

**CREATIVE LEARNING  
RESOURCE**

**VISUAL ARTS**

# UNDERTOW

Presented in association with Fremantle Arts Centre

**AMANDA BELL, RON BRADFIELD,  
SAM BLOOR, SONJA & ELISA JANE  
CARMICHAEL, GARRY SIBOSADO,  
SOUL ALPHABET AND ANGELA TIATA**

Cover image: Sonja Carmichael & Elisa Jane Carmichael,  
*Balgagu gara (come celebrate)*, 2020, cyanotype on cotton.  
Photo: Grant Hancock  
Courtesy the artists, Onespace Gallery and the Art Gallery of South Australia

**PERTH  
FESTIVAL**

Founder



Principal Partner



**2022**

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Perth Festival respects the Noongar people who remain the spiritual and cultural birdiyangara of this kwobidak boodjar. We honour the significant role they play for our community and our Festival to flourish.

# ABOUT UNDERTOW

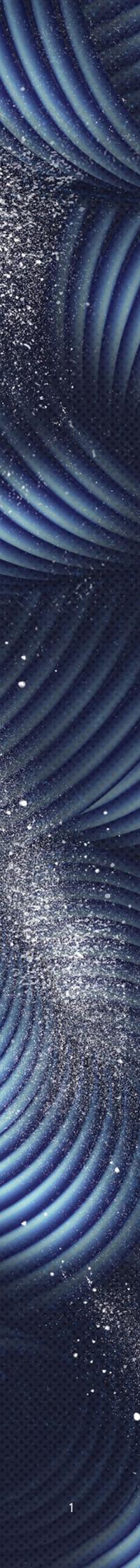
Flanked by deep waters, our nation's connection with the coast is complex and multilayered. The waters that envelope our continent hold within them narratives of the beginnings of time, of creation and first life. Home to unique networks of plant and animal life that are critical to human survival, our oceans and seas are deeply wounded by humankind, polluted with the detritus of contemporary life, and their rise, and subsequent land loss due to climate change is the most serious environmental challenge of our time.

In the context of Australia, the expansive waters that surround us take up appropriate space in the anthologies of our continent, they are economic highways, pathways to freedom, colonial carriageways, and vessels of ancient knowledge – they are spaces of promise, but also of betrayal. *Undertow* explores the relationships we have with the oceans and seas, ever-changing bodies of water in constant flux, as places of arrival and departure, places of transformation and as places of ancestral connection, as sites of tradition, transformation, transience, terror, and turmoil.

In developing *Undertow*, I started with the idea of oceans, and the curatorial direction grew from there. As a curator I am interested in exploring the different ways that we as people experience and relate to the natural and built worlds and how we relate to each other.

Reflecting on a single idea or element, like an ocean, or sky, can see a story or a vision for an exhibition unfold in so many ways. Oceans are such powerful spaces, full of tension and risk, yet can also be so healing and revitalising. I used this unease, this tension, as a point from which to jump off. I began looking at artists who could individually tell meaningful stories, offer up a poignant reflection or ask challenging questions. Each artist in the show has a unique approach to ocean themes, and together their works reflect the complexity of our relationships to oceans.

Glenn Iseger-Pilkington [Curator](#)



# KEY THEMES

## BORDER POLITICS

Borders are imaginary lines that are not actually on the land. These lines are used as guides, separating political, social and territorial boundaries such as countries or states from each other. Borders are often defined through agreements between peoples living on opposing sides of an area, through warfare and/or colonisation. Politics is anything that is related to the governance of an area or country. It is how decisions and agreements are made so groups of people can live together. Border politics is related to borders as signs of struggle or disharmony due to disagreements over cultural and social belonging and material resources. Border politics is concerned with the decisions around border control such as changing or strengthening the divisions. Border politics can impact on international relations and human rights.



**DISCUSS** some recent examples of border politics – Brexit between the United Kingdom and the European Union, North and South Korea political differences, the USA and Mexico border and immigration concerns through the Trump administration, differing Australian state border controls due to COVID-19 and the global issues around asylum seekers and refugees.



**RESEARCH** other past or current examples of border politics. Were the issues resolved? What was done? If it was not resolved, what is still happening?



**WATCH** *Border Politics* (2018), Ronin Films  
<https://vimeo.com/ondemand/borderpolitics2>

## CLIMATE CHANGE

Climate change is related to long-term changes in regional, local or global weather patterns (climate). Climate change is mainly concerned with differences from the 20th century, onwards into the future. This is due to fossil fuels being used in the creation of energy, causing excess carbon dioxide in the atmosphere. This climate change is not a natural occurrence, but rather a human-produced change often referred to as “global warming” e.g., differences in temperature, rainfall and wind.



**WATCH** this video <https://youtu.be/C-k39SDewwg> (The Climate Council) which explains climate change.



**DISCUSS** what causes climate change. What are renewable resources? How can they assist in helping to minimise climate change? What can you do to assist? Ask your family and find out what you already do at home.



**EXPLORE** NASA Climate Kids <https://climatekids.nasa.gov> for more information.

## DEFENCE

Defence is the act of guarding or using something to protect (defend) something, such as your country, or someone, such as yourself, from attack. Examples include the military (armed forces) or a bodyguard. Countries have national defences such as the army, navy, air force, customs and border protection agents and weapons that are a portion of the country's annual budget. These military are used to protect the interests of their country and their security and engage in combat, if necessary, e.g., border politics and control.

## PERSONAL & COLLECTIVE STORY

Stories help to make individual meaning, whilst helping to understand and negotiate collective (shared) meanings. Personal stories are accounts from one's own life, created by individual experience, opinion or happenings. The collective story involves the sharing of conversation, ideas, media or information to create combined narrative. These stories may be passed on through people (generations), often through the Arts, such as oral storytelling, writing, dance, music, visual imagery, and theatre.

## MIGRATION

Migration relates to the movement of things, animals or people from one area to another. Animals move when the seasons change to form new places to live (habitat). People may move from one place in the world to another to live. This can be due to many reasons, including environmental causes like natural disasters, political situations such as war, to be closer to family and friends, for a better quality of life like new work or an affordable lifestyle, or simply for change.



**WATCH** The Psychology of Black Hair, Johanna Lukate  
[https://www.ted.com/talks/johanna\\_lukate\\_the\\_psychology\\_of\\_black\\_hair?utm\\_campaign=tedsread&utm\\_medium=referral&utm\\_source=tedcomshare](https://www.ted.com/talks/johanna_lukate_the_psychology_of_black_hair?utm_campaign=tedsread&utm_medium=referral&utm_source=tedcomshare)

What did the studies find out about how hairstyles impacted on how people were judged differently? Does this make you think differently about how people/society form opinions? How does the way we look impact on how we feel about ourselves and how others perceive us?

# CULTURE, LANGUAGE & PLACE

Culture is the customs, ideas and social behaviours of groups of people or societies. Language is a part of culture and relates to ways of communicating that are used by specific communities and countries. This most often includes words that are used to describe through gesture, writing and speech. Place is a particular area, position or location and this can influence or be reflected by the culture.

<https://relatedculture.blogspot.com/2019/12/american-culture-traditions-and-customs.html>



<https://relatedculture.blogspot.com/2019/12/american-culture-traditions-and-customs.html>

# ABOUT THE ARTISTS



## AMANDA BELL

### BORN

1965  
Whadjuk Country, Western Australia

### LIVES AND WORKS

Undalup | Busselton,  
Wardandi Noongar Boodjar, Western Australia  
Badimia (Yamatji) and Yued (Nyoongar) Peoples,  
Western Australia

Image: Nicole Salmeri, South Western Times



## SAM BLOOR

### BORN

1987  
Boorloo, Whadjuk Boodjar | Perth, Western Australia

### LIVES AND WORKS

Walyalup | Fremantle, Western Australia

Image: Courtesy Tim Palman



## RON BRADFIELD

### BORN

1968  
Northampton, Nhandra Country, Western Australia

### LIVES AND WORKS

Walyalup | Fremantle,  
Whadjuk Boodjar, Western Australia  
Bard Peoples, Western Australia



## ELISA JANE CARMICHAEL

### BORN

1987  
Meanjin | Brisbane, Queensland  
Ngugi Peoples, Quandamooka Country, Queensland

Image: Louis Lim. Courtesy of Onespace Gallery



## SONJA CARMICHAEL

### BORN

1958  
Meanjin | Brisbane, Queensland  
Ngugi Peoples, Quandamooka Country, Queensland

Image: Courtesy of Quandamooka Yoolooburrabee Aboriginal Corporation  
by Stradbroke Island Photography-49



## GARRY SIBOSADO

### BORN

1976  
Lombadina, Western Australia

### LIVES AND WORKS

Lombadina, Western Australia  
Bard Peoples, Western Australia

Image: Courtesy Michael Jalaru Torres



## SOUL ALPHABET

Soul Alphabet is a platform run by African women that supports our bla(c)k and brown community through art, music and other creative work.

Image: Courtesy the artists



## ANGELA TIATIA

### BORN

1973  
Tāmaki Makauraul Auckland, Aotearoa New Zealand

### LIVES AND WORKS

Warrang, Eora Country | Sydney, New South Wales  
Sāmoan/Australian

Image: Kieren Cooney  
Courtesy Sullivan+Strumpf





## GLENN ISEGER-PILKINGTON (CURATOR)

### BORN

1981  
Boorloo, Western Australia

### LIVES AND WORKS

Walyalup, Western Australia  
Nhanda and Noongar Peoples, Western Australia

Image: Courtesy Fremantle Arts Centre



### STUDY

this map  
<https://mgsw.org.au/sector/aboriginal/aboriginal-language-map/>

Move your pointer over the map to zoom in and find out which Aboriginal language groups of Australia some of these artists belong to. In which states are these groups located? E.g., Amanda Bell is Badimia (Yamatji) which is near Mt Magnet, mid-west Australia (Western Australia).



**DISCUSS** why it is important to acknowledge these names and Aboriginal countries. How many language groups are there and what can you learn about Australia from this knowledge?



**LIST** the language groups that are along Australia's coastline (include Tasmania). Are any of the artists in this exhibition from these coastal places? How do you think this location to the ocean inspires their art, life and perspective? Give an example from the exhibition.



**LIST** places in your area or where you have been to in Western Australia that are related to the ocean. What can you tell someone about this place? What can you do there? What did you do there? Where is it located (have a look at a map)? Describe what it looks like.



If you do not know the history, **RESEARCH** the history of this place, specifically in relation the importance of the ocean and our First Nations peoples. What did you learn?

# DISCOVER THE ARTWORKS

## AMANDA BELL (WA)

*BARAK (NAKED)*, 2022

Badimia and Yued artist Amanda Bell presents a new installation which employs sound, glass neon and sculptural form to express the deep and lasting impact of colonialism in the here and now.



**DISCUSS** the ways that Amanda Bell, Ron Bradfield, and Garry Sibosado all use personal story to make collective meaning in relation to their individual life experiences and their opinions on colonialism, the ocean and the sky. What stories are they telling? How have they represented these through the objects they have used and/or made?

## SAM BLOOR (WA)

*THAT SINKING FEELING*, 2022

*LUCKY COUNTRY*, 2021

*ILLEGAL BODIES*, 2022

*THAT SINKING FEELING*, (OFFSITE) 2022

Interdisciplinary artist Sam Bloor's new works both on-site and beyond the walls of Fremantle Arts Centre explore our coastline and the oceans beyond as a site of asylum and safe passage, interrogating Australian nationalism and border politics. These works ask audiences to consider the necessity for generosity and compassion at a moment in time when our borders have never been so ferociously defended.



**DISCUSS** how Sam Bloor talks about borders and the way these borders are defended in his artwork in *Undertow*. How has he used these themes? What materials and techniques help to relay his messages? What is he trying to say about border politics, borders and defence? Can you think of any other places where border politics is an issue?

## RON BRADFIELD (WA)

*IN ITS WAKE*, 2009

*SKIPPY*, 2022

*O195*, 2022

*WIND AND WATER*, 2022

*A SHIP'S REGALIA*, 2022

*A SHIP'S CREW*, 2022

*INSIDE OUT*, 2022

*OFF CAPS*, 2022

*CAUGHT IN THE MIDDLE*, 2022

*ANCHORS AWAY*, 2022

Artist and storyteller Ron Bradfield explores the confluence of two seemingly opposing salt-water experiences – the first of being a Bardi man from the Kimberley, and the second as a member of the Australian Navy. This significant body of work documents the interplay of these worlds and Ron's deep affinity with saltwater Country.



Ron Bradfield uses his experience in the military to add to his stories about the water and his identity. **DISCUSS** the objects he uses in his works to explain his time in the navy and how this influenced him to be the person he is today.

## ELISA JANE CARMICHAEL (QLD) & SONJA CARMICHAEL (QLD)

*DABIYIL BAJARA – BUMMIERA (BROWN LAKE)*, 2021

*DABIYIL BAJARA – PULAN (AMITY)*, 2021

*DABIYIL BAJARA – DERANJI (HEALING ROCK)*, 2021

*DABIYIL BAJARA – GOOMPI (DUNWICH)*, 2021

*DABIYIL BAJARA – MULUMBA (POINT LOOKOUT)*, 2021

*DABIYIL BAJARA – YARABIN (SEA)*, 2021

Quandamooka mother and daughter team Sonja and Elisa Jane Carmichael present newly commissioned works that speak to saltwater life, inherited custom and making traditions of Minjerrabah (North Stradbroke Island, Queensland). These quietly poetic yet deeply resonant works offer moments of reflection, while reaffirming the significance of matriarchy and collective practice in the maintenance and transference of cultural knowledge and making practices.



**DISCUSS** the way that Sonja and Elisa Jane Carmichael collaborate as mother and daughter to create unique artworks that talk about and to culture and practice. What specific elements in their work relate to culture, language or place? What did you learn about the ocean, these peoples, the land, their lifestyle and/or words and their meanings?

## GARRY SIBOSADO (WA)

OONGOONORR, 2021

Bardi man Garry Sibosado has turned his gaze to the 'ocean in the sky', the Milky Way stars, 'Oongoonorr'. Using pearl shells and crystal to combine the past, present and future, he comments on the interconnectivity of the personal, living things and the impact of corporate development.

## SOUL ALPHABET (WA)

AT THE RIDGES OF OUR HANDS (photographic series), 2021

The collaborative team of Afrikan women, Soul Alphabet tell, share and archive the complex migration story of African hairstyles through photo documentation. The 'ridges' of 'Mid-ocean ridges' is a process of renewal, spreading, movement and growth similar to the migration story of these hairstyles across oceans.



**DISCUSS** Soul Alphabet's work for *Undertow* that relates to the movement and evolution of African (black) hairstyles, specifically to Australia. Hair was sacred and spiritual in African societies to signify aspects such as age, single or marital status, religion, wealth and status. What can you understand about hair and the people wearing the hairstyles in these photos? Can you see many changes over time and migration? Describe them. Is there a distinct look to the hair now in Australia and how would our mostly coastal habitat influence these changes? How does telling stories of objects and actions like hair and grooming add to our understanding of the world?

## ANGELA TIATIA (NSW)

HOLDING ON, 2015

Angela Tiatia's poetic filmic works offer us a poignant and timely reminder of the imminent threat of a changing climate upon Pacific Island communities, and low-lying island communities globally.



**DISCUSS** Sāmoan/Australian artist Angela Tiatia's work and the way her contribution to *Undertow* continues her exploration of the impact of climate change globally and especially in relation to the Pacific region (where she is from). What has she created? How does this artwork visually explain Angela's concerns?

# CURRICULUM LINKS

## GENERAL LINKS

SUBJECT AREA	YEAR LEVEL	CONNECTIONS
English	All years	Developing students' skills in listening, reading, viewing, speaking, writing and creating through experiencing a variety of visual arts objects and imagery and corresponding stories and written texts. Be exposed to different events and stories. Understand, question and interpret different perspectives on one topic (the ocean) to increase comprehension and respond to texts.
STEM (Science, Technology, Engineering and Mathematics)	All years	Encouraging the exploration of the world and discovery – asking questions and learning how things work through creativity, critical analysis, independent thinking and communication. Science understanding of the earth and nature. Learning to question, process information and communicate. Learning and understanding design and digital technologies through process and production skills of artists.
Humanities & Social Sciences	All years	Developing knowledge, wonder, curiosity and respect. Understanding and appreciation of the past and its impact. Understanding and commitment to sustainability. Knowledge and understanding (geography and history), especially in relation to the ocean. Knowledge and understanding of the connections between (different) peoples (of Australia). Learning to question and research, analyse, evaluate, communicate and reflect through the perspectives, stories and presentations of the visual arts and a thematic exhibition.
Languages	All years	Learn and understand the words and culture of the First Nations peoples of Australia.
The Arts	All years	Media & Visual Arts – through the work of artists exploring and learning about the world around them, seeing how ideas are visualised. Experience, observe and imagine through the visual arts. Awareness of artists and how they present, develop and create their ideas. Learn and understand how artists gather information, develop, explore, represent, present, respond to and interpret ideas.

## CROSS-CURRICULUM PRIORITY AREAS

Aboriginal and Torres Strait Islander Histories and Cultures (Aboriginal Perspectives)	All years	Deepen knowledge of Australia by engaging with the world's oldest continuous living cultures. Valuing Aboriginal and Torres Strait Islander histories, cultures and perspectives including languages, stories and the Arts. Respect and critical understanding for storytelling traditions and contemporary perspectives.
Sustainability	All years	Through the visual arts, develop understanding to contribute to more sustainable patterns of living into the future in relation to environments, ecology and society. Interrogating texts such as the visual arts, enables informed decision making in relation to sustainability such as responsible action and the creation of change-making texts for more sustainable futures.

## PRIMARY & SECONDARY KEY LINKS

### VISUAL ARTS

Still photo | Digital media | Site specific installation | Sculpture | Interpretation/response | Social/historical contexts | Australian Art

### SCIENCE

Ocean

### HUMANITIES & SOCIAL SCIENCES

Migration | Nationalism | Custodianship of country

# PRIMARY SCHOOL YEARS 4 – 6

## VISUAL ARTS

### ACTIVITY 1 – AT THE EXHIBITION

There are diverse media used in the *Undertow* exhibition to explore themes around the ocean.



**CREATE** a table with the column heading Artists Names. Label each artist's name down the side (or you can focus on just one artist). Add the column headings Natural Materials and Made Materials. Whilst looking at the artworks list as many of the components that you see under the corresponding headings e.g., shells = natural.

Example

UNDERTOW EXHIBITION		
YEARS 4-6		
ARTIST NAMES	NATURAL MATERIALS	MADE MATERIALS
E.g. Ron Bradfield	Shells...	Navy uniform, belt...

### ACTIVITY 2 – IN CLASS



**CREATE** an artwork inspired by one of the Aboriginal artists' (or a different culture from your own) ideas or artworks that continues exploring the theme of the ocean. Use what you learnt from the exhibition to help inform your work.

Teachers may want to take the class to the beach to experience, explore and collect material.

Use a section of materials, media and/or technologies to create specific artwork. When utilising the specific art processes, think about and use shape, colour, line, space, texture and value. Present and display the artwork to the rest of the class.



**DISCUSS** what you learnt about different cultures and about the different visual art techniques and materials. Did your work reflect your original idea? Was your work similar or different from the artist's inspiration? What did the class think of your work? Did these opinions reflect your idea or give you a different perspective?

## SCIENCE (OCEAN)

### ACTIVITY



**RESEARCH** changing climates around the Pacific Islands and Australia (using Angela Tiatia's film as your inspiration). **DRAW** a table or diagram that shows the changes over time. What changes have happened from nature? What changes are a result of human activity? Were there any predictions that Angela made? Can you see any patterns, relationships or predictions from your research? What have you learnt about the ocean and the environment from your science research in relation to yours and people's actions and its effect on the ocean?

## HUMANITIES (MIGRATION, NATIONALISM, CUSTODIANSHIP OF COUNTRY)

### ACTIVITY



Aboriginal and Torres Strait Islander peoples adapted to the available resources and their connection to Country influenced their view on sustainability and the use of resources such as water. **EXPLORE** how First Nations people used the ocean before and after colonisation. What is their view on sustainability? How did colonisation impact their relationship with the ocean – politically, socially, economically and physically? How does their connection to country change their view of people and place? What information did you find, was any of it contradictory, how did you analyse it and make conclusions? Share the results as a class. Is there an artwork or artist in this exhibition who really emphasises this sustainability and how?

# SECONDARY SCHOOL YEARS 7 – 10

## VISUAL ARTS

### ACTIVITY 1 – AT THE EXHIBITION

There are diverse media used in the *Undertow* exhibition to explore themes around the ocean.



**CREATE** a table with the column heading Artists Names. Label each artist's name down the side (or you can focus on just one artist). Add the column headings Natural Materials and Made Materials. Whilst looking at the artworks list as many of the components that you see under the corresponding headings e.g., shells = natural. Add an additional heading Techniques and list how the materials have been used e.g., installation. Add another column with the heading Dimension and list the work as 2D or 3D, then describe or sketch the work(s). Create a column Artist's Idea and write down the ideas the artist is trying to convey.

Example

UNDERTOW EXHIBITION					
YEARS 4-6			YEARS 7-10		
ARTIST NAMES	NATURAL MATERIALS	MADE MATERIALS	TECHNIQUES	DIMENSION	ARTIST'S IDEA
E.g. Ron Bradfield	Shells...	Navy uniform, belt...	Installation, mural...	3D - placement of objects 2D - painted wall works	Personal story & experience related to the ocean especially...

### ACTIVITY 2 – IN CLASS



**CREATE** your own artwork using materials, techniques and technologies from the exhibition and inspired by the theme of the ocean. Your idea may relate to your own experience, history or one of the themes or stories seen in the exhibition. Think about the formal elements of artmaking whilst creating the work and pay attention to the materials and techniques. After completing the artwork, display and present to the class. Give the work a title and description, like the artists did in the exhibition.



**DISCUSS** what visual arts elements, materials and techniques you used in creating your artwork. Did they visualise your idea clearly? Does your artwork relate to a particular type of art or artist? What did the class think of your work? Did their opinions reflect your idea or give you a different perspective?

## SCIENCE (OCEAN)

### ACTIVITY



**EXPLORE** the important resource that is water and the changes that can occur due to climate change using the work and commentary of one of the artists in the exhibition as inspiration. What did you observe or learn about change, nature and events? Did you look at different data including tables, drawings and information? Discuss, compare, evaluate and make predictions. Did you see any patterns? Communicate your findings and conclusions, from the perspectives of science, in small groups or as a class.

## HUMANITIES (MIGRATION, NATIONALISM, CUSTODIANSHIP OF COUNTRY)

### ACTIVITY 1

Soul Alphabet focus on the impact of migration on hair adornment and compares this to the 'ridges' of 'mid-ocean ridges' as a process of renewal, spreading, movement and growth similar to the migration story of these hairstyles across oceans.



**RESEARCH** further into the acts of braiding. How has this changed through travel and migration and why does this happen? How do techniques like this brought to a country like Australia, impact on the culture of that country e.g. trends? Do our First Nations people have similar techniques and how did they develop this? How does migration impact on nationalism and on the people who have migrated and culture?

### ACTIVITY 2



**COMPARE** environmental change to the oceans in Australia and one other country using the environment of the ocean as your focus and one of the themes and/or artists from the exhibition. What has caused this change? How were they similar or different? How does custodianship of country impact on decisions that are made in relation to sustainability? How does the government impact on decisions in relation to ocean sustainability? Question, research, analyse, communicate and reflect.

# SECONDARY SCHOOL YEARS 11 & 12

## VISUAL ARTS

### ACTIVITY 1 – AT THE EXHIBITION

There are diverse media used in the *Undertow* exhibition to explore themes around the ocean.



**CREATE** a table with the column heading Artists Names. Label each artist's name down the side (or you can focus on just one artist). Add the column headings Natural Materials and Made Materials. Whilst looking at the artworks list as many of the components that you see under the corresponding headings e.g., shells = natural. Add an additional heading Techniques and list how the materials have been used e.g., installation. Add another column with the heading Dimension and list the work as 2D or 3D, then describe or sketch the work(s). Create a column Artist's Idea and write down the ideas the artist is trying to convey. Next add a column label Art and write down any other artists/artworks this work reminds you of about any of the aspects listed. In the column Response, write your own response and feelings about the works, include your opinions about the meaning, materials and techniques used by the artists. Add another column Takeaway and write what you learnt about the ocean and the medium of visual art through the artists' works. In a final column labelled My Idea briefly write an idea that you have developed from seeing each work, or how you would respond to the same topic of each artist?

Example

UNDERTOW EXHIBITION									
YEARS 4-6			YEARS 7-10			YEARS 11-12			
ARTIST NAMES	NATURAL MATERIALS	MADE MATERIALS	TECHNIQUES	DIMENSION	ARTIST'S IDEA	ART	RESPONSE	TAKEAWAY	MY IDEA
E.g. Ron Bradfield	Shells...	Navy uniform, belt...	Installation, mural...	3D - placement of objects 2D - painted wall works	Personal story & experience related to the ocean especially	Artist Olga Cironis's piece from SA, when she used collected medallions	I really enjoyed the installation using the Navy memorabilia as it clearly related to the artists experiences and the ocean using a historic collected object...	Everyday objects hold significance and historic value. They can be carefully used in making thoughtful artworks	Collect shells & flotsam & jetsam from my daily walks on the beach to create a work about my relationship to the ocean.

## ACTIVITY 2 – IN CLASS



**CREATE** an artwork. Select one of the works from *Undertow* that gave you ideas in Activity 1 for the development of an artwork. Use your ideas to do further research, generate further ideas and experimentation to develop your idea into visual language. Experiment with materials, techniques to refine your work. Remember to reflect and analyse your work.

## ACTIVITY 3 – IN CLASS

Sonja and Elisa Jane Carmichael have utilised cyanotypes to create their artwork. This is a type of printing process that produces a cyan-blue print.



### **WATCH**

The Cyanotype - Photographic Processes Series - Chapter 4 of 1 (2014), George Eastman Museum  
<https://youtu.be/3s0hiBi5c4Y>

Cyanotype prints for beginners (2020), National Museums Liverpool  
<https://youtu.be/KQ438yKOEYA> – using already bought paper

Advanced cyanotype prints (2020), National Museums Liverpool  
<https://youtu.be/Fcl13Kd9Agc> – using cyanotype chemicals



**CREATE** your own work using this technique to further explore an aspect of the ocean and/or nature. What did you discover by using this technique? What are the capabilities and uses for this technique? What was your response to the aesthetic qualities of this technique? How does this make you further understand and critically evaluate Sonja and Elisa Jane Carmichael's works?

## SCIENCE (OCEAN)

### ACTIVITY

The ocean is about the earth and environmental science. Garry Sibosado's artwork relates to the sky and ocean and includes pearl shells and crystal. It also relates to Aboriginal story and Australian corporate development.



**INVESTIGATE** the relationship between the sky and the ocean, particularly in the area of Bardi people, where Garry is from. Alternatively, take a field trip if you are near the ocean. Spend some time there doing field work, observing and documenting the changes and relationship between the sky and the ocean. You may need a camera to take some photographs and video. Compare, analyse, classify, interpret and synthesise your research. How do the sky and ocean effect or impact each other? What did you observe and record? Did you get a better understanding of why Garry is making these connections through your observations and learnings? What evidence is there to support your observations?

## HUMANITIES (MIGRATION, NATIONALISM, CUSTODIANSHIP OF COUNTRY)

### ACTIVITY

Many of the artists in this exhibition are First Nations peoples.



**EXPLORE** Ron Bradfield artworks and themes and their relationship to custodianship of Country and specifically the ocean. You could research the areas where the artist comes from, the Australian Navy, Aboriginal stories and relationship to Country.



**DISCUSS** how these two sea stories impacted on Ron's relationship to himself and country. Did going to the Navy impact on him as a Bardi man and his sense of nationalism?