's Aboriginal matrilineal family is from Waanyi country in northwest Queensland. Watson's process evolves by working from site and memory, revealing Indigenous histories, and following lines of emotional and physical topography that centre on particular places and moments in time.

Exhibiting extensively since the 1980s, Watson co-represented Australia at the 1997 Venice Biennale. Her work is held in major Australian and international

collections including the National Gallery of Australia; all Australian state galleries; MCA/Tate Modern, London; Taipei Fine Arts Museum, Taiwan; St Louis Art Museum, USA; British Museum, London; Museum of Archaeology and Anthropology, University of Cambridge, England; Library of Congress, Washington, USA; and the Kluge-Ruhe Aboriginal Art Collection, University of Virginia, USA. Significant solo exhibitions have been held recently at Ikon Gallery, Birmingham, England, 2020; and the Art Gallery of New South Wales, Sydney, 2021.



ARTWORK TITLE: ROCK N ROLL

ARTIST: Tiger Yaltangki (SA) – *Yankunytjatjara with Jeremy Whiskey (SA) – Pitjantjatjara/Yankunytjatjara*



Tiger Yaltangki is an Anangu artist from Indulkana Community on the APY Lands in the remote north-west South Australia. Tiger is largely non-verbal, so his artistic practice represents a vital means of self-expression. A compulsive drawer and mark-maker, he works every day at Iwantja Arts. His output is often inspired by his love of sci-fi and closely informed by his passion for music. He paints to an eclectic soundtrack spanning from Creedence and country crooners to local desert reggae and rock and roll. The work often references the Anangu concept of 'mamu' (spirit beings), which appear alongside his pop cultural inspirations. Tiger has exhibited extensively and was recently a finalist

in the Archibald Prize (2020) and in The National New Australian Art (2017) and has been a finalist several times in the Telstra National Aboriginal and Torres Strait Islander Art Awards.

Jeremy Whiskey is a Pitjantjatjara Yankunytjatjara guitarist-composer from Indulkana, APY Lands, SA. Whiskey fronted the Iwantja Band, touring and recording with them for many years and in 2022 released his debut solo album DREAMTIME. Whiskey's music is informed by the Country where he was born and still lives, and his masterful guitar work interprets the Country, the seasons, and the Tjukurpa (Law), through melody, texture and lightning-fast shredding.

CURATOR/ARTISTIC ASSOCIATE RISING: Kimberley Moulton
Yorta Yorta

SENIOR PRODUCER, SPECIAL PROJECTS RISING: Elizabeth Walsh

CURATORIAL PRODUCER: Theia Connell

PROJECT MANAGER: Zillah Morrow

ASSOCIATE PROJECT MANAGER: Nathalie Devilliers

INSTALLATION MANAGER: Abe Pedroza

EXHIBITION DESIGN: Studio Peter King

PROJECTION MAPPING: Twisted Pixel

EXHIBITION LIGHTING: Studio John Fish

SOUND DESIGN: System Sound

SHADOW SPIRIT BRAND IDENTITY: Jenna Lee
Gulumerrejin (Larrakia), Karrajarri and Wardaman

SHADOW SPIRIT ANIMATION: Kaleido.tv

WOVEN THROUGH THE EXHIBITION ARE SUB-THEMES THAT WILL CIRCULATE.

WEAVING TIME

Weaving Time considers the multi-dimensional space of being in our world that goes back to the morning of the first sunrise. We are in an ever-present slip stream of what we know as time. It was then, it is now, and it is yet to happen. Through dreams and through travel there are special people, astral plains and multiverses that weave, communicate and undulate.

SPIRIT ECOLOGIES

Through Spirit Ecologies we see that Country has spirit and holds stories of other worldly beings that bring warnings and protection. Across the continent there are accounts of creatures that live in and protect waterways, these spirit ecologies are dynamic and change across the country, they are present on land and in water, they are subterranean and live amongst the stars.

THE GUIDES

The Guides are energies in our lives, connected to who we are and to the land, there are stories of beings that bring new life of babies and protection of country. Illuminating and safe, they can be playful and cheeky. Guides take different forms, from Ancestral constellations of star navigation and stories above, to the changing seasons and animal and plant kin that move with everchanging wind. They can be the spirits of loved ones passed and Ancestors before, we should honour them and listen deeply.

ABSENT PRESENCE

We feel sometimes an Absent Presence, there is the space between what we feel and what we know, what the body tells us in opposition to what the mind wants us to think. There are things that feel very present but that cannot be seen, sometimes they bring warning or mischief, sometimes they feel unwanted.

THE IN - BETWEEN

In the The In-between multiverses of time and reality are considered— where spirits hide between the last light and the blanket of night, where country calls and the sand knows your name. It is the space where Ancestor serpents create the rivers and visit in dreams. Are we remembering or are we imagining?

These relationships into the shadow spirit world connect us to our past and protect our futures.



2

PRE - EXHIBITION
CONTENT

CURATOR'S INTENTION:

“I hope that the audience connects to the many layers of knowledge that First Peoples’ stories hold, from the layers of history to knowledge about country, respect and protection. I hope people understand the diversity of First Peoples’ cultures from across the nation and the significance of these to all of our histories now in our shared histories.”

– KIMBERLEY MOULTON.

TOP TIPS FOR TEACHERS

Kimberley Moulton, curator of Shadow Spirit, presents some tips for teaching students about First Peoples’ art respectfully and authentically:

1. To appreciate or understand First Peoples’ art, you don’t have to copy it, use it in your own practice or take designs.
2. Appropriating painting styles and motifs is not acceptable. Just as copying any other artists’ work is not acceptable.
3. Teach students to connect to the intent behind the work. Encourage students to consider the following questions:
 - a . What is the artist communicating?
 - b . What story is being told?
 - c . How does it make you feel?
4. Teach First Peoples’ art the way you teach other art histories.
5. Understand and explain that Aboriginal art is any kind of art that is made by an Aboriginal person. It doesn’t have to have dots, cultural-looking motifs or be in ochre colours to be Aboriginal art. Conceptual art, photography, film, different styles of painting can all be Aboriginal art.

THE CULTURAL ADVISORY PROCESS

Seeking advice, instruction and guidance from a First Nations advisor, or representative of a specific cultural group, when writing about First Nations culture is crucial for several reasons:

1. **Authenticity and Accuracy:** First Nations people have first-hand knowledge and lived experiences of culture, traditions, history and perspectives. Through engaging in consultation, writers can ensure their work accurately and respectfully represents First Nations cultures and avoids misinterpretations and misrepresentations.
2. **Avoiding Stereotypes and Misconceptions:** Writing about a culture without proper understanding can lead to stereotypes or perpetuation of harmful misconceptions. Consulting with First Nations people helps challenge and avoid these stereotypes, ensuring publications are respectful and accurate.
3. **Cultural Sensitivity and Respect:** First Nations cultures are diverse and unique, and it is essential to approach representation with respect and sensitivity. Seeking cultural advice helps navigate cultural protocols, appropriate language use, and traditions, promoting a more respectful and inclusive publication.
4. **Gaining a Deeper Understanding:** First Nations cultures are rich and complex, and seeking advice allows the development of a deeper understanding. It enables learning about histories, values, customs, and worldview, enabling a more nuanced and comprehensive educational resource.
5. **Collaboration and Empowerment:** Engaging with First Nations individuals in the writing process promotes collaboration and empowerment. It acknowledges expertise and ensures First Nations voices are heard, fostering a more inclusive, equitable and accurate representation.
6. **Building Trust and Relationships:** By involving First Nations individuals in the writing process, relationships are built around mutual respect. This can lead to long-term partnerships, opportunities for learning, and a more accurate representation in future work as well.

Cultural sensitivity and respectful representation are crucial when writing about any culture, and seeking advice from members of that culture is an essential step in achieving that goal. It demonstrates a commitment to accuracy, understanding, and fairness in portraying First Nations cultures.

VOCABULARY

Here is a collection of vocabulary which you may encounter in the artists and curatorial statements at the exhibition or in this education pack. Familiarising yourself with this language prior to your excursion will allow you to connect more deeply with Shadow Spirit.

ASTRAL TRAVEL - the phenomenon where an individual's consciousness or spirit separates from their physical body and travels to different realms or dimensions. Astral travel is often described as a form of spiritual or metaphysical journey, where individuals can explore realms beyond the physical, encounter spiritual beings or entities, visit different dimensions, or gain insights and knowledge beyond their ordinary waking consciousness.

ARCHETYPE - An archetype refers to a universally recognisable pattern, symbol or theme that is deeply ingrained in the collective unconscious of humanity. Archetypes represent fundamental human experiences, emotions, and behaviours that are shared across different cultures and time periods.

BENEVOLENCE - a quality or characteristic associated with kindness, goodwill and a sincere and selfless concern for the well-being and happiness of others.

COLONISATION - the process by which a country or a group of people establish control over a territory outside of their own borders, with the intention of establishing and maintaining political, economic and cultural dominance. It involves the imposition of systems, institutions and values onto the existing population. The motivations behind colonisation include economic gain, access to resources, religious or ideological missions, and the spread of influence and control. Colonisation typically leads to profound and irreversible changes in the colonised territories, including the displacement or marginalisation of indigenous populations, the imposition of the colonisers' legal systems, the exploitation of natural resources and the introduction of new cultural norms, languages and religions. Colonised regions are often subject to economic exploitation, forced labour, discriminatory policies and cultural assimilation.

COSMOLOGY - a branch of science that deals with the study of the origin, structure, evolution and overall nature of the universe as a whole. It seeks to understand the fundamental principles and processes that govern the universe. Cosmology explores questions about the universe's origins and the subsequent development of the universe.

ECOFEMINISM - a social and philosophical movement that seeks to explore the interconnectedness between the oppression of women and the degradation of the environment. It critiques the dominant patriarchal and capitalist systems that prioritise power, control and profit over the wellbeing of both women and the environment.

ICONOGRAPHY - the study or interpretation of visual symbols, imagery and representations. It involves the analysis and understanding of the meaning, symbolism and cultural significance of images, icons and symbols.

INTANGIBLE - something that cannot be physically touched or perceived through the senses. It denotes qualities, concepts, or aspects that are abstract, immaterial, or non-physical in nature. Examples of intangible things include emotions, ideas, beliefs, rights, reputation, relationships and experiences.

KINETIC - incorporating movement or elements that create an illusion of movement.

KITSCH - a style or aesthetic often involving the use of clichéd or overly sentimental themes, overly-ornamental design elements characterised by excessive sentimentality and garishness.

LORE - a body of traditional knowledge, deeply rooted in the collective memory and identity of a culture, providing a sense of continuity and shared understanding among its members. Lore includes stories, customs and beliefs that are passed down through generations within a particular community or culture.

MATRIARCHY - a social system or a form of social organisation in which women hold primary or central roles of power, authority and decision-making. In a matriarchal society, women typically occupy positions of leadership, have greater influence in political, economic, and social spheres, and hold a higher status compared to men.

MOTIF - a recurring image or design element that is used to create visual unity and coherence within a composition. Artists may employ motifs to convey specific meanings, emotions or symbolic associations.

NON - LINEAR TIME - a conceptual understanding of time that deviates from the traditional linear progression experienced in everyday life. In non-linear time, events or moments are not strictly sequential and can occur simultaneously or in a seemingly random order.

PARADIGM - a lens through which reality is viewed and understood. It establishes a set of boundaries and establishes what is considered valid, important, or significant within a particular context.

PERIPHERY - outer edges or boundaries, often used to describe the less central or less influential aspects or areas of a larger whole. It is the opposite of the core or centre.

RELATIONALITY - the fundamental quality or nature of being relational or interconnected. The recognition and understanding that everything in the world is inherently connected and exists in relation to other things. It encompasses the idea that individuals, communities, societies, and even non-human entities, are all interconnected and mutually influencing. Relationality acknowledges that our identities, experiences and wellbeing are shaped by the relationships and connections we have with others and our environment. It recognises that our actions and choices can have ripple effects and impact the wellbeing of others and the larger systems we are a part of.

STAR CONSTELLATIONS - groups of stars that form distinctive patterns or shapes as observed from Earth. These patterns have been identified and named by cultures throughout history and are used as a way to navigate the night sky and tell stories about the celestial world.

TRANSCENDENT - a state or experience that surpasses the material world and connects to a higher or divine realm. Going beyond the boundaries of ordinary existence and accessing a deeper or higher reality.

TROPE - a recurring theme, motif or narrative device that is commonly used and recognised in literature, film, television or other forms of storytelling. It represents a familiar or conventional pattern that helps to convey or express certain ideas, emotions or concepts. Often used as shortcuts or conventions to convey information, create expectations, or evoke specific responses from the audience.



3

PRE - EXHIBITION ACTIVITIES

LISTEN AND INTERPRET:



Listen to RRR's interview with curator, Kimberley Moulton. You will hear Kimberley discuss the development of her curatorial concept for this exhibition. Kimberley describes her process of breaking this overarching concept down into five individual but interwoven sub-themes. She mentions that part of her role as curator is to establish an intentional framework and then invite artists to respond to that in whichever way they would like.

[HTTPS://QRC0.DE/BEI7X5](https://qrc0.de/BEI7X5)

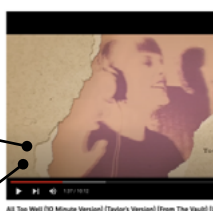
Your role is to curate a collection of ten existing movies, shows, books, games and/or songs, following Kimberley's approach of breaking down an initial concept into multiple sub-themes. Write a 150 word curatorial statement about your overarching concept. Annotate the pairings under each sub-theme to indicate their commonalities.

INITIAL CONCEPT/EXHIBITION TITLE: Childhood Chances

"My exhibition brings together a wide array of influences upon my teenage years into one collection. I broke this collection into five different sub-headings, or sub-themes, to create clarity for my audience. Each work I have included fits into one of these sub-themes, but they also convey a strong sense of who I am as a person right now. I wanted the titles of the sub-themes to rhyme because this makes the whole exhibition more cohesive. Even though I am not technically a child anymore, I am a teenager. I wanted to broaden the appeal of my exhibition to a wider audience. Sometimes being a teenager has a negative reputation; this stigma might prevent people from seeing the exhibition, or they might judge it more harshly. However, when I saw 'child', the audience is more likely to be receptive to the collection. The alliteration helps, too!"

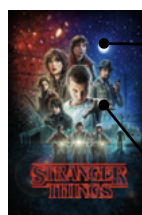
RISK TAKING

Famous people risk exposure when they start a new relationship; their story is so public, which makes the stakes higher.



Taytay's lyrics explore taking a risk by falling in love as a twenty something. The risk of rejection and/or heartbreak is scary and creates vulnerability for both people in the new relationship.

+



All the young characters in 'Stranger Things' take crazy risks to protect themselves, their families and each other.

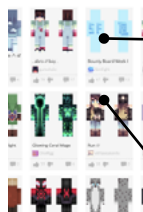
Strong female lead role takes risk by trusting others, and the group take a risk by welcoming a new comer who is different.

IMAGE MAKING

Idris Alba made his image as a famous actor playing tough guys, and he challenges this image here by doing a makeup tutorial with Nikki and his wife Sabrina.



+



Some people think Minecraft isn't cool anymore, so telling people you play it can be bad for your image. But other people still really rate it.

Make up can be used to construct and transform an image

Nikki Jager has recreated herself as a trans woman and a famous Youtuber and influencer through beauty tutorials.

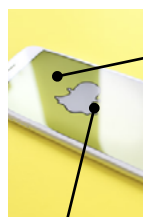
Skins or avatars suggest an image to other players, even if it has nothing to do with your IRL image.

RULE BREAKING

These guys could be meant to be somewhere else right now, instead of here.



+



Graffiti and street art and tagging all break the law but they also come with rules of their own, in some ways. It is not respectful to tag someone else's piece, for example.

There are lots of rules about how you should and shouldn't use social media that other kids know, but their parents don't.

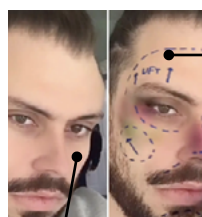
A lot of schools have banned social media, and are banning phones all together to try to stop online bullying and distractions.

FEELS FAKING

Who wears that much jewellery AND matches it with their friends?



+



This image seems fake because they all look like models rather than real friends.

People of all genders are getting plastic surgery at younger and younger ages to conform with new social expectations about beauty

They look a bit airbrushed and like they were all dressed by the same person.

Filters, ads and social media give us a fake impression of how we should look.

SLEEP WAKING

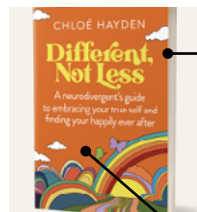
Fleetwood Mac are the real deal. Lyrics about dreams as a real thing which can be sold and bought, which implies waking and sleeping at the same time.



Music helps me sleep.

'Crystal Visions' is a cool metaphor for dreams.

+



Chloe dreams of making her waking life better.

Everybody has different dreams because everyone has different realities.

ANALYSE AND CREATE :

CREDITS HERE

Artwork/Audio Description: Select one of the artworks you have created at school over the last two years and, using reference to the audio description for Karla Dickens' (Wiradjuri) work 'Deeply Rooted', write your own audio description for it. Make note of the textures, materials and construction elements behind the work. Remember, the audience for your audio description may be vision impaired, so ensure your description is very precise.

'The artwork involves four tree roots that are one metre wide by approximately 1 metre high; they are clustered within the space and about 3 metres apart. The tree roots are upended, sawn apart, and sitting on low flat trolleys that are a grey/silver colour. The roots were collected from the artist's home region in Lismore after the devastating flooding of 2022, and have been created into sculptural forms with found objects and items from Karla's collection. These reclaimed items include rusted saws, petrol pump handles, scissors, 1950s kitsch sculptural faces of Aboriginal people, metal irons from the early 19th century, rusted metal pieces and wooden lettering that says memorial. The colours that feature in the works are brown, rusted orange and black.'



ANALYSE AND DEVISE:



Shadow Spirit is presented at the Flinders Street Ballroom, a non-traditional art space. The eleven smaller rooms and the ballroom itself imbue the exhibition with an even deeper sense of history, and help to create emotional impact upon the audience. Head to this website to explore the astonishing history of this space:

[QRC0.DE/BEI7WC](https://qrc0.de/BEI7WC)



Now, working in pairs or groups of three, create an imagined history of one of the classrooms or buildings at your school. Imagine at least five separate functions that this space may have held over the years, and write three sentences of description explaining this. Make your descriptive sentences vivid by using metaphor, imagery and alliteration. Once you have done this, share the results with your class.



4

POST EXHIBITION
ACTIVITIES

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RESPOND AND INTERPRET

1. Identify three symbols which are recognisable in your day-to-day life?
2. Analyse how the artist draws upon their cultural identity to create their artwork.
3. Provide three examples of the artist and curator inviting the audience to interact with the work.

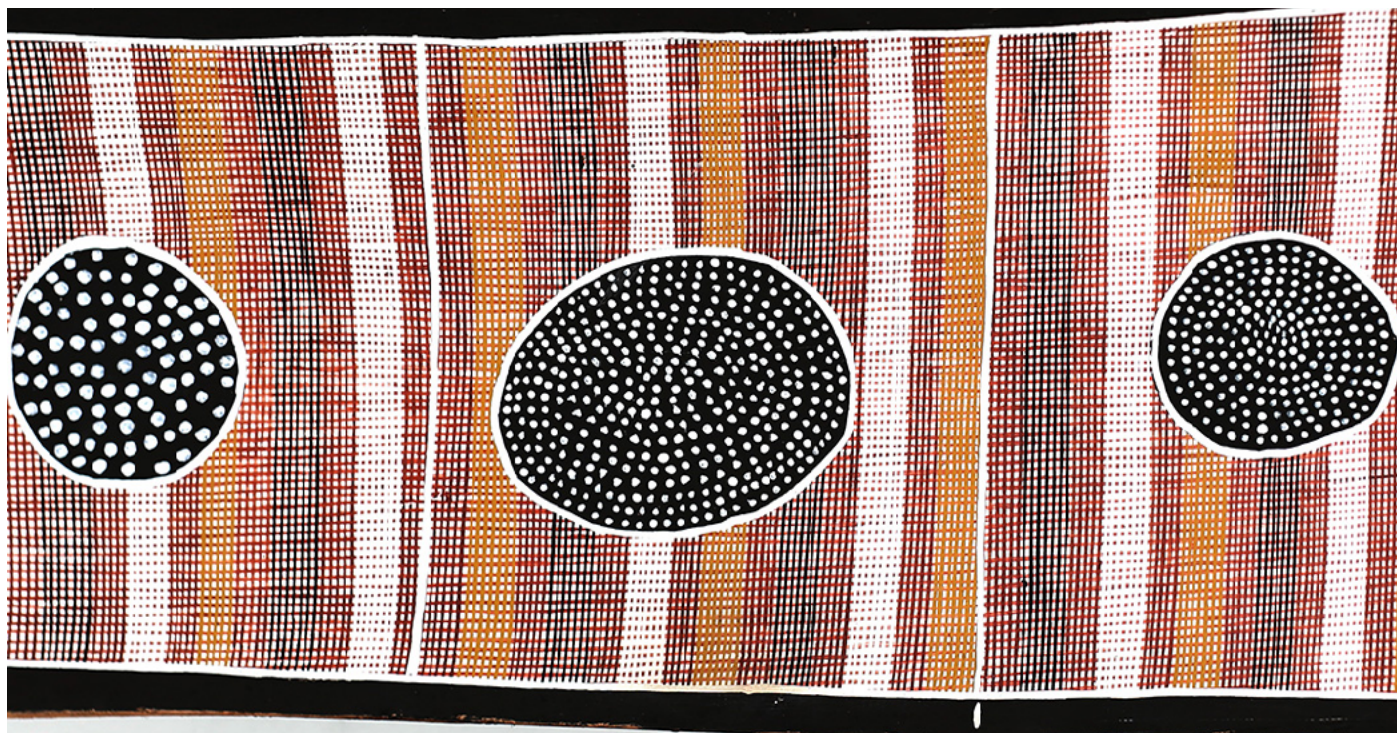
VISUAL ARTS PRACTICES - COLLAGE

Consider who you are right now in space and time. Select a series of symbols which represent your time and your culture. For example, your favourite item of clothing, or a family heirloom, or an image of your childhood home. Next, select a series of different pieces of paper in different colours; each piece of paper representing each year of your life. Draw your symbols on different coloured paper to represent different years of your life. You can stack, layer and overlap your symbols to create a well-resolved composition.



'Student Sample- 'Beau Boy's Bunny', 2022'

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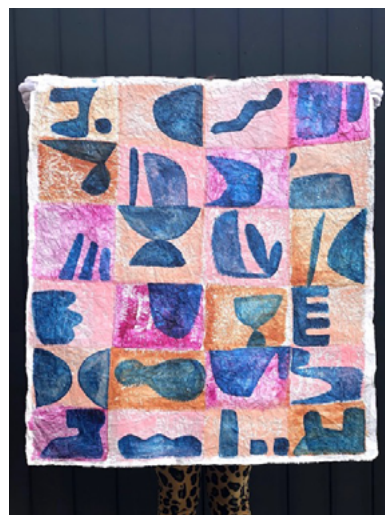


RESPOND AND INTERPRET

1. Identify the cultural links between the artist and their artforms. Consider the history and the meaning of the materials. Why has the artist chosen these particular materials and techniques to explore the themes?
2. Apply the structural lens to an artwork which you feel explores the theme of spirit ecologies. Annotate an image of the artwork with your observations.
3. How has lighting been used in the room that houses this artwork? Explore this by selecting ten adjectives which capture and convey the use of lighting in a room of your choice. Write them in your workbook, under the title of the artwork.

VISUAL ARTS PRACTICES - DRAWING AND PAINTING

Considering the art elements of sound and time, exploring the subterranean world under your country. Represent this landscape through an abstracted, non-linear, narrative which visually explores a distinct period of time. Source small deposits of natural clay, sand or soil from your country and blend with PVA to make your own washes to build mark making. Perhaps create your own charcoal and use this to draw the details in your work.



'Student Sample- 'My Underground' , 2023'

CREDITS HERE



RESPOND AND INTERPRET

1. What are the inherent qualities of the chosen artform and how does this contribute to the artist's style? Discuss this with a partner or small group.
2. How has popular culture influenced and informed the artwork? Draw on visual evidence to make your claims, formatting your response into a three minute oral presentation to your class.
3. Identify an artwork which used scale to overwhelm the audience, and provide detail as to how this was achieved in a single written paragraph.

VISUAL ARTS PRACTICES - DRAWING/MIXED MEDIA

Which shapes do you shift into when you hear your favourite music? Using line, colour and pattern, explore the thematic idea of shape shifting from your current human form into a being or creature which symbolises how you feel when you respond to your own playlist. You might choose to use oil sticks, pastels or texas.



'Student Sample- 'Shape Between'- 2023'

CREDITS HERE



RESPOND AND INTERPRET

1. Select an example of an artwork which conveys a narrative. Drawing from visual evidence within the work itself to support your ideas, create a mind-map identifying the visual elements of the constructed story.
2. How has the curator thought about the use of space, and how does that affect our interpretation of the site specific artwork? How do the architectural features of the space interact with the sculptures?
3. Compare and critique the use of projections in one room. Share your thoughts with a partner, drawing on specific visual evidence.

VISUAL ARTS PRACTICES - FASHION TEXTILES

Make a piece of jewellery or an accessory using found objects which symbolise an 'absent presence' in your life. For example, you could make a knitted scarf out of VHS video tape, whereby the presence is the actual tape and the absence is the footage it has depicted.



'Student Sample- 'Lenny's Lot'- 2023'

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RESPOND AND INTERPRET

1. Write a 250 word paragraph exploring the links and parallels between the specific pieces in Shadow Spirit which feature the artists' family members in the works.
2. Discuss the art principle of movement in an artwork of your choice. Present your observations in a brief 1 minute oral presentation to your class.
3. Consider the arrangement of one sculptural work in particular and how the audience is positioned to respond to it. Think about this individually, then share your observations with a partner, then discuss a significant idea with the whole class.

VISUAL ARTS PRACTICES - USING THE DESIGN PROCESS

Create a physical manifestation of a contemporary 'guide' in your culture. For example, you may want to create SIRI, Alexa or a visual representation of Chat GPT. Consider the relative limitations of these technologies in comparison with spiritual guides explored in the Shadow Spirit exhibition, and explore how you might represent these flaws and vulnerabilities in your work. Select an appropriate artform, considering the history of the material you are using. You might choose to use clay, 3D print or recycled materials.



'Student Sample- 'Alexa in Terracotta'- date unknown'

FURTHER READING

Teaching First Nations Content guide: ilbijerri.com.au/wp-content/uploads/2020/06/Teaching-First-Nations-Content-and-Concepts.pdf

www.vaeai.org.au/wp-content/uploads/delightful-downloads/2020/01/Protocols-for-Koorie-Education-in-Victorian-Primary-and-Secondary-Schools-2019.pdf

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<https://victoriancurriculum.vcaa.vic.edu.au/the-arts/visual-arts/introduction/structure>

<https://www.pinterest.com.au/pin/396035360988742815/>

<https://www.minecraftskins.com/>

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https://www.chloehayden.com.au/shop/p/different-not-less-book?gclid=CjwKCAjwsvujBhAXEiwA_UXnAIZjSzDK-i8dUKocIcllSW5yiMdnUbvbsO_79Vd7W8H_cblbgL8DkRoCUf8QAvD_BwE

AUSTRALIAN CURRICULUM General Capabilities

SUBJECT	AREA OF STUDY	ACHIEVEMENT STANDARD
CREATIVE AND CRITICAL THINKING CAPABILITY	QUESTIONS AND POSSIBILITIES Challenge previously held assumptions and create new links, proposals, and artefacts by investigating ideas that provoke shifts in perspectives and cross boundaries to generate ideas and solutions.	Demonstrate a willingness to shift their perspective when generating ideas, resulting in new ways of perceiving solutions.
INTERCULTURAL CAPABILITY	CULTURAL PRACTICES Analyse the complex and dynamic interrelationships between and within cultures in a range of contexts and the impact of these interrelationships on their own and other's cultural practices.	Critically analyse the complex and dynamic interrelationship between and within cultures and the challenges and benefits of living in an interconnected and culturally diverse world.
PERSONAL AND SOCIAL CAPABILITY	SOCIAL AWARENESS AND MANAGEMENT RELATIONSHIPS AND DIVERSITY Analyse how divergent values and beliefs contribute to different perspectives on social issues. Acknowledge the importance of empathy and the acceptance of diversity for a cohesive community and reflect on the effectiveness of strategies for being respectful of diversity and human rights.	Students analyse the effects of actions that repress human rights and limit the expression of diverse views.

LEVEL 10 - SCOPE AND SEQUENCE Equal to Year 10

SUBJECT	AREA OF STUDY	ACHIEVEMENT STANDARD
ENGLISH	LITERATURE AND CONTEXT Compare and evaluate a range of representations of individuals and groups in different historical, social, and cultural contexts	
	RESPONDING TO LITERATURE Expressing preferences and evaluating texts Evaluate the social, moral, and ethical positions represented in texts.	Evaluate how text structures can be used in innovative ways by different authors. Explain how the choice of language features, images and vocabulary contribute to the development of individual style.
	EXAMINING LITERATURE Language devices in literary texts Compare and evaluate how 'voice' as a literary device can be used in a range of different types of texts such as poetry to evoke particular emotional responses.	
ENGLISH VCE LITERATURE	APPROACHES TO LITERATURE AREA OF STUDY 2 Ideas and concerns in texts. Investigate the ideas and concerns raised in texts and the ways social and cultural contexts are represented.	CONTEXT AND CONNECTIONS AREA OF STUDY 1 The text, the reader, and their contexts Focus on the interrelationships between the text, readers, and their social and cultural contexts. Students reflect upon their own backgrounds and experience in developing responses to texts from a past era and/or another culture. Identify the language and the representations in the text that reflect the period or culture, its ideas, and concepts. Analyse language closely, recognising that words have historical and cultural import.
	OUTCOME 2 Analyse the ways in which a selected text reflects or comments on the ideas and concerns of individuals and particular groups in society.	OUTCOME 1 Analyse and respond critically and creatively to the ways a text from a past era and/or a different culture reflect or comment on the ideas and concerns of individuals and groups

EDUCATION RESOURCE BY RISING
FACILITATED BY AYEBATONYE ABRAKASA HEAD OF
AUDIENCE & PARTICIPATION
CREATED BY CLAIRE WEARNE AND EMMA CLEINE IN
CONSULTATION WITH KIMBERLEY MOULTON

