

POTTER
MUSEUM
OF ART

65000 YEARS

A
Short
History
of
Australian
Art

SUPPORT MATERIAL — SCHOOLS



Ngarrngga
to know, to hear, to understand

University
of Melbourne
Museums and
Collections



*65,000 Years: A Short History of
Australian Art*

SUPPORT MATERIAL — SCHOOLS

Acknowledgement of Country

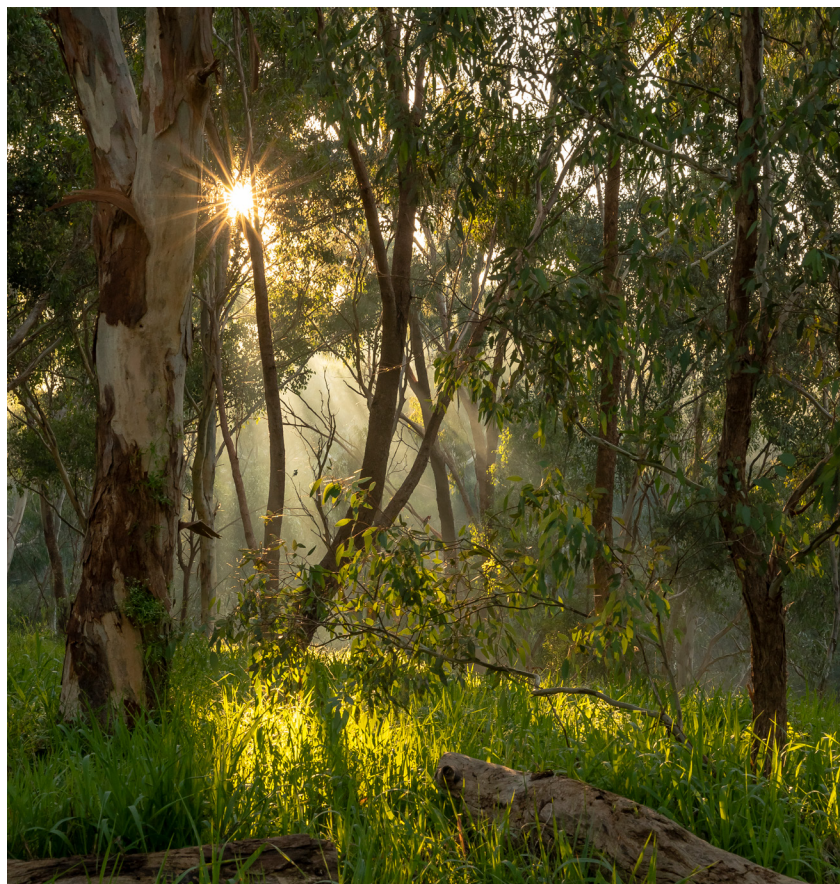
These education resources have been developed on the unceded land of the Wurundjeri Woi-wurrung peoples.

Ngarrngga honours the traditional custodians of Country/ Place throughout Australia and recognises the continuing connection of First Peoples to lands, waters, cultures, and communities.

We pay deep respect to Aboriginal and Torres Strait Islander knowledge systems, histories, and cultures, and to Elders past and present.

We recognise Indigenous peoples as the first educators and their continued leadership in teaching, learning and research.

We pay respect to Elders past, present and future, and acknowledge the importance of Indigenous Knowledge to the work of Ngarrngga.



Sunrise Through Trees, Alphington, Wurundjeri Country.
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Advisory

Curated in consultation with Aboriginal and Torres Strait Islander artists and custodians, *65,000 Years: A Short History of Australian Art* reveals the importance and brilliance of Aboriginal and Torres Strait Islander peoples' foundational and ongoing contributions to art history.

The exhibition is also about truth-telling. For societies with shared histories of violence or injustice, truth-telling about the past is essential for overcoming division and achieving genuine democratic and prosperous outcomes for all citizens. Australian curricula frameworks recognise the importance of truth-telling, emphasising the critical role of education for building comprehensive understanding of the rich tapestry of truth that comprises Australia's history.

We advise all viewers that the exhibition contains references to dispossession, the Australian Wars, violence, massacres, child removal, missionisation, incarceration, and deaths in custody. Some works in the exhibition contain derogatory images or titles with outdated terminology. These do not reflect the University's viewpoint, but rather the social attitudes and circumstances of the period or place in which they were created.

We would also like to advise Aboriginal and Torres Strait Islander viewers that that the exhibition and education resources include works by non-Indigenous artists that may cause distress. The exhibition and its education resources also feature the names, images and works of people who have died.

Ngarrngga's resources are developed within the University of Melbourne's Faculty of Education by educators, in close consultation with academic and Indigenous Knowledge Experts. Guided by our principles and best practice Indigenous Cultural and Intellectual Property (ICIP) processes, as outlined in our ICIP Declaration, all resources are designed to empower educators to confidently showcase Indigenous Knowledge in their teaching and learning. As part of an ongoing research program, Ngarrngga follows iterative cycles of development, meaning our resources are never truly final. They are living documents, continually evolving in response to emerging needs, feedback, and systemic changes.



Ngarrngga

to know, to hear, to understand

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POTTER MUSEUM OF ART

Contents

| | |
|---|-----------|
| Introduction | 8 |
| About the support materials | 9 |
| SECTION 1 — Further information – Featured artists | 10 |
| Albert Namatjira | 11 |
| Betty Muffler and Maringka Burton | 12 |
| Brian Robinson | 13 |
| Brett Leavy | 14 |
| Dhambit Mununggurr | 16 |
| Ginger Riley Munduwalawala | 17 |
| Gordon Bennett | 18 |
| Ishmael Marika | 19 |
| John Tjakamarra | 20 |
| Julie Gough | 22 |
| Lin Onus | 23 |
| Mandy Nicholson | 24 |
| Minimini Numalkiyaya Mamarika | 25 |
| Mundukul Marawili | 27 |
| Naomi Hobson | 28 |
| Nonggirrja Marawili | 29 |
| Robert Campbell Jnr | 30 |
| Trevor Nickolls | 31 |
| William Barak | 32 |
| SECTION 2 — Beyond the exhibition — Classroom inquiries and activities | 34 |
| Reflection and inquiry prompts | 35 |
| Classroom inquiry activities | 38 |
| Practice-based activities | 52 |
| SECTION 3 — Curriculum connections | 57 |
| Curriculum mapping | 58 |

Introduction

Welcome to the support materials for the *65,000 Years: A Short History of Australian Art* education resources. This booklet provides further information about the featured artists and works of art explored in the Booklet 2 case studies.

The booklet includes referenced glossaries for key terms and concepts relating to each artists' case study, organised alphabetically by artists' first name, as well as information to look, listen, and learn further with.

It also suggests activities and additional resources educators can use in their classrooms to extend and deepen students' understanding of the rich cultural narratives woven throughout the case studies and the exhibition more broadly.

The materials outlined in this booklet can be used to help clarify understandings, extend learning, and facilitate further classroom inquiries with educator and student interests in mind. Student responses to the curious questions throughout the case studies will offer valuable insights, allowing educators to tailor these support materials for contextualized classroom inquiries.

The suggested classroom inquiry prompts, activities, and support resources outlined in this booklet are both flexible and invitational. They are intended for educators to tailor according to their own interests, needs and preferences and those of their students.

We encourage educators to use these support materials to help guide students' coming to better know, understand and appreciate the Indigenous perspectives, stories, and concepts shared across the case studies.

About the support materials

These materials have been carefully researched and curated, not as a prescribed list of tasks, but as an invitation for educators to deepen and extend their own and their students' learning with *65,000 Years: A Short History of Australian Art*. In accordance with [Ngarrngga's core Principles and ICIP declaration](#), we have sought to identify, select and curate existing Aboriginal and Torres Strait Islander histories and cultures content available in the public domain. While we have made every effort to include freely available materials, you may be able to source some from your school library, a local library or consider purchasing them.

These materials will remain open to feedback, iterating over time as a living document that remains responsive to new information and systemic changes in arts, culture, and education. By ensuring these resources evolve alongside developments in these interconnected fields, our curation process strives to support educators and students in coming to know, hear and understand in ways that [bridge now to next](#) (Reconciliation Australia, 2025).

The support materials are organised into three sections.

- **Section 1:** Further information about artists/works of art featured in the booklet 2 case studies, including referenced glossaries of key terms and concepts, and materials to look, listen and learn further with
- **Section 2:** Reflection prompts, classroom inquiry and practice-based activities for educators to help students tease out personal connections, values, and meanings related to the case studies, and facilitate further learning.
- **Section 3:** Curriculum mapping for where skills, knowledge, and understandings described across a range of Australian and state-based contextualisations of curricula frameworks can be developed.

The support materials strive to empower and support educators in contextualising further classroom inquiries that build upon the emerging interests, strengths, and questions of themselves and their students. Our hope is that educators will feel encouraged to leverage these support resources to weave their *65,000 Years: A Short History of Australian Art* learning experience into their broader classroom programs, both during and beyond the exhibition itself.

SECTION 1

Further information – Featured artists

Albert Namatjira

Western Aranda man **Albert Namatjira** (c. 1902-1959) is one of Australia's great artists, and one of the most famous Aboriginal painters in Australia. His Western style watercolour landscape paintings are recognised for their unique representations and sharing of knowledge and connection to Country. Namatjira was a true innovator and advocate, both in his artistic endeavours, and for his people and Country.

Glossary of terms:

- **Country:** The concept of Country is deeply complex and holds diverse meanings for different Aboriginal and Torres Strait Islander Peoples. Country includes more than just land, water, or sky—it is a living, breathing entity that encompasses physical spaces, cultural identities, spiritual beliefs, and ancestral connections. (see [Ngarrngga \[learning about Country/Place\], 2025](#); [ACARA, 2025](#)).
- **Hermannsburg Potters:** The Hermannsburg Potters create handmade ceramic pots encompassing the histories and stories of their Country. There are strong connections between their work and that of Albert Namatjira (see, [Hermannsburg Potters, n.d](#); [National Portrait Gallery, 2021](#)).
- **Ntaria/Hermannsburg:** Hermannsburg, locally known as Ntaria, is approximately 130kms west of Alice Springs (Mparntwe) in the Central Desert region of Australia on Western Arrernte country. The Hermannsburg Mission was established in 1877 by Lutheran Missionaries. The Arrernte community took responsibility for the mission in 1982 (see [QAGOMA, 2025](#); [QAGOMA, 2018](#); [Hermannsburg Historic Project, n.d](#)).
- **Watercolour paint/painting:** Refers to both the watercolour medium itself, a water-soluble, transparent paint, and works of art created using this medium (see [TATE, 2025](#); [Gerhard, 2023](#)).

Look, listen and learn further:

Australian Broadcasting Corporation [ABC] News. (2010). *Namatjira's story*, <https://www.youtube.com/watch?v=XxTp58aAn2E>

Wellauer, K., Blau, A., Tan, T., Kesper, A. (2021), *Do you know who's Country you're on?* Australian Broadcasting Corporation [ABC] News, <https://www.abc.net.au/news/2021-07-09/australia-talks-naidoc-your-country-traditional-owners/100262578>

Art Gallery of South Australia [AGSA]. (2025). *Albert (Elea) Namatjira*, <https://www.agsa.sa.gov.au/education/resources-educators/resources-educators-ATSlart/albert-elea-namatjira/>

Big hART. (n.d). *Namatjira*, <https://player.vimeo.com/video/206476778?title=0&byline=0&portrait=0>

Hermannsburg Historic Precinct. (n.d). *Albert Namatjira*, <https://hermannsburg.com.au/stories/albert-namatjira>

- Iltja Ntjarra (2024). *Albert Namatjira (1902-1959)*, <https://manyhandsart.com.au/about/albert-namatjira/>
- McLean, B. J. (2024). *Albert Namatjira*, National Gallery of Australia, <https://nga.gov.au/stories-ideas/albert-namatjira/>
- Namatjira, V. (2021). *Albert Namatjira*, Magabala Books, <https://magabala.com.au/products/albert-namatjira?srsId=AfmBOooFuAcJjZ7V8VldO-VsrgLLwHurLXf7bU3lY0wPwHaTsQ6yAZ1a>
- National Portrait Gallery. (...) *Portrait story: Albert Namatjira*, <https://www.youtube.com/watch?v=pmGNeaagw10>
- Wheeler, C. (2021). *Albert Namatjira*, Magabala Books [Teacher notes], https://cdn.shopify.com/s/files/1/0092/5043/9268/files/Albert_Namatjira_Teacher_Notes.pdf?v=1628562045
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Betty Muffler and Maringka Burton

Betty Muffler (Pitjantjatjara, born 1944) and **Maringka Burton** (Pitjantjatjara, born 1950) are an aunty and niece duo of *ngangkari* (traditional Anangu healers), who come from the Anangu, Pitjantjatjara and Yankunytjatjara (APY) lands and live in Indulkana Community.

Glossary of terms:

- **Iwantja Arts:** An Indigenous owned and governed Aboriginal art centre, located in the rocky, desert country of Indulkana Community on APY Lands in the remote north-west of South Australia (see [Iwantja Arts, 2021](#)).
- **Maralinga:** Between 1952 and 1963, Britain conducted nuclear weapons tests in Australia, with the majority being conducted at Maralinga, in South Australia. Australian authorities did not discover the full extent of the contamination at Maralinga until 1984, just before the land was to be returned to its Traditional Owners. Between 1996 and 2000 all but around 120 square kilometres of around 3,200 square kilometres of Maralinga country had been cleaned to a standard considered safe for unrestricted access. Maralinga was formally returned to the Tjarutja owners in November 2009 (see [Australian Museum, 2023](#); [National Museum Australia, 2024](#)).
- **Ngangkari:** The *ngangkari* are the traditional healers of the Ngaanyatjarra, Pitjantjatjara and Yankunytjatjara (NPY) Lands, encompassing 350,000 square kilometres of the remote western desert. For thousands of years the *ngangkari* have nurtured the physical, emotional and social well-being of their people (see [NPY Women's Council, 2013](#)).
- **Redress:** To correct something that is unfair or wrong (see [Oxford Learner's Dictionary, 2025](#)).

Look, listen and learn further:

- Art Gallery of New South Wales [AGSA] (2023). *The National 4: Australian Art Now — Betty Muffler and Marinka Burton*, <https://www.the-national.com.au/artists/betty-muffler/ngangkari-ngura-healing-country/>
- Australian Centre for Contemporary Art (2022). *Betty Muffler Artist Interview: Like a wheel that turns — The 2022 Macfarlane Commissions*, https://youtu.be/gYi_3b_VSwM
- Chaloupka, E. (2024). 'Bim nakimukken (The big picture): Timeless artistry and Country', in M. Langton, J. Ryan (Eds). *65,000 Years: A Short History of Australian Art*, Thames & Hudson, pp 185-196.
- National Gallery of Australia [NGA] (2021). *Behind the scenes with Betty Muffler*, <https://youtu.be/F4AFC5WgV2U>
- Hanifie, S. (2018). *Ngangkari healers: 60,000 years of traditional Aboriginal methods make headway in medical clinics*, ABC News (28th March, 2018). <https://www.abc.net.au/news/2018-03-28/aboriginal-healers-complementary-medicine-finds-its-place/9586972>
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Brian Robinson

Maluyligal / Wuthathi/ Dayak man **Brian Robinson** (born in Waiben, 1973) is a contemporary Torres Strait Islander artist who creates vibrant works of art that map out ancient celestial connections, histories and stories (see [Mossenson Galleries, 2025](#)).

Glossary of terms:

- **Sky Country/Sky Knowledge:** Sky is known by many names. It can be described as a skyscape or celestial sphere. The sky is a reflection of the land and a close observation of both in tandem can produce a deep insight into the land and connection to Country. (see [Ngarrngga \[Learning about Country/Place\], 2025](#)).
- **Indigenous Celestial/Astronomical Knowledge:** Aboriginal and Torres Strait Islander Peoples observe the stars and moon to understand plant and animal patterns and behaviours, highlighting the connection between Indigenous Ecological Knowledge and celestial objects (see [Indigenous Australian Astronomy, 2023](#); [Ngarrngga \[Indigenous Ecological Knowledge and Celestial Objects\] 2025](#); [Ngarrngga \[Indigenous astronomy, geography, and star maps\] 2025](#)).
- **Tagai:** A great fisherman and key figure in the creation stories of Torres Strait Islander peoples (see [Deadly Story, n.d](#); [Hamacher, 2013](#)).

- **Waiben/Thursday Island:** Waiben/Thursday Island is located 30 kilometres from the northern tip of Cape York, Queensland. It is part of the cluster of Inner Islands in the Torres Strait Islands. There are over 200 islands scattered throughout the Torres Strait, and of these 17 are inhabited (see [Gab Titui Cultural Centre \[GTCC\], n.d](#); [Torres Strait Regional Authority \[TSRA\], n.d](#); [Torres Shire Council, 2025](#))
- **Lino/linoleum cut printing:** Linoleum, or 'linocut' is a relief printmaking technique characterised by flat, clearly delineated colour areas. An image is carved into a linoleum sheet, which is softer and easier to cut than wood. The surface is inked, and paper is laid on top, with printing achieved either by manual rubbing with a tool or using a printing press (see [MoMA, 2025](#))

Look, listen and learn further:

Art Gallery of South Australia [AGSA]. (2025). *Brian Robinson, Education Resources*, <https://www.agsa.sa.gov.au/education/resources-educators/resources-educators-themed/reconciliation-week/brian-robinson-patterns-and-pop-culture/>

McClelland Gallery. (2025). *Current / Brian Robinson - Artist talk*, <https://www.youtube.com/watch?v=ObeSMKoFt6A>

National Gallery of Australia. (2019). *Brian Robinson*, <https://www.youtube.com/watch?v=6OYaFfCCDZY>

Queensland Art Gallery of Modern Art [QAGOMA]. (2019). *Brian Robinson introduces 'Up in the heavens, the Gods contemplate their next move'*, <https://www.youtube.com/watch?v=oOZNjofOPuM>

Wadman, A. (2015). *Brian Robinson, Artist Profile*, <https://artistprofile.com.au/brian-robinson/>

Brett Leavy

Descending from the Kooma people and born in 1965, **Brett Leavy** works with virtual reality and video games to preserve and show Aboriginal culture before European colonisation (see [Fast Five with Brett Leavy, 2024](#); [Bilbie Virtual Labs, 2025](#); [Welcome to Kooma Country, 2021](#)).

Glossary of terms:

- **Colonisation:** The act of setting up a colony away from one's place of origin. With humans, it can be seen negatively because it tends to involve an invading culture taking control over an indigenous population (see [Glossary, Aboriginal and Torres Strait Islander Histories and Cultures \[ACARA\], 2025](#)).
- **Kulin Nation:** The Kulin Nation is an alliance of five tribes whose territories encompass the Wurundjeri, Boonwurrung and Wathaurung peoples. The Kulin Nation also extends inland to include the Dja Dja Wurrung and the Taungurung peoples (see [Koorie Heritage Trust, 2025](#); [50 words project, n.d](#)).

- **Songlines:** A songline or song series is a body of songs that are sung sequentially or in repetitive groups or in repetition by authorised Aboriginal singers and intended to convey a sacred narrative (see [Ngarrngga \[Reading and navigating through Songlines\], 2025](#)).
- **Wurundjeri:** The word Wurundjeri is the combination of the Woiwurrung words 'wurun' meaning the Manna Gum (*Eucalyptus viminalis*) and 'djeri', the grub which is found in or near the tree. You may find examples where people descending from the Wurundjeri-willam clan of the Woiwurrung language group refer to themselves as Wurundjeri, or Wurundjeri Woiwurrung (see [Deadly Story, n.d](#); [50 words project, n.d](#)).
- **Narrm:** Narrm is the traditional Woiwurrung name for the Melbourne region ([Koorie Heritage Trust, 2025](#); [50 words project, n.d](#)).

Look, listen and learn further:

Australian Centre for the Moving Image [ACMI]. (2020). *Preserving Indigenous culture through VR: Brett Leavy's Virtual Songlines*, <https://www.acmi.net.au/stories-and-ideas/preserving-indigenous-culture-through-vr-brett-leavys-virtual-songlines/>

Australian National Maritime Museum. (2024), *Fast five with Brett Leavy*. <https://www.sea.museum/en/article/fast-five-with-brett-leavy>

Cool.Org. (n.d). *Indigenous storytelling using digital technologies*, Education resource (Years 5-6), <https://cool.org/lessons/indigenous-storytelling-using-digital-technologies-year-5-6-design-and-technology>

Impact Boom. (2021). *Brett Leavy on reconnecting with First Nations culture and history through virtual reality technology*, <https://www.impactboom.org/blog/2021/11/03/brett-leavy-on-reconnecting-with-first-nations-culture-and-history-through-virtual-reality-technology>

Dhambit Mununggurr

Yolŋu (Gupa-Djapu') artist **Dhambit Mununggurr** was born in 1968 and lives and works in Yirrkala. She is part of an expansive family network and long line of successful artists, with both her parents having won first prizes at Telstra National Aboriginal & Torres Strait Islander Art Awards (NATSIAA). In 2005 Mununggurr was given special permission in her community to use acrylic paint, following injuries resulting from a car accident made it more challenging for her to work with traditional natural pigments. She is granddaughter of Wongu Mununggurr (see [NGV, n.d.](#)).

Glossary of terms:

- **Gupa-Djapu':** Gupa-Djapu' is a Yolŋu Dhuwa clan (see [Madayin \[Gupa-Djapu'\]](#), [n.d.](#); [Madayin \[clans\]](#), [n.d.](#))
- **Yolŋu:** The people who live in the Miwatj or north-east Arnhem Land region are known as Yolŋu, meaning 'people'. Yolŋu belong to Country and Country belongs to Yolŋu. Everyone and everything in Yolŋu is understood as belonging to one of two complementary halves called moieties: Yirritja or Dhuwa. Within these halves are family groups referred to as their bāpurru or clan. Each clan are custodians for specific places and their designs and narratives (see [National Museum Australia](#), [n.d.](#); [Madayin \[Country\]](#), [n.d.](#))
- **Yirrkala:** A community located on the Gove Peninsula, 18 kilometres south of Nhulunbuy. Yirrkala became well known in 1963 when Yolŋu traditional landowners sent a bark petition to the Australian Government to protest against a section of their land that would be sold for bauxite mining (see [Miwatj, 2025](#); [National Museum Australia, 2025](#); [Deadly Story, n.d.](#); [The Mulka Project, 2013](#)).
- **Kinship:** In Aboriginal and Torres Strait Islander cultures, the concept of kinship is complex, and has wide implications in Indigenous life and social structure. Kinship determines how everyone relates to one another, as well as their roles, responsibilities and obligations regarding one another, the environment, ceremony and Country (see [Australians Together, 2025](#); [Deadly Story, n.d.](#); Ngarrnga [Organising Idea – Culture], 2025)

Look, listen and learn further:

Crawford, A. (2020). *Dhambit Mununggurr*, Artist Profile, <https://artistprofile.com.au/dhambit-mununggurr/>

National Gallery of Victoria [NGV]. (n.d). *Dhambit Mununggurr in conversation*, <https://www.ngv.vic.gov.au/dhambit-manunggurr-in-conversation/>

National Gallery of Victoria [NGV]. (n.d). *Dhambit Mununggurr: Can we all have a happy life*, <https://www.ngv.vic.gov.au/dhambit-mununggurr-can-we-all-have-a-happy-life/>

Ginger Riley Munduwalawala

Ginger Riley Munduwalawala (c. 2002) was born around 1936 near Ngukurr in the coastal salt-water Country of the Marra people of south-eastern Arnhem Land. Riley forged his own unique way of painting the bigger picture and fine detail of stories from his mother Country, over which he was granted Native Title and custodianship in the year 2000 through his role as *djungkayi* (caretaker) (see [AGNSW, 2014](#); [Art Leven, n.d](#); [National Portrait Gallery, 2025](#)).

Glossary of terms:

- **Four Archers (Barrkuwirriji):** A group of rock formations that are a site of special significance in the creation stories for the Marra people, understood as the centre of the earth and where all things start and finish (see [Limmen National Park, n.d](#); [Ryan, 2001](#); [Stephens, 2002](#)).
- **Garimala:** The King Brown snake Garimala is the main ancestral creator of Riley's Mother Country, who through writhing and circling formed the hills known as the Four Arches on the Limmen Bight River in South East Arnhem Land (see [National Gallery Victoria, n.d](#)).
- **Ngak Ngak:** A powerful white-breasted sea-eagle guardian/protector Riley's ancestral homelands. He is often shown singly or as a repeated image in Riley's paintings (see [Australian Art Network, 2021](#); [Deutscher and Hackett, n.d](#)).
- **Ngukurr:** Ngukurr (a place of many stories) is located in the Yugul Mangi Ward and is 331 kilometres south-east of Katherine on the Roper Highway, South East Arnhem Land (see [Ngukurr Arts Aboriginal Corporation, 2025](#); [Roper Gulf Regional Council, 2025](#)).

Look, listen and learn further:

Art Gallery of New South Wales [AGNSW]. (n.d). *Ginger Riley Munduwalawala* [Education Resource], <https://www.artgallery.nsw.gov.au/learn/learning-resources/burbangana/ginger-riley-munduwalawala/>

National Gallery Australia. (2013). *Ginger Riley Munduwalawala 'Limmen Bight Country', 1993*, <https://www.youtube.com/watch?v=2cfCt6nSllw>

Gordon Bennett

Gordon Bennett (c. 1955 – 2014) was one of Australia's most significant and critically engaged contemporary artists, addressing issues relating to the role of language and systems of thought in forging identity (see [MCA, 2025](#)).

Glossary of terms:

- **Ahistorical:** Not showing any knowledge of history or of what has happened before (see [Oxford Learner's Dictionary, 2025](#)).
- **Allegory:** A communicative device, i.e a symbol in a story or image, etc. that is used to convey a hidden or ulterior meaning, typically a moral or political one (see [Oxford English Dictionary, 2025](#)).
- **Heterogeneity:** Heterogeneity (among/within something) the state of consisting of many different kinds of people or things (see [Oxford Learner's Dictionary, 2025](#)).
- **Ideology:** A set of ideas/beliefs that an economic or political system is based on (see [Oxford Learner's Dictionary, 2025](#)).
- **Other(ing) [verb]:** Viewing and treating a person or group of people as different from yourself and from most people. Othering can lead to discrimination and prejudice against marginalised groups (see [Oxford Learner's Dictionary, 2025](#)).
- **Usurpation:** The act of taking somebody's position and/or power without having the right to do this (see [Oxford Learner's Dictionary, 2025](#)).
- **Valorise:** To establish or raise the value of (a commodity, etc.) by a centrally organised scheme (see [Oxford Learner's Dictionary, 2025](#)).

Look, listen and learn further:

The Potter Museum of Art. (2020). *Up from the vaults – Gordon Bennett at the Potter*, https://www.youtube.com/watch?v=g5wfEv47_pl

National Gallery of Victoria [NGV]. (n.d.). *Learning resources: Gordon Bennett*, https://www.ngv.vic.gov.au/school_resource/gordon-bennett/

McLean, I. (2024). Mining the archive: Gordon Bennett, Brook Andrew, Christopher Pease, in M. Langton, J. Ryan (Eds). *65,000 Years: A Short History of Australian Art*, Thames & Hudson, pp 149-159.

Museum of Contemporary Art [MCA]. (2025). *Collection: Artist - Gordon Bennett*, <https://www.mca.com.au/collection/artists/gordon-bennett/>

- TATE Gallery (2025). *Five things to know about Gordon Bennett*, <https://www.tate.org.uk/art/artists/gordon-bennett-24118/five-things-know-about-gordon-bennett>
- Queensland Art Gallery | Gallery of Modern Art [QAGOMA]. (2020). *Unfinished business: The art of Gordon Bennett*, <https://www.youtube.com/watch?v=BVyWZpF2QVo>
- Wright, S. (2021). Read, Watch, Play: The Gordon Bennett studio — Samford Valley, QAGOMA, <https://www.qagoma.qld.gov.au/stories/the-gordon-bennett-studio-samford-valley-australia/>
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Ishmael Marika

Ishmael Marika, born in 1991 is a Rirratjingu man from Yirrkala in Northeast Arnhem Land in the Northern Territory. He is the Inaugural Cultural Director of The Mulka Project, an Aboriginal-controlled cultural production centre. Here, Marika collaborates with other Yolngu artists and Elders on multimedia works that showcase and share ancient *dhawu* (stories), histories and laws with the world.

Glossary of terms:

- **Baraltja:** Baraltja is the residence of *Burrut'tji* (also known as Mundukul) the lightning serpent. It is an area of flood plains that drain into northern Blue Mud Bay. It is on country belonging to the Maḏarrpa and denotes an area of special qualities (see [Aboriginal Art Directory, 2025](#); [Maḏayin \[Baraltja\], n.d](#)).
- **Land rights:** Land is intrinsic to Aboriginal and Torres Strait Islander culture, Country and identity and so the struggle for land rights is tied to survival (see [AIATSIS, n.d](#); [Deadly Story, n.d](#); [National Museum Australia, 2020](#); [National Museum Australia, 2023](#)).
- **Rirratjingu:** The Rirratjingu clan belong to the Yolngu people of Miwatj (see [Maḏayin \[Rirratjingu\], n.d](#); [Rirratjingu Aboriginal Corporation, n.d](#)).
- **Yirrkala:** Yirrkala is ancestral land belonging to the Rirratjingu and Gumatj clans (see [Maḏayin \[Rirratjingu\], n.d](#); [Maḏayin \[Gumatj\], n.d](#); [Yirrkala, 2017](#))

Look, listen and learn further:

- Buku - Larrnggay Mulka Centre. (2017). *About The Mulka Project*, <https://yirrkala.com/about-the-mulka-project/>
- Buku - Larrnggay Mulka Centre. (2007). *The Mulka Project*, <https://www.youtube.com/user/TheMulkaProject>
- Buku - Larrnggay Mulka Centre. (2017). *Mulka Production*, <https://yirrkala.com/mulka-production/>
- Buku - Larrnggay Mulka Centre. (2017). *Ishmael Marika*, <https://yirrkala.com/ishmael-marika/>

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John Tjakamarra

John Tjakamarra (Pintupi, c. 1937–1992) was born near Kulkurta west of Tjukurla, in Western Australia, where he grew up. He was a founding member of the Papunya Tula Artists group, which is the name of the Indigenous cooperative that established itself at the then-government settlement of Papunya.

Glossary of terms:

- **Aesthetic:** Distinctive aesthetic principles are inherent to and observable in Indigenous Australian art, articulating Indigenous visual culture, voice, identity, time and place (see [Australian Academic of the Humanities, 2021](#); [Morphy, 2020](#); [Ryan, 1995](#)).
- **Assimilation:** From 1850 until the 1960s, under Australia's various state protection laws, Aboriginal people were driven off their lands and gathered into specific missions, reserves and stations. This was followed by the Policy of Assimilation in 1961, written by the Commonwealth and state ministers at the Native Welfare Conference in Canberra on 26–27 January 1961. The effects of these laws and policies continue to have a profound impact on the population of Aboriginal people today (see [ABC Education, 2021](#); [AIATSIS, 2011](#)).
- **Dots/dot painting:** For centuries, Aboriginal peoples in various parts of Australia have used dotting techniques to share their ancestral stories, such as by drawing in sand, painting on rock or as ceremonial mark-making on the body. The artists in Papunya embraced the use of dots, along with many other forms of mark-making, when they began what became the Western Desert painting movement in 1971 (see [AGSA, 2023, p. 60](#), [AGSA, 2025](#)).
- **Iconography:** The use or study of images or symbols in art (see [Oxford Learner's Dictionary, 2025](#)).

- **Law/lore:** Refers to inter-generationally transmitted expressions in Aboriginal languages, encompassing religious, spiritual and mundane laws/lore that Aboriginal people observe in their own cultures. Diverse examples, contextualisations and preferences for capitalisation and spelling may be encountered and observed adopted across individual language groups (see [Deadly Story, n.d](#); [Ngarrngga \[Learning about Country/Place\], 2025](#)).
- **Men's [and Women's] business:** Central to Aboriginal and Torres Strait Islander culture is the separation of men's and women's business. This is not a discriminatory or sexist separation and is not to the detriment of either party. Instead, it focuses on particular roles, ceremonies and Law/lore that is specific and sacred to men and women individually (see [Deadly Story, n.d](#)).
- **Papunya:** Established in 1959, Papunya is one example of settlements or missions built by successive Australian federal governments under the controversial Policy of Assimilation. Papunya lies close to the Tropic of Capricorn, in the far southwest corner of Australia's Northern Territory, 240 kilometres northwest of Alice Springs (see [National Museum of Australia, 2024a](#); [2024b](#); [Papunya Tula Artists Pty Ltd, 2025](#)).
- **Relationality:** The idea that everything is connected – is intrinsic to Indigenous ways of being, knowing and doing, and extends beyond human connections to encompass relationships with Country, kinship, cosmos and ideas, serving as both a way of being and a way of knowing (see [Hogarth, 2024](#)).
- **Self-determination:** Self-determination is the ability to have power and control over your own affairs and your own life. For Aboriginal and Torres Strait Islander people, this means being able to make decisions that affect community and being able to practice culture (see [Deadly Story, n.d](#); [UNDRIP \[Article 3\], 2007](#); [Ngarrngga ICIP Declaration, 2024](#)).

Look, listen and learn further:

Andrews, J., Belle, F., Cumpston, N., & Maupin, L. (2023). The dot: To dot, or not to dot, in K. Neagle (Ed), *Aboriginal and Torres Strait Islander Art in the Classroom (2nd Edition)*, pp. 59-92.

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Julie Gough

Julie Gough is an installation, sound, and video artist, writer, and a curator of First People's Art and Culture at the Tasmanian Museum and Art Gallery in Hobart. Gough's research and art practice involves uncovering and re-presenting subsumed and often conflicting histories often referring to her family's experiences as Tasmanian Aboriginal people. Julie is Trawlwoolway through her maternal family, and her Traditional homeland is Tebrikunna in far north eastern Lutruwita/ Tasmania (see [Julie Gough, 2016](#)).

Glossary of terms:

- **Archive/Archives:** Archivists, curators and records managers develop, maintain, implement and deliver systems for keeping, challenging, updating, accessing and preserving records, files, information, historical documents and artefacts. Archival documents do not come only as text on paper, but include every known form and format in which information can be fixed in the form of records (see [Australian Society of Archivists, 2025](#); [Australian Government, Jobs and Skills, n.d](#); [Indigenous Archives Collection —Right of Reply, n.d](#)).
- **Conflate:** To put two or more things or ideas together to make one new thing or idea, especially in a way that is not accurate or could be harmful because the two things or ideas are not really the same (see [Oxford Learner's Dictionary, 2025](#)).
- **Normative:** Describing or setting standards or rules of behaviour (See [Oxford Learner's Dictionary, 2025](#)).
- **Palawa:** People outside the Aboriginal Community are advised to use the formally adopted word Palawa for Tasmanian Aboriginal person or people (see [Department for Education, Children and Young People \[DECYP\] Aboriginal Education Services, 2024](#); [50 words project, n.d](#)).
- **Subsume:** To include something in a particular group and not consider it separately (see [Oxford Learner's Dictionary, 2025](#)).
- **Trope:** A theme that is important or repeated in literature, art, films, etc. (see [Oxford Learner's Dictionary, 2025](#)).

Look, listen and learn further:

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Lin Onus

Yorta Yorta artist and activist **Lin Onus** (c. 1948-1996) had a trailblazing artistic career that shone light on the mistreatment and injustices experienced by Aboriginal people. His father, Bill Onus, was a high-profile political activist and successful entrepreneur, who became the first Aboriginal president of the Aborigines Advancement League in Victoria in 1967.

Glossary of terms:

- **Stolen Generations:** From 1850 through to the 1970s, a range of state-based laws were introduced that forced Aboriginal people to move from their country to live on missions, reserves, or stations. Collectively, these laws provided the legal framework and justification for the forcible removal of Aboriginal people from their homes and lands. Between 1910 and the 1970s, these laws saw many Aboriginal children forcibly removed from their families, creating a tragic chapter in our history known as the Stolen generations (see [AIATSIS, 2023](#); [Australians Together, 2025](#); [O’Laughlin, 2020](#)).
- **Mission/reserve/station:** In the nineteenth and twentieth centuries, many First Australians were forced from their Country and on to missions, reserves or stations. It was not unusual for families to be separated and sent to different areas, sometimes across state borders, with no idea of where their loved ones ended up (see [AIATSIS, 2022](#); [Deadly Story, n.d](#))

- **Intergenerational:** Including or involving people of different generations or age groups. In Australia, intergenerational trauma predominantly affects the children, grandchildren and future generations of the Stolen Generations (see [Oxford Learner's Dictionary, 2025](#); [Healing Foundation, 2025](#)).

Look, listen and learn further:

- ABC Education. (2022). *Classroom resources to help schools promote a broader understanding of the Stolen Generations*, <https://www.abc.net.au/education/healing-foundation-resources-to-learn-about-stolen-generations/13930192>
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Mandy Nicholson

Born in Healesville in 1975 and living and working on Kulin Nation lands in Narm/ Melbourne, Wurundjeri-wilam artist **Mandy Nicholson** is an accomplished artist and academic who creates work to share knowledge about her culture, connection to Country, and the importance of storytelling.

Glossary of terms:

- **Culture:** The term culture is used in many different ways to refer to the collective social, economic and artistic manifestations of the societies of the Aboriginal or Torres Strait Islander peoples. Culture encompasses ideas, customs, beliefs, attitudes, values, language/s, skills, knowledge, laws, customs and tools by which communities structure and organise their lives and interactions. Culture can be reflected, protected and shared within the distinctive material expressions of these societies (see [ACARA, 2025](#); [Ngarrngga \[Understanding and respecting cultural narratives\], 2025](#)).

- **Elder/Elders:** Elders are highly respected Aboriginal people held in esteem by their communities for their wisdom, cultural knowledge and community service. Age alone does not determine whether someone is recognised as an Elder in their community (see [Deadly Story, n.d](#)).
- **Possum skin cloak:** Possum skin cloaks are very special cultural objects for Aboriginal people in southeast Australia. They were traditionally worn in ceremonies and to keep warm (see [Museums Victoria, 2019](#); [NGV, 2025](#)).

Look, listen and learn further:

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Minimini Numalkiyaya Mamarika

Fifteen bark paintings by Anindilyakwa artist **Minimini Numalkikiya Mamarika** (c.1900-1972) feature in the *Art of Groote Eylandt* room for the exhibition. The iconography relates to the rock art from islands across the Groote archipelago, and often shows images of First Peoples' contact with outsiders, such as early Dutch ships and Macassan trepangers (sea cucumber fishers) who visited Groote Eylandt from southern Sulawesi.

Glossary of terms:

- **Groote Eylandt:** Groote Eylandt is the biggest island in a group of islands called the Groote archipelago, located in the Gulf of Carpentaria. It is its own separate island with its own unique Indigenous history and cultural traditions belonging to the Anindilyakwa peoples of Groote Eylandt (see [Anindilyakwa Land and Sea Rangers & Anindilyakwa Traditional Owners, 2020](#)).
- **Maccasan/Macassar:** Before British invasion, fishermen from the Macassan peoples would sail from Sulawesi in Indonesia to the coast of Arnhem Land in the Northern Territory of Australia. You may see occasions of different spelling, such as Makassar/Makassan (see [AGSA, 2025](#); [National Museum Australia, 2024](#)).
- **Prau:** A prau is a multi-hulled wooden boat powered by wind and aided by sailors rowing with oars. Records show that the last Macassan prau came to Northern Australia in 1907 (see [AGSA, 2025](#); [National Museum Australia, n.d](#)).

- **Trepang:** A sea cucumber marine animal that lives in salt water on or near the seafloor. Macassar traded with Aboriginal people for trepang. They can be found in every ocean in the world, with some species facing diminishing due to over fishing and climate change (see [National Geographic, 2025](#); [National Museum Australia, 2024](#)).

Look, listen and learn further:

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Mundukul Marawili

Yolŋu artist **Mundukul Marawili** (c. 1890-1950) was a renowned warrior and leader of the Maḍarrpa clan. He is father of Nonḡirrŋa Marawili. Mundukul was the most senior Yirritja man to paint for Donald Thomson in 1942 (see [Madayin, n.d a](#)).

Glossary of terms:

- **Burrut'tji:** *Burrut'tji* is the name for Lightning Snakes. There are several Lightning Snakes, belonging to different clans and places and going by different sacred names, but often connect closely related clans. Baraltja is the home of the lightning snake known as Mundukul (see [Madayin, n.d b](#)).
- **Maḍarrpa:** Maḍarrpa is a Yolŋu Yirritja moiety clan (see [Madayin \[Maḍarrpa clan\], n.d](#)).
- **Marwat:** A special brush made from human hair, used by artists in Arnhem Land to paint onto Stringybark. This type was mostly used to complete fine details and lines of cross-hatching (see [Museums Victoria Collections, n.d](#)).
- **Miny'tji:** For millennia, Yolŋu people have painted their clan designs on their bodies and ceremonial objects. These designs—called *miny'tji*—are not merely decorative: they are the sacred patterns of the ancestral land itself (see [Madayin \[origins\], n.d](#)).

Look, listen and learn further:

Ryan, J. (2024). Invention and resistance to atrocity: the art history unique to the Australian continent, in M. Langton, J. Ryan (Eds). *65,000 Years: A Short History of Australian Art*, Thames & Hudson, pp 8-28.

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Naomi Hobson

Southern Kaantju/Umpila artist **Naomi Hobson** is an accomplished multidisciplinary artist. Her *Life on the river* series of digital prints capture the ebb and flow of daily life for her community with Wukaanta, the Coen River, which forms the western boundary of the town of Coen on the Cape York Peninsula. Born in 1979 and raised on the riverbanks of Coen, Hobson's photography offers an intimate glimpse into Aboriginal river cultures and ecologies of her community.

Glossary of terms:

- **Ecologies (Indigenous/traditional knowledge):** Aboriginal and Torres Strait Islander knowledge systems are among thousands of indigenous knowledge systems in the world. While no one singular overarching definition could adequately capture the distinctive and contextualised nature and qualities of these knowledge systems, an ecology of Indigenous knowledge encompasses interconnected understandings, skills and philosophies developed by societies. These are informed by long-standing relationships and histories shared with the environmental and cultural attributes of ancestral lands and community (see [ACDE \[Indigenous Science Educator Resources\], 2024](#); [Ngarrngga \[Indigenous Knowledge, water resources\] 2025](#); [UNESCO, 2023a](#); [UNESCO, 2023b](#)).
- **Kaantju/Umpila:** Two of a number of clans (alongside LamaLama, Ayapathu, Wik Mungkan and Olkola) clans for Peoples of Coen/Wukaanta in the Cape York peninsula (see [Hobson, 2025](#)).
- **Paal paal:** The brown spotted butterfly found around Wukaanta/Coen River, Cape York Peninsula (see [Hobson, 2025](#)).

Look, listen and learn further:

Art Gallery of South Australia. (2021). *Tarnanthi-2020 – Naomi Hobson*, <https://www.youtube.com/watch?v=xVnJODFTDWo&pp=ygUMTmFvbWkgSG9ic29u>

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Vivien Anderson Gallery. (2023). *Naomi Hobson – 'I dream of Country'*, <https://www.youtube.com/watch?v=HosoB9RV3XE>

Nongirrŋa Marawili

Yolŋu artist **Nongirrŋa Marawili** (c. 1938-2023) of the Maḏarrpa clan was a senior Yolŋu artist of Yirrkala in northeast Arnhem Land. Nongirrŋa Marawili pushed and expanded the boundaries of contemporary Yolŋu art, establishing herself as one of the most original and innovative artists of her Country. She is daughter of Mundukul Marawili (see [AGSA, 2025](#); [MCA, 2025](#)).

Glossary of terms:

- **Maḏayin:** Maḏayin refers to something (i.e knowledge, story, meaning of a symbol) that is secret and sacred. You may also find occasions where it is used to describe something very beautiful or sublime. While an artist may indicate the presence of Maḏayin in their art, they may not reveal or share the meaning of it (see [Maḏayin, n.d](#) d)
- **Miny'tji:** For millennia, Yolŋu people around Yirrkala in northern Australia have painted their clan designs on their bodies and ceremonial objects. These designs, called miny'tji, are often connected to the Maḏayin of clans and Country (secret/sacred knowledge (see [Maḏayin, n.d](#) d; [Maḏayin, n.d](#) e; [National Museum Australia, n.d](#)).
- **Yirritja (and Dhuwa):** In northeastern Arnhem Land, Yolŋu people belong to one of two moieties, Dhuwa or Yirritja. Each moiety has clans, with their own language and custodial responsibilities for specific stories, sites and relationships with Country (see [Dhimurru Aboriginal Corporation, n.d](#); [Mulka Museum, 2017](#)).

Look, listen and learn further:

Art Gallery of South Australia [AGSA]. (2025). *Nongirrŋa Marawili*, Education resource, <https://www.agsa.sa.gov.au/education/resources-educators/resources-educators-ATSlart/no%C5%8Bgirr%C5%8Ba-marawili/>

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Robert Campbell Jnr

Ngaku artist **Robert Campbell Junior** (c.1944-1993) lived and worked in the town of Kempsey in northern New South Wales. A powerful storyteller, Campbell's vivid, uncompromising paintings shed light on the harsh realities of segregation experienced by Aboriginal people in 20th-century Australia. His pioneering work as an Aboriginal artist profoundly influenced both his contemporaries and later generations.

Glossary of terms:

- **Ngaku:** A clan of the Dunghutti nation in the Macleay region of New South Wales (see [Dunghutti-Ngaku Aboriginal Art Gallery, 2022](#); [Indigenous Australia, 2025](#); [Kempsey Shire Council, 2025](#)).
- **Segregation:** The act or policy of separating people from different groups, for example people of different races, religions or sexes, and treating them in a different way (see [Oxford Learners Dictionary, 2025](#)).
- **X-ray:** A Western biological term adopted by British-Australian Biologist/Anthropologist Baldwin Spencer to describe how Arnhem Land rock art seemed to portray the internal, external, natural and supernatural attributes of animals, spirits and clan designs. This 'x-ray' aesthetic can be seen in both traditional and contemporary examples of Indigenous art (see [Chaloupka, 2024](#); [Luke, 1996](#); [Ryan, 2024](#)).

Look, listen and learn further:

ABC Education. (2022). *Restricted rights and freedoms: Discriminatory laws*, Education resource, <https://www.abc.net.au/education/restricted-rights-and-freedoms-discriminatory-laws/13922192>

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Trevor Nickolls

Ngarrindjeri artist **Trevor Nickolls** (c. 1949-2012) was one of the founding figures of the city-based Aboriginal art movement was. His painting practice documented the turbulence of this era, exploring what it meant to straddle and navigate two worlds.

Glossary of terms:

- **City-based artists:** The term 'urban artist' stems from a narrow Western ethnographic perspective that regarded Indigenous art from remote communities as more 'authentic' or 'traditional'. The term 'city-based artist' better acknowledges the fact that Indigenous artists living in urban centres maintain deep cultural connections, without making assumptions about authenticity based on geographic location. 'City-based' better respects the diversity of Indigenous art and is increasingly used by Indigenous and non-Indigenous artists, curators and communities alike (see [MGNSW, 2023](#); [Presley, 2024](#)).
- **Ngarrindjeri:** The traditional Country of the Ngarrindjeri nation stretches from Murray Bridge on the lower Murray River, across to the southern tip of Fleurieu Peninsula and down to the granites near Kingston, south of the Coorong (see [Gale \[Ngarrindjeri Mobile Language Team\], n.d](#); [Australian Indigenous Governance Institute, 2024](#)).
- **Papunya Tula (influence):** The Papunya Tula Art Movement began in 1971 when a school teacher, Geoffrey Bardon, encouraged some of the men to paint a blank school wall. The murals sparked off tremendous interest in the community and soon many men started painting. In 1972 the artists successfully established their own company, and their practice and influence continues today (see [National Museum Australia, 2024](#); [Papunya Tula Artists, 2025](#)).

Look, listen and learn further:

- Art Gallery of South Australia [AGSA]. (2025). *Curators and the collection: To do or not to dot*, Education resource, <https://www.agsa.sa.gov.au/education/educators/online-professional-development/curators-and-the-collection-to-dot-or-not-to-dot/>
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William Barak

William Barak (c. 1824-1903) was a highly respected leader and ngurungaeta (headman) of the Wurundjeri people. While he witnessed and experienced the many significant changes and impacts of colonisation, Barak's works of art played an important role in the continuity of his culture.

Glossary of terms:

- **Coranderrk:** An Aboriginal settlement established near Healesville in 1863. Barak petitioned the government, leading walks to Parliament House to advocate for the non-Indigenous Coranderrk Board to be abolished and for it become self-governed by his people. Many of Barak's paintings and drawings that remain today were created during his later years at Coranderrk (see [Cooper, 2024](#); [First Peoples Victoria, 2019](#)).
- **Corroboree:** An anglicised version of a word meaning 'dance' in Dharug, an Aboriginal language from Western Sydney, New South Wales, that should be considered part of a cross-cultural vocabulary (i.e it is found in English language dictionaries), rather than being a traditional Aboriginal word. Corroboree also relates to Tanderrum ceremony, bringing together the Wurundjeri/Woiwurrung, Boon Wurrung, Taungurung, Wadawurrung and Dja Dja Wurrung language groups of the Eastern Kulin Nation (see [Bracknell \[as cited in\] Edublog, 2019](#); [Ilbijerri Theatre Company, 2014](#); [Merriam-Webster Dictionary, 2025](#); [Oxford Dictionary, 2025](#)).

- **Ngurungaeta:** An individual or group of senior lead men who rightfully represented the Wurundjeri in external affairs. If a man was considered very wise, spoke the truth always and did no wrong, he may eventually rise to become the clan's Ngurungaeta, the most respected and influential Elder of the group (see [Deadly Story \[William Barak\], n.d](#); [First Peoples Victoria, 2019](#)).

Look, listen and learn further:

ABC News. (2022). *Artworks by Indigenous artist William Barak are coming home after New York auction*, <https://www.youtube.com/watch?v=moum00e39Ok>

Australian Plays Transforms. (2011). *Jack Charles talks about "Coranderrk"*, Ilbjerri Theatre Company, <https://www.youtube.com/watch?v=AYzZguSmOqw>

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Victoria Health. (2014). *Coranderrk - Aboriginal Voices*, <https://www.youtube.com/watch?v=8JXq3avxGD4>

SECTION 2

Beyond the exhibition — Classroom inquiries and activities

These materials are organised into three sub-sections. The first suggests **reflection and inquiry prompts** educators can use to help students' tease out personal connections, values, and meanings related to the case studies.

The second section, organised by grades 3-12, points to **classroom inquiry activities** and resources educators can take up in their classrooms to facilitate further learning.

The third section outlines a range of **practice-based activities** educators can undertake with their students

Reflection and inquiry prompts

Reflection prompts

Revisiting the works of art, the case studies and exhibition more broadly

- Having worked through the case studies, what immediate feelings, thoughts and questions come to mind?
 - Revisit any responses made to Booklet 1's preparatory questions. How did your engagement with, and exploration of, the case studies align with your expectations? Describe, explain and discuss any significant differences or affirmations.
 - Let's get specific. Name three things that stood out the most for you from the artist case studies explored. What was it that caught your attention and got you thinking? Try to articulate what this involved and why you feel it stood out to you.
 - Were there any moments or details that were familiar, confusing or surprising to you? Try to identify and explain what made those moments and details especially memorable.
 - Think about the stories shared in the artist case studies. What impressions do those stories give you about how and why these artists contribute to truth telling through their practice?
 - If you visited the exhibition in person, allow dedicated time to think about and discuss the ways in which the works of art were curated. Consider where the works were placed in the exhibition. What do you think the curators were seeking to highlight and communicate in their curation of the works?
 - What shared messages or concepts connect the works of art showcased in the case studies? What do these connections reveal about the complementary roles of artists and curators?
-

Case study specific inquiry prompts

Connecting Country, culture and identity: What interconnections are revealed?

The following prompts relate to the *Connection to Country* (Grades 3-4) and *Continuity of culture* (Grades 5-6) case studies

- **Prompts:** Choose two works of art that you feel explore the relationship between Country, culture, and identity. What Indigenous Knowledge is shared to help you see how Country, culture and identity are connected?
- Think about how these connections are different from what you previously understood about Country and Indigenous culture and identity.

- How might learning with these connections in mind change how you view your own relationships with people, places, and your own identity?
- **Purpose:** To help build awareness and understanding of how Indigenous Knowledge connects culture, Country and identity. To recognise and appreciate how these works express and communicate these special connections.

Beyond the surface: What meanings and layers of knowledge are revealed and concealed?

The following prompts relate to the *Connection to Country* (Grades 3-4), *Continuity of culture* (Grades 5-6) and *Land, belonging and time* (Grades 7-8) case studies

- **Prompts:** Choose a work of art that at first seemed simple, but then you realised it had many deeper meanings.
- What specific things in the work (i.e symbols, colours, techniques), or writing and stories shared about the work helped you see the presence of deeper knowledge?
- Think about why someone unfamiliar with Indigenous Knowledge might miss or overlook these deeper layers of meaning.
- Consider why some Indigenous knowledge is shared openly by artists, while some parts are kept private or hidden. How might you explain the reasons artists do this to someone who ask you why?
- **Purpose:** To help you look beyond the surface and understand that there are many deep layers of Indigenous knowledge that we can come to respect and learn about through art.

Decentring the narrative: Whose story is being told, and how?

The following prompts relate to the *Truth-telling through curating* (Grades 11-12) and *Rights and Freedoms* (Grades 9-10) case studies

- **Prompts:** Choose one case study/work of art that you really connected with. Think about how the artist is challenging or expanding the typical stories or perspectives we hear or that you thought to be accurate, or the whole story. What perspectives feel new or different? What specific things in the work (i.e symbols, colours, techniques), or writing and stories shared about the work helped you see the presence of deeper knowledge?
- Consider the viewpoint presented. What does this work allow you to understand in respect to the importance of Indigenous voices in truth-telling? How might this perspective shift your understanding of Australian history?
- **Purpose:** Encourage students to analyse power dynamics, recognise diverse perspectives, and understand the role of art in reframing, repositioning and reclaiming stories.

The power of art as witness: How and what does art convey in respect to truth?

The following prompts relate to the *Truth-telling through curating* (Grades 11-12) and *Rights and Freedoms* (Grades 9-10) case studies

- **Prompts:** Choose a work of art that you believe powerfully conveys an aspect of truth-telling.
- How does the artist use visual language, symbolism, or storytelling to articulate and communicate difficult truths?
- What does this work of art contribute to our understandings to help us acknowledge and reconcile differences?
- Reflect on the role of art in bearing witness to historical and ongoing injustices.
- **Purpose:** Explore the role of art as a vehicle for truth-telling, understanding, healing, and social change

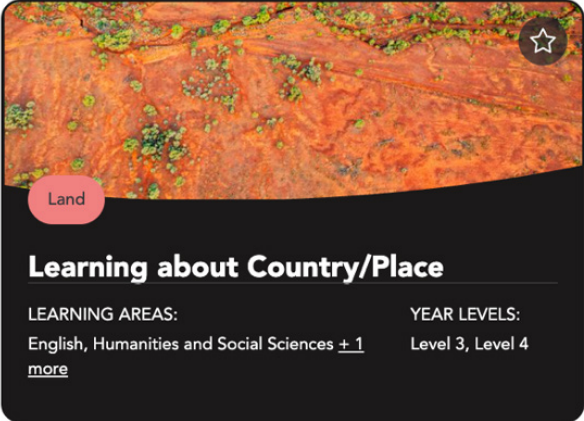

Personal responsibility: How might this exhibition

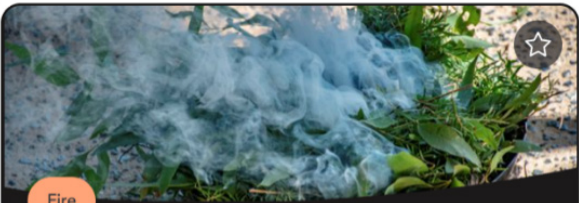


The following prompts relate to all booklet 2 case studies and the exhibition broadly

- **Prompts:** Think about how this exhibition affirmed or changed your understandings of Indigenous Knowledge, art, culture, and truth-telling.
- What specific things, messages, or experiences really stuck with you personally?
- How would you describe or explain these to someone who is curious to know about what you have learned?
- What things are you curious to learn more about? What might you do next to explore this?
- How do you feel about the responsibilities that come with learning truths?
- What actions could you take in your own life to help create a fair and equal future for everyone to enjoy?
- **Purpose:** To help you reflect personally, build ethical awareness, and understand your role, responsibilities and opportunities to help create positive social change and futures.



Classroom inquiry activities

Suggested Ngarrngga Resources Grades 3/4 - Connection to Country

| | |
|---|--|
|  <p>Learning about Country/Place</p> <p>LEARNING AREAS: English, Humanities and Social Sciences + 1 more</p> <p>YEAR LEVELS: Level 3, Level 4</p> | <p><u>Learning about Country/Place</u></p> <p>Learning Areas: HASS (History & Geography), English and The Arts (Visual Arts)</p> <p>Organising idea/s: Country/Place</p> <p>Element/s: Land</p> <p>In this resource, students have the opportunity to engage with Aboriginal and Torres Strait Islander perspectives of Country and Place, highlighting the deep, holistic relationships and understanding that we are all custodians with the shared responsibility of caring for Country, reflecting the respect Aboriginal and Torres Strait Islander Peoples have always had for the land.</p> |
|  <p>Reading and Navigating through Songlines</p> <p>LEARNING AREAS: English, Humanities and Social Sciences + 2 more</p> <p>YEAR LEVELS: Level 3, Level 4</p> | <p><u>Reading and Navigating through Songlines</u></p> <p>Learning Areas: English, HASS (History & Geography), Mathematics & The Arts (Visual Arts)</p> <p>Organising idea/s: Country/Place; People</p> <p>Element/s: Land, Sky, Communications</p> <p>In this resource, students have the opportunity to explore the interplay between songlines and the land, understanding how these multifaceted knowledge systems facilitate navigation, trade, ceremony, and social interaction.</p> |

| | |
|--|---|
|  <p>Understanding Smoking Ceremonies</p> <p>LEARNING AREAS: Humanities and Social Sciences, English</p> <p>YEAR LEVELS: Level 3, Level 4</p> | <p><u>Understanding Smoking Ceremonies</u></p> <p>Learning Areas: English, HASS (History & Geography)</p> <p>Organising idea/s: Country/Place</p> <p>Element/s: Fire</p> <p>In this resource students have the opportunity to investigate the significance of Smoking Ceremonies in Aboriginal cultures, highlighting their role in healing, celebration, and spiritual cleansing. They also explore how these ceremonies strengthen ties to country and community, highlighting the deep, continuous connection to the land.</p> |
|  <p>Interpretations of Dreaming stories in text</p> <p>LEARNING AREA: English</p> <p>YEAR LEVEL: Level 4</p> | <p><u>Interpretations of Dreaming stories in text</u></p> <p>Learning Areas: English</p> <p>Organising idea/s: Country/Place</p> <p>Element/s: Water</p> <p>In these resources explore the wealth of Aboriginal and Torres Strait Islander cultural narratives. These rich oral traditions hold history, knowledge, and environmental insights that have been passed down for over 65,000 years..</p> |
|  <p><u>Understanding and respecting cultural narratives</u></p> <p>LEARNING AREA: The Arts</p> <p>YEAR LEVELS: Level 3, Level 4</p> | <p><u>Understanding and respecting cultural narratives</u></p> <p>Learning Areas: The Arts</p> <p>Organising idea/s: Country/Place</p> <p>Element/s: Water</p> <p>This resource includes classroom activities to respectfully explore and learn about rich oral traditions holding history, knowledge, and environmental insights that have been passed down for over 65,000 years.</p> |

Suggested Ngarrngga Resources Grades 5/6 - Continuity of Culture

| | |
|---|--|
|  <p>Communicating traditional Indigenous Knowledge</p> <p>LEARNING AREA: English</p> <p>YEAR LEVEL: Level 6</p> | <p><u>Communicating traditional Indigenous Knowledge</u></p> <p>Learning Areas: English</p> <p>Organising idea/s: Country/Place</p> <p>Element/s: Fire</p> <p>In this resource, explore the rich and diverse ways Aboriginal and Torres Strait Islander Peoples communicate traditional knowledge. From story, song, and seasonal calendars to recorded oral histories, maps, and images, these expressions embody deep histories, cultural wisdom, and environmental insights sustained over tens of thousands of years.</p> |
|  <p>Learning about Country/Place</p> <p>LEARNING AREAS: English, Humanities and Social Sciences + 1 more</p> <p>YEAR LEVELS: Level 3, Level 4</p> | <p><u>Learning about Country/Place</u></p> <p>Learning Areas: HASS (History & Geography), English and The Arts (Visual Arts)</p> <p>Organising idea/s: Country/Place</p> <p>Element/s: Land</p> <p>Although this resource is developed for Years 3/4, it can be adapted to support the Year 5/6 exhibition theme of <i>Continuity of Culture</i>. This resource allows students to engage with Aboriginal and Torres Strait Islander perspectives on Country and Place, highlighting the deep, holistic relationships and understanding of shared responsibility for care.</p> |



Reading and Navigating through Songlines

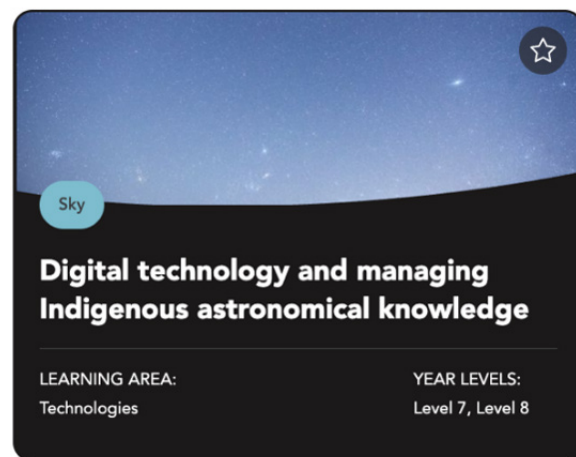
Learning Areas: English, HASS (History & Geography), Mathematics & The Arts (Visual Arts)

Organising idea/s: Country/Place; People

Element/s: Land; Sky, Communications

Although this resource is developed for Years 3/4, it can be adapted to support the Year 5/6 exhibition theme of *Continuity of Culture*. In this resource, students have the opportunity to explore the interplay between songlines and the land, understanding how these multifaceted knowledge systems facilitate navigation, trade, ceremony, and social interaction.

Suggested Ngarrngga Resources Grades 7/8 – Land, Belonging, Time



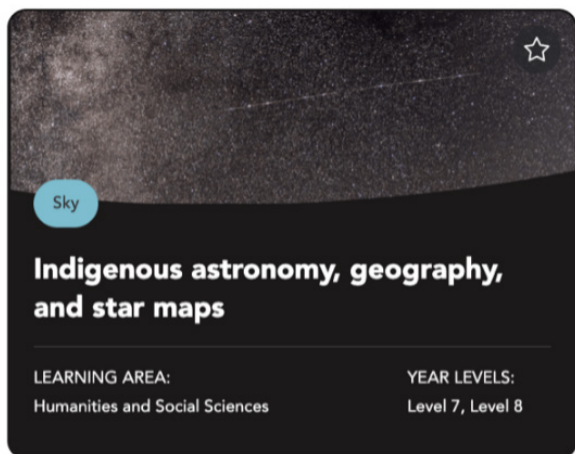
Digital technology and managing Indigenous astronomical knowledge

Learning Areas: Technologies

Organising idea/s: Country/Place

Element/s: Sky

Embark on a digital journey into the rich tapestry of Indigenous Knowledge and astronomy, where the past meets the future. Discover how modern technology preserves and shares traditional knowledge, connecting students to the cosmos.



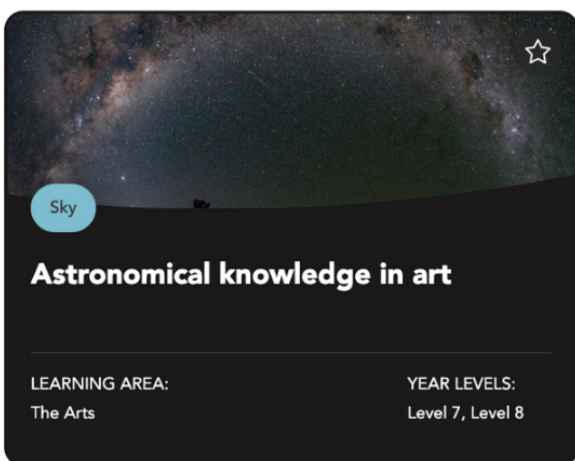
Indigenous astronomy, geography, and star maps

Learning Areas: HASS (Geography)

Organising idea/s: Country/Place

Element/s: Sky

Embark on a celestial journey through Indigenous star maps that bridge the cosmos and the land. Discover how stars serve as memory markers for vital overland routes, aiding navigation, and shaping the very highways and towns we know today.



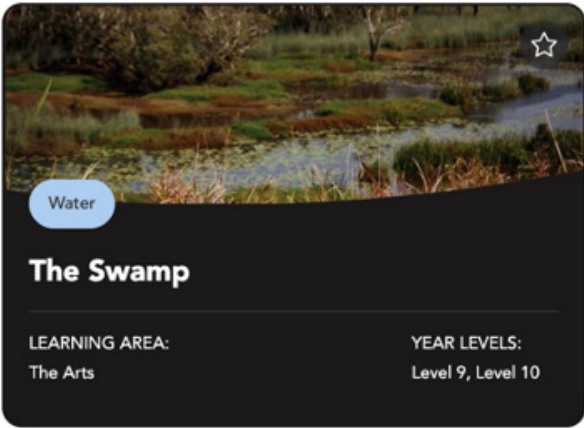
Astronomical knowledge in art

Learning Areas: The Arts (Visual Arts)

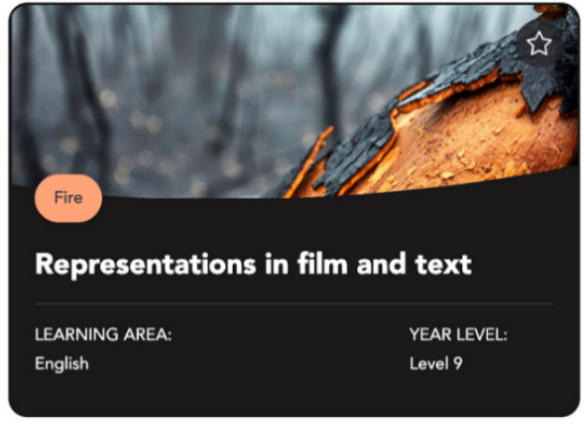
Organising idea/s: Country/Place

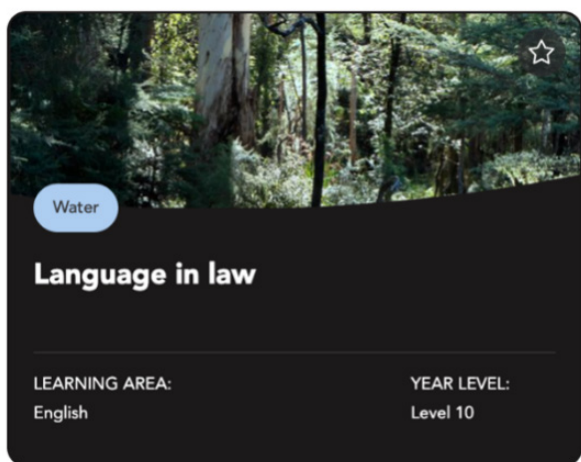
Element/s: Sky

In the Visual Arts, this classroom resource explores how Indigenous narratives are contained within and shared through symbols and with materials made from and of Country. The works of art in this resource demonstrate how Aboriginal artists express and represent astronomical knowledge and stories in different ways.

| | |
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|  <p>The Swamp</p> <p>LEARNING AREA: The Arts</p> <p>YEAR LEVELS: Level 9, Level 10</p> | <p><u>The Swamp</u></p> <p>Learning Areas: The Arts (Visual Arts)</p> <p>Organising idea/s: Country/Place</p> <p>Element/s: Water</p> <p>In Although this resource is developed for Years 9/10, it can be adapted to support the Year 7/8 exhibition theme of <i>Land, Belonging and Time</i>. The <i>Twelve Canoes</i> project exemplifies how Aboriginal Peoples, particularly the Yolngu of Ramingining, continue sharing deep cultural and environmental knowledge through storytelling, connection to Country, and adaptation. It highlights enduring relationships with the land and the ongoing responsibility to care for Country - key ideas aligning strongly with the exhibition's theme</p> |
|--|---|

Suggested Ngarngga Resources Grades 9/10 – Rights and Freedoms

| | |
|---|--|
|  <p>Representations in film and text</p> <p>LEARNING AREA: English</p> <p>YEAR LEVEL: Level 9</p> | <p><u>Representations in film and text</u></p> <p>Learning Areas: English</p> <p>Organising idea/s: Country/Place</p> <p>Element/s: Fire</p> <p>This resource highlights the resilience of Aboriginal and Torres Strait Islander cultural practices. While not directly focused on political rights and freedoms, it supports discussions about cultural rights, self-determination, and maintaining connection to Country after colonisation.</p> |
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Language in Law

Learning Areas: English

Organising idea/s: Country/Place

Element/s: Water

This resource shows how Aboriginal cultural connections to water are increasingly recognised in contemporary legal frameworks. It directly supports discussions about rights, recognition, and the importance of Aboriginal voices in decision-making about land and water.

Suggested activities for Grades 11-12

Truth-telling through curating

English & Visual Art: Symbolism and textual interpretation

Invite students to select a work of art from one of the case studies that they feel employs a strong sense of symbolism.

- **An invitation to know, hear and understand** with a Thinking Routine ([Harvard Project Zero, 2025](#)) or Human Barometer ([Facing History & Ourselves, 2024](#))
- **Investigate and reason with care:** Write an analytical essay that offers an interpretation of what you feel the symbolism intends to do in communicating and concealing information, drawing connections to the narratives and the truth-telling themes foregrounded in its broader case study. Leverage tools ([Art of Education, 2025](#)) students can use to help them articulate and organise their thinking. <https://theartofeducation.edu/2015/09/a-quick-and-easy-way-to-get-students-writing-about-art/>
- **Organise/visualise ideas:** Create a visual response to the essay, using visual language, to represent your interpretation of the symbolism you have discussed in your essay. Leverage tools ([Harvard Project Zero, 2025](#)), frameworks ([Visual Thinking Strategies, 2025](#)) and flowcharts ([AGSA, 2025](#)) students can use to help them articulate and organise their thinking.
- **Reflect to make sense and meaning:** Develop an artist statement that explains your creative decisions and connects the visual response back to your textual analysis.
- **Identify moves/shifts in thinking and envision what's next** with a Thinking Routine ([Harvard Project Zero, 2025](#))

Cross-Curricula Links: Integrate English (textual analysis and interpretation) with Visual Arts (symbolic representation and visual communication). Outcomes for both subjects can be made and met through students' interpretation of symbolism in both visual and written modes.

| Grades 11-12 Visual Art: Creative practice |
|---|
| Key knowledge, skills and understanding |
| Recognise the practices of artists , and apply different lenses to analyse, interpret, make and present meaning of works of art |
| Develop and make visual responses , informed by engagement with artists' practice and explorations of personal interests and ideas |
| Analyse and compare the practices of artists and works of art from different cultures and times |
| Articulate social and cultural ideas or issues that artists contribute to and commentate on |

| |
|--|
| Critically reflect on, evaluate and document the use of creative practice to develop and make visual responses through a variety of approaches |
| Undertake investigation and research to examine creative practice and demonstrate how and where this contributes to their development of personal ideas for creative practice |
| Document use of creative practice, and present and apply critique to inform the refinement and resolution of works of art |
| Demonstrate an informed approach for comparing the practices of historical and contemporary artists, and for analysing, interpreting and articulating how meanings and messages of works of art are made and understood |
| Demonstrate understanding of considerations relating to creative and artistic Intellectual Property (IP) and Indigenous Cultural and Intellectual Property (ICIP), and how these are observed and upheld in artists and their own creative practice |
| Apply culturally informed and appropriate design practices that demonstrate understanding of ethical and legal responsibilities when designing personal iconography |
| Grades 11-12 English (Literature; Language and communication) |
| Key knowledge, skills and understanding |
| Respond to a range of texts through close analysis of textual detail, and demonstrate awareness and understanding of the extent to which meaning changes when texts are adapted to a different form. |
| Develop interpretations of a text, and demonstrate how and where those interpretations are informed by the ideas, views and values of the text, and wider supplementary reading. |
| Recognise conventions common to a selected movement or genre, and engage accordingly with the ideas, concerns and representations. |
| Analyse and demonstrate informed response to representations of a specific time period and/or culture explored in a text, and reflect or comment on the ideas and concerns of individuals and groups in that context. |
| Respond creatively to a text and comment critically on both the original text and the creative response. |
| Identify, describe and analyse distinctive features of informal and formal language in written and spoken texts |
| Identify, describe and analyse how variation in language, linguistic repertoires and language choices reflects and conveys people's identities. |

Curatorial Practice & English: Voice and persuasive communication

Develop (either in small groups or on your own) a curatorial brief for a hypothetical exhibition that expands on themes explored in the *Truth-telling through curating* case studies.

- **An invitation to know, hear and understand** with a Thinking Routine ([Harvard Project Zero, 2025](#)) or Human Barometer ([Facing History & Ourselves, 2024](#)).
- **Organise ideas:** Develop a curatorial brief that explains the curatorial rationale and serves as a persuasive text aimed at engaging a specific audience. Leverage tools ([Art of Education, 2025](#)) students can use to help them articulate and organise their thinking.
- **Reason with care/Reflect to make sense and meaning:** Present the curatorial concept to the class and invite peers to provide feedback to one another in respect to how language and rhetorical devices are used to construct a compelling argument for the exhibition's significance.
- **Identify moves/shifts in thinking and envision what's next** with a Thinking Routine ([Harvard Project Zero, 2025](#)).

Cross-Curricula Links: Integrate curatorial practice (developing exhibition concepts) with English (persuasive writing and speaking). Outcomes for both subjects can be made and met through the requirement to write and speak persuasively about art and provide feedback to each other in respect to this.

| Grades 11-12 Visual Art: Creative practice |
|--|
| Key knowledge, skills and understanding |
| Discern the characteristics and properties of materials and demonstrate how they can be manipulated to develop subject matter and represent ideas in art making |
| Research Indigenous and non-Indigenous artists and present information about them in a format appropriate for a proposed exhibition |
| Select works of art from a collection and/or exhibition, and articulate decisions for their inclusion through curatorial rationale and thematic for an exhibition plan of their own design. |
| Explore and document considerations relating to artistic elements, design principles and aesthetic qualities to make experimental works of art in response to an identified theme. |
| Demonstrate understanding in respect to the presentation, conservation and care for works of art, including the conservation and care of their own. |
| Grades 11-12 English (Literature; Language and communication) |
| Key knowledge, skills and understanding |
| Develop interpretations of a text, and demonstrate how and where those interpretations are informed by the ideas, views and values of the text, and wider supplementary reading. |

Explore and reflect on the voices, perspectives and knowledge in the texts of Aboriginal and Torres Strait Islander authors and creators period and/or culture explored in a text, and reflect or comment on the ideas and concerns of individuals and groups in that context.

Identify, describe and analyse how variation in language, linguistic repertoires and language choices reflects and conveys people's identities.

History/HASS & Geography: Historical landscapes and cultural mapping

Research a specific historical event in one of the *Truth-telling through curating* case studies that impacted Indigenous communities in a particular geographical region.

- **An invitation to know, hear and understand** with a Thinking Routine ([Harvard Project Zero, 2025](#)) or Human Barometer ([Facing History & Ourselves, 2024](#)).
- **Organise thinking and ideas:** Create a map that overlays historical events, Indigenous cultural sites, and geographical features. Leverage tools ([Harvard Project Zero, 2025](#)), frameworks ([Visual Thinking Strategies, 2025](#)) and flowcharts ([AGSA, 2025](#)) students can use to help them articulate and organise their thinking.
- **Investigate and reason with care:** Plan and write a research essay that foregrounds the relationships between the historical event and the cultural landscape, highlighting impacts of colonial policies on Indigenous land use and cultural practices. Leverage tools ([Art of Education, 2025](#)) students can use to help them articulate and organise their thinking.
- **Reflect to make sense and meaning:** Present your findings, using geographic data and historical evidence.
- **Identify moves/shifts in thinking and envision what's next** with a Thinking Routine ([Harvard Project Zero, 2025](#)).

Cross-Curricula Links: Connect History/HASS (historical inquiry and analysis) with Geography (spatial analysis and cultural landscapes). Outcomes for both subjects can be made and met through the requirement for students to use both historical and geographical research methods.

Grades 11-12 History; Geography

Key knowledge, skills and understanding

Ask and use questions: Understand the history of Australia is contested and that the past continues to contribute to ongoing interpretations, debates and tensions in Australian society

Explore ideas: Investigate how beliefs and ideas influence actions taken, attitudes towards and perspectives formed in respect to Aboriginal custodianship and self-determination, the doctrine of terra nullius, and colonial, settler and Indigenous ideologies

| |
|---|
| Explore perspectives: Investigate social and political movements, such as civil rights campaigns in Australia, Aboriginal and Torres Strait Islander peoples' land rights, reconciliation and recognition |
| Analyse causes: Examine the causes of revolution, and the contribution of significant events, ideas, individuals and popular movements to identified causes |
| Analyse consequences: Explore and articulate the consequences of revolution and the extent of continuity and change in the post-revolutionary society |
| Identify continuity and change: Understand how and why Aboriginal recognition and land rights challenge and change the social, political, economic, environmental and cultural features of the nation, contributing to development of a multicultural and democratic society |
| Identify continuity and change: Explore how Aboriginal and Torres Strait Islander custodianship of Country led to the development of unique and sophisticated systems of land management, social structures, cultural beliefs and economic practices |
| Establish significance and construct arguments: Recognise and articulate the ways in which colonisation of Australia began as a complex story of the exercise of power and resistance to authority |
| Identify and analyse the effects of change in land use and ascertain its impacts |
| Establish and investigate the role humans and significant events play in shaping the Australian landscape |
| Recognise and articulate how Aboriginal and Torres Strait Islander peoples manage and actively change the land in response to the environmental features and conditions of the Australian continent |
| Recognise and articulate the diverse and competing perspectives on land and environment held by Aboriginal and Torres Strait Islander peoples and European colonisers |
| Investigate and articulate how colonisation changed land use and the consequences for both Aboriginal people and colonists |

Citizenship & Curatorial Practice: Curating for social change

Develop a curatorial proposal for an exhibition that aims to raise awareness about a specific social justice issue related to Indigenous rights. Your proposal should include a curatorial rationale, a selection of artworks (real or imagined) with justifications, a plan for Indigenous Community engagement, and a framework of ethical considerations to support this.

- **An invitation to know, hear and understand** with a Thinking Routine ([Harvard Project Zero, 2025](#)) or Human Barometer ([Facing History & Ourselves, 2024](#)).
- **Organise thinking and ideas:** Develop a proposal prepared for a particular intended audience (i.e the board of a community organisation; a gallery/museum director). Leverage tools ([Art of Education, 2025](#)) students can use to help them articulate and organise their thinking.

- **Reason with care:** Develop a discussion of key information relating to what you perceive to be the potential impacts and benefits your exhibition may create for members of the Indigenous Community and the intended audience for your exhibition.
- **Reflect to make sense and meaning:** Demonstrate your understanding of how art can be used as a tool for social change and ethical advocacy, tailoring your proposal to the key objectives, aims and interests of the Indigenous Community you seek to engage and the audience for the exhibition.
- **Identify moves/shifts in thinking and envision what's next** with a Thinking Routine ([Harvard Project Zero, 2025](#)).

Cross-Curricula Link: Integrate Citizenship (social justice and ethical engagement) with Curatorial Practice (exhibition development and ethical curation). Outcomes can be made and met for both subjects through the requirement for students to consider and demonstrate their understandings of ethical implications when curating for imperatives of social change.

| Grades 11-12 Civics and citizenship |
|--|
| Key knowledge, skills and understanding |
| Analyse diverse civic perspectives, and identify the presence and influence of dominant narratives in public discourse |
| Identify, examine and articulate personal biases, values and responsibilities |
| Understand the importance of active citizenship and community engagement, and identify diverse avenues for participation |
| Model behaviour, attitudes and actions that demonstrate awareness of and respect for diverse identities, worldviews and cultural backgrounds |
| Develop and apply skills in respectful deliberation, dialogue, and advocacy to effectively communicate views and positions |
| Grades 11-12 Visual Art: Creative practice |
| Key knowledge, skills and understanding |
| Research Indigenous and non-Indigenous artists and present information about them in a format appropriate for a proposed exhibition |
| Select works of art from a collection and/or exhibition, and articulate decisions for their inclusion through curatorial rationale and thematic for an exhibition plan of their own design. |
| Explore and document considerations relating to artistic elements, design principles and aesthetic qualities to make experimental works of art in response to an identified theme. |

Document practices and processes for making works of art, and articulate decisions regarding approaches taken to resolve subject matter and ideas.

Geography & Citizenship: Mapping social justice and environmental impact

Choose a work of art from the case studies that depicts a specific cultural landscape or connection to Country.

- **An invitation to know, hear and understand** with a Thinking Routine ([Harvard Project Zero, 2025](#)) or Human Barometer ([Facing History & Ourselves, 2024](#)).
- **Investigate/find out:** The environmental and social justice issues facing the Indigenous Community/ies associated with that region.
- **Organise thinking and ideas:** Create a digital map that overlays geographical data (e.g., resource extraction, land degradation) with social justice indicators (e.g., access to services, community health, self-determination inhibitors). Leverage tools ([Art of Education, 2025](#)) students can use to help them articulate and organise their thinking.
- **Reason with care:** Develop a civic action plan that addresses one of the issues you identify, considering the ethical implications of your proposed actions.
- **Reflect to make sense and meaning:** Present your findings to the class, making connections between the findings of your spatial analysis and how these can be addressed to enable civic responsibility.
- **Identify moves/shifts in thinking and envision what's next** with a Thinking Routine ([Harvard Project Zero, 2025](#)).

Cross-Curricula Link: Connect Geography (spatial analysis and cultural landscapes) with Citizenship (civic action and ethical engagement). Outcomes can be made and met for both subjects through the requirement for students to use skills, practices and understandings relating to geographical inquiry and the development and diplomatic application of civic skills.

| Grades 11-12 Geography |
|--|
| Key knowledge, skills and understanding |
| Identify and analyse the effects of change in land use and ascertain its impacts |
| Establish and investigate the role humans and significant events play in shaping the Australian landscape |
| Recognise and articulate how Aboriginal and Torres Strait Islander peoples manage and actively change the land in response to the environmental features and conditions of the Australian continent |
| Recognise and articulate the diverse and competing perspectives on land and environment held by Aboriginal and Torres Strait Islander peoples and European colonisers |

| |
|---|
| Investigate and articulate how colonisation changed land use and the consequences for both Aboriginal people and colonists |
| Ascertain and articulate how disruption of Aboriginal custodianship and culture, resource extraction, growth of colonist population and food production, land degradation, urbanisation, the decline of native plants and animals, and the introduction of non-native species impacts upon land and Country. |
| Grades 11-12 Civics and citizenship |
| Key knowledge, skills and understanding |
| Analyse diverse civic perspectives, and identify the presence and influence of dominant narratives in public discourse |
| Identify, examine and articulate personal biases, values and responsibilities |
| Understand the importance of active citizenship and community engagement, and identify diverse avenues for participation |
| Make informed contributions to discussions on state and national civic issues, using evidence-based arguments |
| Develop and apply skills in respectful deliberation, dialogue, and advocacy to effectively communicate views and positions |
| Apply metacognitive skills and self-management processes individually and collaboratively |
| Model behaviour, attitudes and actions that demonstrate awareness of and respect for diverse identities, worldviews and cultural backgrounds |

Practice-based activities

Create a postcard for your favourite artist

This culminating activity is adapted with thanks to and permission from the [Hadley's Art Prize education resource](#).

- Wherever you are working with these education resources across Australia, it is important to acquaint yourself with any engagement resources and cultural protocols that have been developed by the community of the Country you and your students work on ([Wellauer et al \[ABC\], 2021](#); [Ngarrngga \[ICIP Declaration\], 2024](#)).
- Following your visit to the exhibition or exploration of case studies in your classroom, ask your students to identify a favourite artist, cultural object or work of art that most sparked their interest curiosity. Remind students to keep in mind that curiosity isn't necessarily found in the artwork they felt was the 'best'.

- Ask students to explore and see what they can discover about which Country their chosen artist is from, and what their work reveals about their connections to Country. The case studies will help students locate this important information, and revisiting the curious questions can help them tease out the aspects of the work/s that they want to know, hear and understand more about.
- Before any artmaking, it is important to have conversations with students about the importance and difference between drawing inspiration from artists and works of art they like, and not copying the style or work of another artist.
- For example, appropriation is a strategy traditionally associated with Western Art movements, such as Pop Art, but cultural appropriation, such as copying and using styles and techniques culturally situated in artworks, is not acceptable ([Hadley's Art Prize, 2024](#)).
- The line between appropriation and inspiration can be challenging for younger students to grasp, but it is not beyond them and it is important to start having these conversations early in their education ([AGSA, 2025](#)). These conversations are to be encouraged and revisited often. With the practice of trial and error, this line becomes clearer to define and easier to navigate.
- Drawing inspiration from – and without copying the style, symbols or techniques - design an A5 sized postcard artwork inspired by their chosen artist or work of art explored in the *65,000 Years: A Short History of Australian Art* exhibition. The students' postcard sized artwork should share a place, person, story or event that is special to them.
- Write a letter to the artist whose work they were inspired by. Encourage students to share with the artist what they like about their work and think about how they could describe their own special place to them. See if they can explain to the artist why this place is important to/for them. Invite students to think about any questions they would like to ask the artist about their work.
- Keep an eye on Ngarrngga's [Stories and News](#) for opportunities to share your class postcard creations via the Ngarrngga website.

Postcard template



Ngarrngga
to know, to hear, to understand



Create a collaborative artwork

We have explored some wonderful examples of direct collaboration in the education resources for *65,000 Years: A Short History of Australian Art*. These include collaborations between artists and curators, historians, archivists, educators, community, knowledge holders, scientists and more.

- Imagine a **collaborative work of art** that allows for students' individual creative responses to be brought into collective conversations with other artworks.
- How might those works be assembled into different stories, themes and curiosities?
- Where can **relationships and connections** be forged between artworks?
- What will you need to be mindful of to **ensure space is made** for everyone to have input into how individual artworks are assembled into a different 'bigger picture' stories?
- What **resources** (art, up/recyclables, natural materials) are available and appropriate to incorporate into the design and creation of individual and collaborative assemblages of works made?
- Think about the unique attributes of those materials; do they indicate or are they subject to values, ethics, protocols for their use and management?
- Where do choice of materials and different artistic elements create interesting distinctions and conversations?

Assemble a class book

- How might you **assemble any visual and textual creations** made post excursion (i.e back in your classroom) into a classroom folio or book?
- What will you need to include to ensure the book captures diverse curiosities and meaning made?
- Are there **key themes, concepts and topics** that your class were especially drawn to that could be documented?
- Consider the **materials and modalities** you could use to create and assemble this class book. For example, you might create a digital or physical book that stays in the classroom or your school library, or you might create a printed version of a digital book that each student can take home

Curate a display in the classroom

- Think about how you can work with students to **co-curate a display** of their individual and the class's collective discoveries and learning outcomes.
- Consider the ways your display can balance what students have come to know, hear and understand with further questions and interests they want to explore next.
- Think about how you can allow students to highlight the learning outcomes that are of personal significance to them, and other students and teachers, to engage with the work and identify, plan and pursue possible further inquiries
- **Invite people in to engage with the display:** Organise a sharing session where students share the outcomes of further classroom inquiries (and any subsequent discoveries) with other classes, or during a school assembly. This can allow for the sharing of their knowledge, stories and experiences with a wider audience.
- Consider the ways your display can balance what students have come to know, hear and understand with further questions and interests they want to explore next.
- **Lead a discussion and/or presentation** on the importance of engaging with stories of cultural heritage and history.
- Explore ways to help students differentiate and connect this to their own cultural stories and narratives.
- Ask students to write a reflection on the importance of the stories they engage with and hold themselves, and what actions they might take to ensure these stories are remembered and passed on to future generations.
- **Build and maintain connections:** Consider how you could utilise these activities to help create a context to build meaningful and authentic relationships with individuals and groups across the community where you live, work, learn and teach.
- Invest time and effort into attending arts and cultural events around you. Support creative and cultural practitioners, performers and makers as a patron of their work.
- See what events and activities are coming up in local galleries, museums, cultural institutions and organisations. Are there any opportunities to engage with local creative/cultural institutions and/or practitioners?
- **Create a calendar of events** where it is appropriate for you to participate in, engage with and contribute to culture.

SECTION 3

Curriculum connections

Collectively, the education resources for *65,000 Years: A Short History of Australian Art* foreground Indigenous knowledge as the basis for making specific and meaningful connections with [curriculum](#). This approach respects and upholds the holistic, dynamic and interconnected nature of Indigenous Knowledge alongside meeting the needs of teachers seeking [curriculum-attuned and classroom-ready](#) education resources.

Building upon the Australian Curriculum's Organising Ideas of the Cross-Curriculum priority of Aboriginal and Torres Strait Islander Histories and Cultures, Ngarrngga's framework for [interpreting and enacting](#) curriculum brings these Organising Ideas into conversation with Indigenous Knowledge showcased across the case studies. To do this, Ngarrngga collaborates with Indigenous Knowledge Experts. Through this [collaboration](#), we define and articulate a range of elements to help create learning pathways into curriculum learning area and subject content, capabilities, and priorities.

Our **curriculum mapping** indicates a range of opportunities where skills, knowledge, and understandings described across a range of Australian and state-based contextualisations of curricula frameworks can be developed.

While the collective connections made are comprehensive, they are not exhaustive. Educators are invited to exercise their agency to contextualise and create connections beyond those noted.

| | | Connection to Country | Continuity of culture | Land, belonging and time | Rights and freedoms | Truth-telling through curating |
|--|---|-----------------------|-----------------------|--------------------------|---------------------|--------------------------------|
| | | Years 3 and 4 | Years 5 and 6 | Years 7 and 8 | Years 9 and 10 | Years 11 and 12 |
| Learning Area | | | | | | |
| Technologies | Digital Technologies | x | x | x | x | |
| English | Literacy | x | x | x | x | x |
| HASS | History | x | x | x | x | x |
| | Geography | x | x | x | x | x |
| | Civics & Citizenship | x | x | x | x | x |
| Science | | | | x | | |
| The Arts | Visual Arts | x | x | x | x | x |
| | | | | | | |
| General Capabilities | | | | | | |
| Intercultural Understanding | Reflecting on culture and cultural diversity | x | x | x | x | |
| | Engaging with cultural and linguistic diversity | x | x | x | x | |
| | Navigating intercultural contexts | x | x | x | x | |
| Critical and Creative Thinking | Inquiring | x | x | x | x | |
| | Generating | x | x | x | x | |
| | Analysing | x | x | x | x | |
| | Reflecting | x | x | x | x | |
| Ethical Understanding | Understanding ethical concepts and perspectives | x | x | x | x | |
| | Responding to ethical issues | x | x | x | x | |
| | | | | | | |
| Cross-curriculum Priorities | | | | | | |
| Aboriginal and Torres Strait Islander histories and cultures | Country/ Place | x | x | x | x | |
| | People | x | x | x | x | |
| | Culture | x | x | x | x | |
| Sustainability | Systems | x | x | x | x | |
| | World views | x | x | x | x | |
| | Futures | x | x | x | x | |