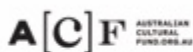




Bimblebox 153 Birds

Education Kit



Bimblebox 153 Birds is supported by Creative Partnerships Australia through the Australian Cultural Fund. This Project is also supported by The Bimblebox Alliance, Museums & Galleries Queensland and proudly sponsored by Seedhead Holistic Graphic Design and Quill Studios.

Introduction

This Education Kit has been developed to support the *Bimblebox 153 Birds* touring exhibition, a collaborative installation in response to the Bimblebox Nature Refuge site in western Queensland. Written to support teacher and student engagement, the kit provides visual art and science-based learning opportunities for both the on-site exhibition experience and in the classroom.

This kit contains information about the exhibition and information about various participating artists in profile, with a series of questions targeted at Primary, Middle and Upper years to prompt deeper discussion.

Educators are invited to select and modify as appropriate for individual students and classes. The questions and activities provide opportunities to open important dialogue about our environment and our connection to it. The kit also enables us all to consider the synergies between science and creative inquiry and allows us to examine the way in which we personally express our relationship with place.

Each lesson/activity idea is aligned with the Year 3-10 Australian Curriculum Assessment and Reporting Authority (ACARA) – The Arts and Science and incorporates the cross-curricular priorities for each. Furthermore, the activity ideas are each aligned with the Critical and Creative Thinking Strategies as outlined in the National Curriculum.

The activities also align with the Queensland Curriculum and Assessment Authority (QCAA) for Learning Areas: The Arts and SOSE for Years 3-10.

For Educators of the Senior years, I have included two inspiration images that may be used to accompany Unit 1: Art as Lens and Unit 2: Art as Code, as part of the QCAA Visual Art 2019 v1.1 curriculum.

This education kit has been developed by Education Consultant and trained Middle Years teacher, Aimee Board, in consultation with curator, Jill Sampson.

Curriculum sources

Year 3-10 Australian Curriculum – The Arts
<https://www.australiancurriculum.edu.au/f-10-curriculum/the-arts/>

Year 3 -10 Australian Curriculum – Science
<https://australiancurriculum.edu.au/f-10-curriculum/science/?strand=Science+Understanding&strand=Science+as+a+Human+Endeavour&strand=Science+Inquiry+Skills&capability=ignore&priority=ignore&elaborations=true>

ACARA - Cross-curriculum priorities
<https://www.australiancurriculum.edu.au/f-10-curriculum/cross-curriculum-priorities/>

ACARA - Critical and Creative Thinking
<https://www.australiancurriculum.edu.au/f-10-curriculum/general-capabilities/critical-and-creative-thinking/>

Queensland Curriculum and Assessment Authority – The Arts
Year 3 -10
<https://www.qcaa.qld.edu.au/p-10/qld-curriculum/yrs-1-9-arts>

Senior
<https://www.qcaa.qld.edu.au/senior/senior-subjects/the-arts>

https://www.qcaa.qld.edu.au/downloads/portal/syllabuses/snr_visual_art_19_syll.pdf

Queensland Curriculum and Assessment Authority - SOSE
Year 3-10
<https://www.qcaa.qld.edu.au/p-10/qld-curriculum/yrs-1-9-sose>

From the curator

Bimblebox 153 Birds is a project that explores the 158¹ bird species inhabiting the Bimblebox Nature Refuge. Each bird species has been allocated an artist, writer and musician who have created work within their individual creative practice to form this dynamic installation. This showcase of artist prints² accompanied by audio soundscapes of poetry, prose and musicians' bird calls has evolved since the project began in 2013. More than 450 people worldwide have contributed their work to highlight the plight of the birds of Bimblebox in Central Queensland, whose home is threatened by coal mining.

The Bimblebox Nature Refuge is bursting with life. As caretaker Ian Hoch says, Bimblebox is "thriving, bustling... you can't put a foot down without standing in living material." The abundance of bird life is particularly easy to see, hear and experience. Among the 158 species of birds identified so far is the endangered Black-throated Finch, and twelve species of conservation significance—including the Squatter Pigeon, Grey-crowned Babbler, Black-chinned Honeyeater and Australian Bustard.

Birds remain the most prominent wildlife envoy that people worldwide encounter daily. This project has created the opportunity for those people who cannot travel to Bimblebox to connect with this place and its birds; to engage with the words, images and music that help us to understand why this nature refuge is so important.

Habitat loss is the biggest threat to wildlife worldwide.

Imagine if we lose these birds. Imagine if one day all we have are pictures, written descriptions of their calls, and stories of what these birds were like. Take your time to be with *Bimblebox 153 Birds*. Sit and listen to the words and music. Use the iPad to select individual responses by writers and musicians.

The musicians received only a written description of the bird calls to interpret with their instrument of choice. Voice, piano, guitar, balloons, saxophone and eagle feather flute are just a few of the instruments that create the soundscape of this installation.

Enjoy being surrounded by this flock of Bimblebox Birds, be transported by the stories, the ideas, music and passion. Speak up.

This is our story of our birds, how we experience them, and sadly how we could lose them.

Jill Sampson, curator and project coordinator.

Audio compilation and mixing by Boyd.

www.bimbleboxartproject.com

Bimblebox Nature Refuge

Time moves to the rhythm of an ancient land on Bimblebox. Night gives way to the dawn cacophony of morning bird calls and trees breathe long and slow, their roots reaching into the underground aquifers.

In the year 2000 Glen Innes Station, north of Alpha in central western Queensland, was listed for sale. An astonishing 96% of this almost 8000 hectare property had never been cleared. However, attached to the land was a permit to clear almost 50% of this remnant vegetation.

A small group of concerned citizens, led by Carl Rudd, pooled their resources to purchase Glen Innes with the view to save it from being cleared and preserve it in perpetuity. Recognising Glen Innes' rich biodiversity, the Federal Government's National Reserve System provided two thirds of the purchase price. In 2002 a Nature Refuge Agreement was signed with the Queensland Government, creating the Bimblebox Nature Refuge, that covered the whole of the property.

A goal in establishing the Bimblebox Nature Refuge, was for the property to host research and monitoring that could demonstrate and evaluate the integration of cattle production with nature conservation. Caretaker Ian Hoch and part-owner Paola Cassoni manage the weeding, maintenance, fire regime and the cattle herd, while regularly hosting research scientists. Bimblebox is a genuine example of how beef production and biodiversity conservation can co-exist.

There are seven ecosystems on Bimblebox. Most prominent are the broad silver leaf ironbark woodland, poplar box (Bimblebox) woodland and the heathland. These semi-arid woodlands encompass an understorey of native shrubs, herbs and grasses with a rich diversity of birds, reptiles and other animals. In May 2011 a flock of endangered Black Throated Finch (*Poephila cincta cincta*) was sighted on Bimblebox.

Although a protected Nature Refuge, Bimblebox is not protected from mining. If it survives the current threat from Waratah Coal and other surrounding mines proposed for the Galilee Basin, it is likely to continue to be an important long-term research site, an example of sustainable rangeland grazing, and one of the very few large areas of intact remnant habitat remaining in the bioregion.



Australian Magpie Taking the Auspices of Bimblebox, 2014
 Sue Pickford
 Linoprint & emboss

The Australian Magpie - Carbon Candidate – Bimblebox

'The Australian Magpie - a black and white bird for a black on white issue. Carbo as in carbon is Latin for Black and Candida is the Latin word for white when describing a Roman Senatorial Candidates toga. Coal Black contrasted with Pristine White for an unspoilt natural environment is juxtaposed against an embossed image of a Roman Augur. Augury was the study of birds, their numbers, behaviour, calls and position in the sky to determine the best course for the Senate to ensure the pax (peace), fortuna (good fortune) and prospero (prosperity) of their state.'

- Sue Pickford

About the Artist

(Bio excerpt from the artist website - <https://www.suepickford.net/artist-statement1.html>)

'The broad aim of my art practice is to explore contemporary themes and ideas by drawing on source material from the distant or recent past. Historical references, both the personal and universal reveal connections between ancient and modern motivations that emphasise the cyclical nature of historical narrative and the inevitable swing between opposite forces, left and right, doxa and paradox, which endlessly create new paradigms.

Additionally it functions as a medium of self-identification in a search for a sense of artistic and human identity on three levels - personal, 'tribal' and universal - a search for disrupted cultural roots where historical migration has been a feature of personal ancestry.

...By researching and developing images, often through appropriation of iconology and cultural schemas, I use myths, archetypes, stereotypes and icons in order to highlight the universally common origins of the human species; of ancestors who through their myths and legends sought to construct and make sense of the world and the unknown –to create order amidst the chaos.'

A Writer's Perspective

Morning Stroll

Black and white gentlemen, trotting self-importantly
across the green swards of the lawn
as water plays, cascading from my hose.
They wait the foolish worms who,
suffering delusions of rain falling,
rise to greet the spray.
One stroller cocks his head; eye glitters,
and he swoops.
The others mutter grievances
then rise to trees to carol in the new-fledged sun.

Valerie Volk



Listen – Audio of poem and musician's bird call composition:

<https://bimbleboxartproject.com/education-resource-bimblebox-153-birds/australian-magpie/>

Appreciating

- What do you see, hear and feel when you look at the magpie?
- Have you ever been swooped by a magpie?
- How has the artist chosen to depict the magpie? Why? (Discuss the symbolism of flight)
- What does the artist mean when she says the magpie is a black and white bird for a black on white issue? (Discuss how mining is threatening to the habitats of wildlife)
- Why do you think the artist has chosen to emboss an image of a Roman Augur in the background? (Discuss how augur's were known to observe natural signs and the behaviour of birds to signify approval or disapproval of a decision. Discuss how the power of peace, fortune and prosperity can help to save the habitat of Bimblebox Nature Refuge)
- Reflecting on Valerie Volk's poem, who are the black and white men to which Valerie refers? Is there any inferred meaning? (politicians?)

Viewpoints: ethical, societal, cultural, historical

- How do humans impact on the environment and the habitats of animals?
- How does the artwork relate to my life?
- How can communities look after their local environment and its inhabitants?
- What connections can be made between bird life and local Indigenous knowledge?



41 cacatitho, (little cockatoo), 2014
Joanna Kambourian
4 colour screenprint

Making

Gallery Activity: *(CCT – Critical and Creative Thinking skills - ACARA)*

Using Joanna Kambourian's image of a cockatiel as inspiration, ask students to choose a bird and create their own bird-self portrait. The portrait could include their own personal symbols that tell something about their unique interests/character or, alternatively, the students could imagine they are a super-hero bird with special powers. *(CCT - Pose questions to expand their knowledge about the world)*

Classroom Activity Ideas:

The Arts:

TWO-TONE BIRD. Using Sue Pickford's image of a flying magpie as inspiration, create a two-tone drawing of a bird. Create a simple 2D outline of a bird on paper then draw zig-zag or swirly partition lines to create a 3D abstract checkerboard pattern. Alternate the tones, either black and white or black and a bright colour, to colour in the negative/positive image.

(CCT - Identify and apply appropriate reasoning and thinking strategies for particular outcomes)

WINGS OF FREEDOM. Students create a life-sized mono-printed image of wings as a means to express ideas of freedom and hope. Students apply different-coloured paint to the middle of a large piece of paper (from roll), fold in half and then press diagonally from the centre to either corner on both sides of the fold. Cut around the wings and use markers to decorate feathers. Hang to wall and photograph students in front of their wings. Ask students where their wings might take them if they could actually fly. Ask students to write their imaginary journey on the wings or in their art journals. *(CCT - Pose questions to expand their knowledge about the world)*

OBSERVATIONAL DRAWING. Ask students to draw the birds in the schools surrounds, both in natural and built environments. *(CCT - Collect, compare and categorise facts and opinions found in a widening range of sources)*

COLLOGRAPHIC HABITAT. Create a collograph of a bird's habitat using different materials gathered from the school environment or the student's backyard, i.e. paper, fabric leaves, twigs, masking tape etc. *(CCT – Transfer and apply information in one setting to enrich another)*

BIRDS-EYE BATIK. Investigate Australian Indigenous artworks and discuss the significance of dreamtime symbolism. Create a visual narrative of the landscape and the birdlife from Bimblebox Nature Refuge from a bird's-eye-view perspective. Encourage students to include dreamtime symbols in their narrative. Complete as a drawing or, as an alternative, explore the south Asian technique of Batik art on cloth (view examples of traditional Batik art and discuss the use of Batik by Utopian artists -

<https://japingkaaboriginalart.com/articles/aboriginal-art-movement-at-utopia/>)

(CCT - Expand on known ideas to create new and imaginative combination)

Classroom Activity Ideas continued...

BRUSH-PAINTED BIRD. Research the many ways that birds are depicted in art. See clip - <https://mymodernmet.com/bird-art/>. Focus on calligraphic depictions of birds.

See clip for brush-painting inspiration -

<https://www.youtube.com/watch?v=hooVkBykoRU>

Learn to draw a bird in the landscape using Japanese brush-painting techniques. Visit

<https://www.youtube.com/watch?v=AemioQRlvZI> for a step-by-step guide to painting a bird using traditional brush-painted technique. Include Australian flora. Ask students to write a haiku poem to accompany their painting. *(CCT - Experiment with a range of options when seeking solutions and putting ideas into action)*

Science:

BIRD-DETECTIVES. Using the 'Be a Bird Detective' sheet ask students to record the details of different birds in the school environment. As a collaborative task, ask students to group the birds according to their features and characteristics. Discuss the common features, i.e. beaks, wings, feathers and how birds differ. *(CCT - Collect, compare and categorise facts and opinions found in a widening range of sources)*

FEATHERED FRIENDS. Create a 'Feathered Friends' wonder wall to record all student questions about birds. Attach images and drawings of different Australian birds.

(CCT - Pose questions to expand their knowledge about the world & identify main ideas and select and clarify information from a range of sources)

BUILD A BIRDHOUSE. Discuss the four essential components to a healthy habitat: food, water, cover, space. Discuss the impact of natural events on habitat and how humans impact upon the environment. Ask students to draw a Healthy Habitat Map. *(CCT – Explore situations using creative thinking strategies to propose a range of alternatives)*



DAWN CHORUS.

<https://bimbleboxartproject.com/education-resource-bimblebox-153-birds/>

Encourage students to listen in to the dawn chorus at sunrise.

Explain how birds have distinct sounds used to attract a mate, defend their territory or warn when a predator is near. Play recordings of different bird sounds and ask students to close their eyes as they imagine a scene in their mind's eye. (For Dawn Chorus recording from Bimblebox Nature Refuge see link above) Ask students to create a visual representation of what they have heard. Further, students could create a narrative to dance or act out, or, use percussion instruments to follow the beats and patterns of different calls. *(CCT – identify pertinent information in an investigation and separate into smaller parts or ideas)*

Curriculum Links

ACARA

THE ARTS

Music – Develop aural skills by exploring, imitating and recognising elements of music including dynamics, pitch and rhythm patterns (ACAMUM084)

Visual Arts – Explore ideas and artworks from different cultures and times, including artwork by Aboriginal and Torres Strait Islander artists, to use as inspiration for their own inspirations (ACAVAM110)

SCIENCE

Biological Science

Living things can be grouped on the basis of observable features and can be distinguished from non-living things (ACSSU044)

Living things depend on each other and the environment to survive (ACSSU073)

Use and influence of science – Science knowledge helps people to understand the effect of their actions (ACSHE051) & (ACSHE062)

QCAA

THE ARTS

Drama – Drama involves using dramatic elements and conventions to express ideas, considering particular audiences and particular purposes, through dramatic action based on real or imagined events.

Dance – Dance involves using the human body to express ideas, considering particular audiences and particular purposes, through dance elements in movement phrases.

Music – Music involves singing, playing instruments, listening, moving, improvising and composing by using the music elements to express ideas, considering particular audiences and particular purposes, through sound.

Visual Art – Visual Art involves using visual arts elements, concepts, processes and forms (both 2D and 3D) to express ideas, considering particular audiences and particular purposes, through images and objects.

SOSE

Place & space - Local natural, social and built environments are defined by specific features and can be sustained by certain activities.

CROSS-CURRICULAR PRIORITIES

Aboriginal and Torres Strait Islander histories and cultures

OI.3

Sustainability

OI.2, OI.3, OI.4, OI.5, OI.6, OI.7, OI.9



Pink-eared Duck, 2018
 Reg Mombassa
 Etching (printed by cicada press)

Pink-eared Duck

'It's obvious to me that humans have done a lot of damage to the earth, and that powerful business interests often trump protecting ecosystems that locals care about and native species depend on. My art skews towards the absurd, but I've always been drawn to the beauty of nature and wild places. My etching aims to capture the interesting face of the Pink-eared Duck. But also, by focusing your attention on this particular bird—I hope to make the idea of habitat and species destruction a bit less obscure, and maybe a bit more alarming.'

- Reg Mombassa

Extract from an interview by Jody McDonald with Reg Mombassa, 2018.

About the Artist

(Bio excerpt from artist website: <http://regmombassa.com/biography>)

Christopher O'Doherty, also known as Reg Mombassa, is an Australian musician and artist best known for his membership in bands Mental as Anything, Dog Trumpet and The Pinks. He worked with Mambo Graphics designing T-shirts and posters since 1986 and has exhibited paintings, drawings and prints at Watters Gallery since 1975. His diverse range of projects also includes taking part in solo and group art shows around the world. This includes a survey show at the SHERVIN gallery in 2007. His designs were featured in the Closing Ceremony of the Sydney Olympic Games in 2000 and he designed the graphics for the 2013 Sydney New Year's Eve celebrations. A biography *The Life and Times of Reg Mombassa* was written by Murray Waldren and published by Harper Collins in 2009. *The Landscapes of Reg Mombassa* was published by P.Q. Blackwell in 2016.

A Writer's Perspective

Out of kilter

At aeroplane height,
Australia is a black map
where pink dots apparently swirl
in pairs, yin and yanging,
gyrating water to corral
a curl of crustaceans,
algae and seeds
to filter and feed.

At plane height,
black and white stripes,
blunted bills and tails
don't show. You have to drop
to gun height for thirteen weeks,
– unlucky for some –
to spot and kill your allotted
ten ducks a day.

Have you watched, when one
of a lifelong pair is shot,
how the other spins
the shallows alone,
too fast, perpetually off-
kiltered by the lack
of water resistance
of a matching mate.

- *A poem for the pink-eared duck by Joanna Lilley*



Listen - Audio of poem and musician's bird call composition:

<https://bimbleboxartproject.com/education-resource-bimblebox-153-birds/pink-eared-duck/>

Appreciating

- What do you see, hear, feel and wonder when you look at Reg Mombassa's depiction of a pink-eared duck?
- Look closely at the image of the pink-eared duck. What elements and principles of art and design has the artist used to depict the duck?
- Thinking of Mombassa's cartoon style, why do you think the artist has chosen to depict the pink-eared duck?
- How does Joanna Lilley's poem make you feel? What impact have humans had on our natural habitat?
- How does the title of the poem help you to understand the poet's message?

Viewpoints: ethical, societal, cultural, historical

- How do humans impact on the environment and the habitats of animals?
- How can communities look after their local environment and its inhabitants?
- What connections can be made between bird life and local Indigenous knowledge?



Blackwinged Stilt, 2016
Geoffrey Ricardo
aquatint and etching
Represented by Australian Galleries

Making

Gallery Activity: *(CCT – Critical and Creative Thinking skills - ACARA)*

Using Geoffrey Ricardo's image of the Black-winged stilt as inspiration, discuss why the bird's legs are so long? Ask students to draw and label a diagram of an imaginary bird with an adaptation that helps them survive in the wilderness. *(CCT – Identify and justify the thinking behind choices they have made)*

Classroom Activity Ideas:



The Arts:

BIRD DANCE. Ask students to create a choreographed performance using different movements and sounds from the birdlife that live in the Bimblebox Nature Refuge. Bird sound recordings from Bimblebox can be found be following below link: <https://bimbleboxartproject.com/education-resource-bimblebox-153-birds/>

Watch recorded performances by Bangarra Dance Theatre as inspiration for how to move the body in space. Encourage students to choreograph a story with beginning, middle and end.

(CCT – Apply knowledge gained from one context to another unrelated context and identify new meaning and Evaluate the effectiveness of ideas, products, performances, methods and courses of action against given criteria)

CARBON BIRD. Create an industrial inspired drawing of a bird using the sgraffito technique with crayon. Ask students to draw an outline of a bird. Colour the whole page with coloured crayon. With a black crayon colour in a large portion of the paper then use a toothpick to draw patterns and/or text in relief into the black crayon revealing the colours underneath. *(CCT – Combine ideas in a variety of ways and from a range of sources to create new possibilities)*

MONO-LANDSCAPE. Create a mono-printed abstract pressed landscape with horizon line as the centre fold. Once dry, draw an imagined landscape scene with markers and collaged elements emphasising the reflections and native flora and fauna. *(CCT - Analyse, condense and combine relevant information from multiple sources)*

RECYCLED BIRD SCULPTURE. Create a whimsical sculpted bird from different recycled materials including fabric, wire, paper, string, paint and masking tape. Discuss how the different parts of a bird function together and how different birds have adapted. For instance, some birds have long legs to wade through water to find their feed while others have different shaped beaks, some long for drinking nectar and others short and cone-shaped for cracking seeds. Research birds that have bright plumage to attract a mate. *(CCT – Assess and test options to identify the most effective solution and to put ideas into action)*

Classroom Activity Ideas continued...

Science:

BIRDS IN FLIGHT. Explore why some birds migrate while others are residents in an area. What hazards might birds face? Ask students to choose a bird they are familiar with and draw a safe flying map that identifies landmarks and potential hazards as they travel from home to a place they commonly visit. *(CCT – Identify situations where current approaches do not work, challenge existing ideas and generate alternative solutions)*

BIRD ADAPTATIONS. Research how different native animals have adapted to their environment. Students choose an adaptation and investigate how this feature helps the animal to survive in its environment and what could happen to the adaptation if the animal's environment changed in some way? *(CCT – Pose questions to clarify and interpret information and probe for causes and consequences)*

RENEWABLE OR NON-RENEWABLE? Investigate the environmental impact of obtaining and using fossil fuels. What are some 'renewable' solutions for reducing the use of fossil fuels? Discuss what the community receives from fossil fuels, i.e. jobs, economic security and energy. Discuss the impact of the mining industry on different environments around Australia including the Bimblebox Nature Refuge. Make choc-chip cookies as a way of explaining the mining of fossil fuels, the chocolate being the non-renewable resource. *(CCT – Identify situations where current approaches do not work, challenge existing ideas and generate alternative solutions)*

Curriculum Links

ACARA

THE ARTS

Dance – Explore movement and choreographic devices using the elements of dance to choreograph dances that communicate meaning (ACADAM009)

Media Arts – Explore representations, characterisations and points of view of people in their community, including themselves, using settings, ideas, story principles and genre conventions in images, sounds and text (ACAMAM062)

Music – Explore dynamics and expression, using aural skills to identify and perform rhythm and pitch patterns (ACAMUM088)

Visual Arts – Explore ideas and practices used by artists, including practices of Aboriginal and Torres Strait Islander artists, to represent different views, beliefs and opinions (ACAVAM114)

SCIENCE

Biological Science

Living things have structural features and adaptations that help them to survive in their environment (ACSSU043)

The growth and survival of things are affected by physical conditions of their environment (ACSSU094)

Earth and space sciences

Sudden geological changes and extreme weather events can affect Earth's surfaces (ACSSU096)

Use and influence of science – Scientific knowledge is used to solve problems and inform personal and community decisions (ACSHE083) & (ACSHE100)

QCAA

THE ARTS

Dance – Dance involves using the human body to express ideas, considering different audiences and different purposes, by selecting dance elements in short movement sequences.

Music – 'Music involves singing, playing instruments, listening, moving, improvising and composing by selecting the music elements to express ideas, considering different audiences and different purposes, through sound.

Visual Art – Visual Art involves selecting visual arts elements, concepts, processes and forms (both 2D and 3D) to express ideas, considering different audiences and different purposes, through images and objects.

SOSE

Place & space - Local natural, social and built environments are defined by specific features and can be sustained by certain activities.

CROSS-CURRICULAR PRIORITIES

Aboriginal and Torres Strait Islander histories and cultures

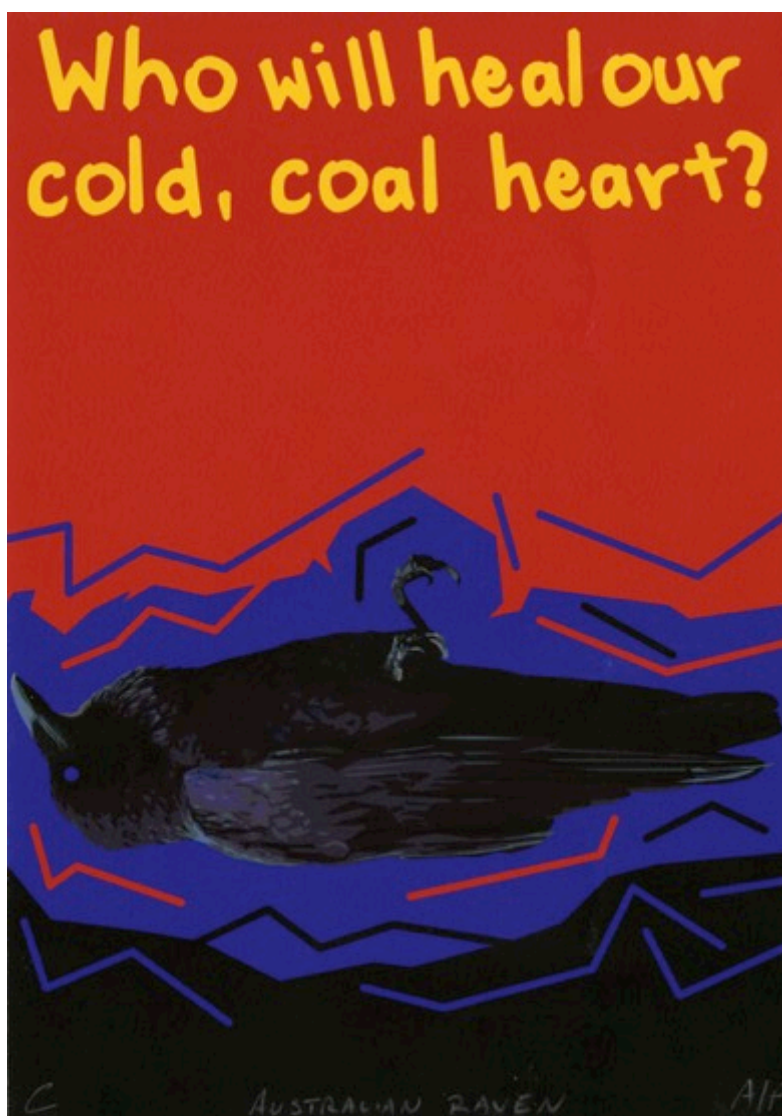
Ol.2, Ol.3, Ol.6

Asia and Australia's engagement with Asia

Ol.4

Sustainability

Ol.2, Ol.3, Ol.4, Ol.5, Ol.6, Ol.7, Ol.9



Australian Raven, 2014
 Chips Mackinolty
 inkjet print on 300gsm archival paper

Australian Raven

'I first found about the Bimblebox project in the unlikely setting of la Vucciria, an 1100 year old market district in Palermo, the capital of Sicily—a distant cry from the desert uplands of the south Galilee Basin. Yet the idea entranced me, as where I was living there is not much in the way of birdlife other than street pigeons and seagulls. It reminded me intensely of birdlife in remote areas of the Northern Territory and Kimberley where I had worked for nearly 40 years—and how much I missed their constant presence.

The Bimblebox project gifted me the Australian Raven. Being something of a Country & Western tragic, I was also reminded of the classic Hank Williams song of unrequited love, Cold, cold heart, and the way that rapacious industries such as coal threaten to alienate us all from the love of country, and all the creatures and plants that create real wealth. Thus the slogan on my image.'

- Chips Mackinolty

About the Artist

(Bio excerpt from MCA - <https://www.mca.com.au/artists-works/artists/chips-mackinolty/>)

'Chips Mackinolty is a Darwin-based (Australia) artist and writer who has worked for Aboriginal and non-Aboriginal organisations over 40 years as an advocate, researcher, journalist, artist and graphic designer. He has been represented in 200 group and one person shows. He has worked as a printmaker since 1969, and was a member of the Earthworks Poster Collective (1973-1980). He worked in Townsville as a community arts officer (1980-81), then in the Northern Territory as an Aboriginal Arts advisor in Katherine and Uluru (1981-85); Northern Land Council field officer, researcher, graphic artist and journalist (1985-1990); then as a journalist with Fairfax and others (1990-2001). A collectively-run graphic arts and research group, Green Ant RAP followed in the 1990s. In the 2000s he worked for the NT Government, and then for the Aboriginal Medical Services Alliance NT as a policy, research and advocacy officer. Currently in Sicily. Continues to exhibit; work held in private and public collections

A Writer's Perspective

The short curse of Raven in Galilee

there's only one land & its new Prophet is Dollar

black throat & black neck
red chest & red wing
strawneck & redback
yellow bill
yellow arse
frogmouth & yellow throat
my curse for Dollar

golden plum & spangled plum
shining bronze
diamond bronze
rainbow gold & rainbow silver
nankeen plume & peaceful collar
white ear & grey crown
my curse for Dollar

white plume & blue wing
blue face & spiny cheek
whistling stone
hooded & crested
noisy & sacred
masked & laughing
my curse for Dollar

- Gerry Loose



Listen – Audio of poem and musician's bird call composition:

<https://bimbleboxartproject.com/education-resource-bimblebox-153-birds/australian-raven/>

Appreciating

- What do you see, feel and wonder when you look at Chips Mackinolty's image of the Australian Raven?
- How has the artist chosen to depict the raven? Why?
- What elements and principles of art and design has the artist used?
- Why does the artist include the text 'Who will heal our cold, coal heart?' in the image?
- Reflecting on Gerry Loose's poem, what does the writer mean when he says, 'my curse for dollar'?

Viewpoints: ethical, societal, cultural, historical

- How do humans impact on the environment and the habitats of animals?
- How can communities look after their local environment and its inhabitants?
- What connections can be made between bird life and local Indigenous knowledge?

Making

Gallery Activity: *(CCT – Critical and Creative Thinking skills - ACARA)*

PROTEST POSTER. As a whole group, discuss the impact of coal mining on habitats and the issues facing mining communities. Choose a bird from the Bimblebox 153 Birds installation and, using coloured pencils and card design a Protest Poster in support of stopping coal mining in the area in favour of renewable energy sources. Think of a catchy slogan to draw attention to your viewpoint and include an image of your chosen bird in the design. Think about what colours are best to convey your ideas – would you choose happy, warm colours to draw attention to an alarming issue/situation or bold and striking colours?

(CCT – Clarify information and ideas from texts or images when exploring challenging issues)

Classroom Activity Ideas:

The Arts:

PROTEST PRINT. Students create a relief print for the purpose of protest and persuasion. View artworks from contemporary Indigenous artists as an example of how protesting can help challenge/replace old ways of thinking with fresher perspectives. Discuss how some protests have led to revolutions – social, political, industrial etc, and how art can be a powerful tool to communicate and bring attention to ideas and different viewpoints. Ask students to use symbols, signs and simple imagery to convey a particular point of view on the environment. Using Chips Mackinolty's image of the Australian Raven as inspiration to create a relief print using either lino or styrofoam. Include text and imagery to persuade the government to protect the Bimblebox Nature Refuge. (Note drawing appears as mirrored image – ask students to formulate composition accordingly) *(CCT – Pose questions to probe assumptions and investigate complex situations, Clarify information and ideas from texts or images when exploring challenging issues, and, Assess assumptions in their thinking and invite alternative opinions)*

STAGING A REVOLUTION. Students explore drama techniques and conventions associated with Protest/Political Theatre and Street/Environmental Theatre. In small groups, students devise a protest piece in support of local habitats to perform in the school's natural environment thus developing an awareness of how they are a part of the environment's interconnected structure. *(CCT – Pose questions to probe assumptions and investigate complex situations, and, Draw parallels between known and new ideas to create new ways of achieving goals)*

FUTURIST BIRD PORTRAIT. Create computer-generated bird-themed imagery using Photoshop. For instance, students scan personal images of local birdlife and upload to Photoshop. With adaptations in mind, students experiment with selection tools and layered areas to collage different parts of their bird by rotating, resizing and flipping to transform the bird into a super-bird. Or perhaps, create a 'futurist' bird of prey who has survived the environmental destruction of the 21st century. Flatten the image and print for display or transpose to a larger scale artwork. *(CCT – Generate alternatives and innovative solutions and adapt ideas, including when information is limited or conflicting)*

Classroom Activity Ideas continued...

Science:

DESIGN A BIRD HABITAT. Students design a bird habitat. Using the 'Guidelines for the Development of Bird Habitat' (developed in consultation with the Australian Museum, Birds Australia and NSW Environmental Trust) locate a site in the local urban environment in which to design and manage a bird habitat. Ask questions: what do the birds require? Which plants attract specific birds? Using the table 'Requirements of Specific Bird Groups' on page 6, ensure the bird species and associated food source is local to your area. Assess the human impact on the birds and consider involving the local community to manage the site.

http://www.birdsinbackyards.net/sites/www.birdsinbackyards.net/files/page/attachments/doc_15_guidelines_councils_and_planners.pdf

(CCT – Generate alternatives and innovative solutions, and adapt ideas, including when information is limited or conflicting)

NATURAL DISASTERS. Discuss the impacts of natural disasters, i.e. bushfires, on the environment and wildlife. How does the landscape change from the wet season to the dry season and how do fires differ from season to season? Research what would happen if a fire was to effect the local area. What would happen to the environment and the animals? What management measures are in place via local Council and local rangers (incl. Indigenous methods)? Predict what would happen to the habitat of the birds? Where would the birds nest? What would the impact be on other animals that share the same habitat?

(CCT – Pose questions to probe assumptions and investigate complex issues)

RENEWABLE TECHNOLOGY. Discuss the impact of coal mining on local habitats from outback Queensland to the coral reef. How are birds from different environment effected by the mining of fossil fuels? View images of the landscape before and after mining. What implications might strip mining and open-pit have on local ecosystems? Read about the endangered Black-throated finch species in the article 'Queensland Coal Mines will push threatened finch closer to extinction': <https://theconversation.com/queensland-coal-mines-will-push-threatened-finch-closer-to-extinction-55646> What are the potential problems of offsetting habitats as identified by scientists?

Present both sides of the debate either as discussion or as a classroom debate. What problems might we have if we stop coal mining? (Loss of energy, income, jobs etc) On the flipside, what benefits are there if we stop coal mining? How will the planet benefit from a shift to renewable energy sources? In groups of 2-3, investigate potential renewable technologies as a solution, including: wind energy, biomass energy, carbon capture and underground storage, methane capture and use, geothermal energy, energy-efficient buildings and solar energy. Share findings with the whole class via ppt/prezi presentation.

(CCT – Critically analyse information and evidence according to criteria such as validity and relevance, and, Generate alternatives and innovative solutions, and adapt ideas, including when information is limited or conflicting)

Curriculum Links

ACARA

THE ARTS

Drama – Combine the elements of drama in devised and scripted drama to explore and develop issues, ideas and themes. (ACADRM040)

Media Arts – Experiment with the organisation of ideas to structure stories through media conventions and genres to create points of view in images, sounds and text (ACAMAM066)

Music – Experiment with texture and timbre in sound sources using aural skills (ACAMUM092)

Visual Arts – Experiment with visual arts conventions and techniques, including exploration of techniques used by Aboriginal and Torres Strait Islander artists, to represent a theme, concept or idea in their artwork (ACAVAM118)

SCIENCE

Biological Sciences

Classification helps organise the diverse groups of organisms (ACSSU111)

Interactions between organisms, include the effects of human activities can be represented by food chains and food webs (SCSSU112)

QCAA

THE ARTS

Drama – Drama involves modifying dramatic elements and conventions to express ideas, considering intended audiences and intended purposes, through dramatic action based on real or imagined events.

Visual Art – Visual Art involves modifying visual arts elements, concepts, processes and forms (both 2D and 3D) to express ideas, considering intended audiences and intended purposes, through images and objects.

SOSE

Place & space - Environments are defined by physical characteristics and processes, and are connected to human activities and decisions about resource management.

CROSS-CURRICULAR PRIORITIES

Aboriginal and Torres Strait Islander histories and cultures

OI.2

Sustainability

OI.2, OI.3, OI.4, OI.5, OI.6, OI.7, OI.9



Brett, 2014
Rona Green
linocut, ink and watercolour

Sulphur-crested Cockatoo

'To create this picture I used a friends adolescent Sulphur-crested Cockatoo for a model. He is very friendly but also quite cheeky - an attribute I think a lot of Cocky's have in common!'

- Rona Green

About the Artist

(Represented by Australian Galleries. Bio excerpt from website – <http://australiangalleries.com.au/artists/rona-green/>)

'Rona Green is highly regarded for her fantastical figurative prints, paintings, poppets and drawings that explore ideas about the nature of individuality. She has been the recipient of numerous awards for her printmaking including the Geelong Print Prize, Swan Hill Print Acquisitive Award and Silk Cut Award for Linocut Prints Grand Prize. Her work is represented in over 60 public collections including the National Gallery of Australia. Rona is a fancier of Egyptian art, science fiction, B-grade movies, secret societies, tattooing traditions, combat sports, subcultures and the animal kingdom.'

A Writer's Perspective

Sulphur-crested Cockatoo, *cacatua galerita*

The Bimblebox is home
To a fancy little feller
Flash white suit and beady eyes
Arresting crest of yellor
Without the bush, the future's rocky
For our precious little cocky
Threatened by a dodgy mine
Where profit is the bottom line
So give the mine a fatal push
And save the bodgie of the bush

- Patricia Kelly



Listen - Audio of poem and musician's bird call composition:

<https://bimbleboxartproject.com/education-resource-bimblebox-153-birds/sulphur-crested-cockatoo/>

Appreciating

- What do you see, feel and wonder when you look at Rona Green's image of the Sulphur-crested Cockatoo?
- How has the artist chosen to depict the cockatoo? Why?
- What elements and principles of art and design has the artist used?
- Why do you think the artist includes a tattoo of a skull with the word 'outlaw' on the cockatoo's body?
- When have you been quite cheeky in your life?
- Reading through Patricia Kelly's poem about the Sulphur-crested Cockatoo, what does the writer mean when she writes 'arresting crest of yellor'? What sense do we have about the cockatoo's character?

Viewpoints: ethical, societal, cultural, historical

- How do humans impact on the environment and the habitats of animals?
- How can communities look after their local environment and its inhabitants?
- What connections can be made between bird life and local Indigenous knowledge?

Making

Gallery Activity: *(CCT – Critical and Creative Thinking skills - ACARA)*

PUNK-BIRD! Discuss the impact of mining fossil fuels on habitats from coast to the outback. Using Rona Green's image of a Sulphur-crested cockatoo, draw a punk-bird as response to the effects on birds who are threatened. Will the bird have a punk hairstyle, wear particular clothing or have piercings and tattoos? What message would the students like to send to the leaders who pass legislation on the environment? Ask students to write a letter outlining their opinion on the environmental impact of mining on habitats and, as a whole group (or individually), send the letters to the relevant Minister for the Environment.

(CCT – Create and connect complex ideas using imager, analogies and symbolism)

Classroom Activity Ideas:

The Arts:

COCKIES IN LINO. Using Rona Greens image of a Sulphur-crested cockatoo as inspiration, create a lino-cut relief print of a punk-cockatoo. Explore cropping the image and including text to communicate with the audience something about the cocky's imagined identity. Explore two or three-colour lino cut relief prints and/or use ink and watercolour to add different colours.

(CCT – Create and connect complex ideas using images, analogies and symbolism)

PSYCHEDELIC BIRD PORTRAIT. Go wild and create psychedelic/punk-inspired portraits of endangered birds using Andy Warhols' silkscreens of endangered animals as inspiration. <https://www.theguardian.com/artanddesign/gallery/2014/nov/24/andy-warhol-endangered-species-in-pictures> Using photography, collage, drawing and silkscreen explore Warhol's techniques by following Lessons 1-7 <https://www.warhol.org/lessons/silkscreen-printing/> *(CCT – identify, plan and justify transference of knowledge to new contexts)*



BIRDSONG BIO-MUSIC. Listen in to the birdcalls of different Australian bird species. Explain to students how many people enjoy listening to birds including musicians. Discuss how scientists study how birds communicate by recording their bird call. Asks students what they think the birds might be communicating? <https://bimbleboxartproject.com/education-resource-bimblebox-153-birds/> In response to the birdcalls, ask students to improvise and arrange compositions with their instruments. Encourage students to incorporate 'bio-mimicry' (mimicry of sounds) as well as texture, dynamics and expression into their arrangement. The students could arrange their musical piece as a duet with a bird or as a small group. As inspiration read about musician Hollis Taylor's project in researching and documenting Australian birdsong. Download audio: <https://www.abc.net.au/radionational/programs/scienceshow/is-birdsong-music/9416572> or transcript: <https://www.abc.net.au/radionational/programs/scienceshow/is-birdsong-music/9416572#transcript> *(CCT – Use logical and abstract thinking to analyse and synthesise complex information to inform a course of action)*

Classroom Activity Ideas continued...

MIXED-MEDIA LAYERED LANDSCAPE. Ask students to research a landscape that is of interest to them – which artists have depicted this landscape, both Indigenous and non-Indigenous. Is the habitat endangered? Are there any bird species living in the habitat? Are there any important stories about the area? Gather photographs and personal drawings from various viewpoints, rubbings and/or text to use as inspiration to create a mixed media layered landscape. What does your representation of the landscape communicate to the audience?

(CCT – identify, plan and justify transference of knowledge to new contexts)

Science:

NATIVE VS NON-NATIVE. In small groups, ask students to write down the effects of introduced species i.e. horses, cows, pigs, cats, rats, rabbits, cane toad, etc, on the native animals of Australia. Research introduced species and create a map indicating which regions have become adversely effected. Use the Government website as a beginning point - <http://www.environment.gov.au/biodiversity/invasive-species/feral-animals-australia>

Further, research introduced flora, i.e. grasses and weeds, and discuss their impact on the landscape and habitats of animals. Ask students to choose a native animal and describe a scenario where introduced animals and plants threaten the habitat of the native animal. What happens? Consider Indigenous perspectives on land management. Present to the class.

(CCT – Pose questions to critically analyse complex issues and abstract ideas)

Curriculum Links

ACARA THE ARTS

Media Arts – Experiment with ideas and stories that manipulate media conventions and genres to construct new and alternative points of view through images, sounds and text (ACAMAM073)

Music – Improvise and arrange music, using aural recognition of texture, dynamics and expression to manipulate the elements of music to explore personal style in composition and performance (ACAMUM099)

Visual Arts – Conceptualise and develop representations of themes, concepts or subject matter to experiment with their developing personal style, reflecting on the styles of artists, including Aboriginal and Torres Strait Islander artists (ACAVAM125)

SCIENCE

Biological Sciences

Multi-cellular organisms rely on coordinated and interdependent internal systems to respond to changes to their environment (ACSSU175)

Ecosystems consist of communities of interdependent organisms and abiotic components of the environment; matter and energy flow through these systems (ACSSU176)

Transmission of heritable characteristics from one generation to the next involves DNA and genes (ACSSU184)

QCAA THE ARTS

Dance – Dance involves using the human body to express ideas, considering specific audiences and specific purposes, by manipulating dance elements in genre-specific dance sequences.

Drama – Drama involves manipulating dramatic elements and conventions to express ideas, considering specific audiences and specific purposes, through dramatic action based on real or imagined events.

Visual Arts – Visual Art involves manipulating visual arts elements, concepts, processes and forms (both 2D and 3D) to express ideas, considering specific audiences and specific purposes, through images and objects.

SOSE

Place & space - Environments are defined by spatial patterns, human and physical interactions, and sustainable practices can balance human activity and environmental processes.

CROSS-CURRICULAR PRIORITIES

Aboriginal and Torres Strait Islander histories and cultures

OI.1, OI.2

Sustainability

OI.2 - OI.9



The Coal Throated Finch, 2014
 Rew Hanks
 Hand coloured linocut
 Represented by Michael Reid Gallery, Sydney and
 Nicholas Thompson Gallery, Melbourne

The Coal Throated Finch

'Australia's mining heiress Gina Rinehart sports an ensemble comprising a hardhat, high visibility vest and a strand of pearls. Emblazed across her blouse is the logo of her Indian mining partner GVK who own airports and mines throughout India. In her top pocket Clive Palmer (owner of Waratah Coal) can be seen. Palmer is keen to establish the largest coal mine in the southern hemisphere. His Waratah Coal exploration leases adjoin Adani's Carmichael mine but, if developed, Palmers would be three times its size. Vital habitat for the endangered black-throated finch will be destroyed if any of these mines proceed and this finch's future survival would be bleak.'

- Rew Hanks

About the Artist

Bio excerpt from the artist representative gallery - <https://www.nicholasthompsongallery.com.au/artists/rew-hanks/>

Sydney based printmaker and teacher Rew Hanks has held solo exhibitions since 1982 in Sydney, Brisbane, Melbourne, Canberra and internationally in India. His work has been included in international group exhibitions in Canada, China, Germany, India, Japan, New Zealand, South Korea, Taiwan, Thailand, Turkey, United Kingdom and the United States. Hanks holds a Master of Fine Arts from the College of Fine Arts, University of Sydney. Internationally, Hanks has been awarded the Triennale Print Prize in the 4th Bangkok Triennale International Print and Drawing, Bangkok, Thailand (2015); First Prize in the 9th Kochi International Triennial Exhibition of Prints, Kochi, Japan (2014); First Prize in the IV International Print Exhibition 2011, Istanbul, Turkey (2011) and Grand Prize in the 8th Bharat Bhavan International Biennial of Print-Art, Bhopal, India (2008). Nationally, Hanks has been awarded First Prize, in the City of Hobart Art Prize (2014), Grand Prize in the Open Section, Silkcute Award for Linocut Prints, Melbourne (2013) and First Prize in the Geelong Print Prize, Geelong, Victoria (2008). Hanks has been a finalist in the Blake Prize (2003, 2004, 2006, 2008 and 2010) and the Basil Sellers Prize 5 at the Ian Potter Museum of Art, University of Melbourne (2016). His work is held in the collections of the National Gallery of Australia, the Art Gallery of New South Wales, the Art Gallery of South Australia and several significant regional and tertiary collections.

A Writer's Perspective

Black-Throated Finch

By the pool, their fingernail-sized gullets undulate briskly
 As if they are guilty celebrities scoffing a midnight treat,
 Their black cravats panting with excitement. They can't
 Stay in this kitchen heat for long; fluent in the language
 Of dehydration, a fast tippie or else they're dumbstruck.
 Their image burned into extinction's cyclopean retina,
 As if this fragile flock gazed into the sun directly, or they
 Were a picnic of ants fried by a bully's magnifying glass.
 The dam water is a current running through their bodies;
 It sets off the electricity of their flight, as one they scatter
 To the air, like a handful of wedding rice. Their fall might
 Weigh as much; in the billionaire's thoughts he's ripped
 Out the earth's coal-black throat; the box trees cut open
 Like rich sediment. Their habitat halved like a seed cake.

Brett Dionysius



Listen - Audio of poem and musician's bird call composition:

<https://bimbleboxartproject.com/education-resource-bimblebox-153-birds/black-throated-finch/>

Viewpoints: ethical, societal, cultural, historical

- How do humans impact on the environment and the habitats of animals?
- How can communities look after their local environment and its inhabitants?
- What connections can be made between bird life and local Indigenous knowledge?

UNIT 1 – ART AS LENS

See QCAA Visual Art 2019 syllabus - https://www.qcaa.qld.edu.au/downloads/portal/syllabuses/snr_visual_art_19_syll.pdf

Inspiration Image: *The Coal Throated Finch* by Rew Hanks

INTRO DISCUSSION

Note primary inspiration source for artist: <https://bimbleboxartproject.com/education-resource-bimblebox-153-birds/black-throated-finch/>

From what perspective/s does Rew Hanks present his viewpoint on the issue of coal mining?

How is the artist communicating/challenging the audience with his depiction of Gina Rinehart and Clive Palmer?

How does his artistic process reflect his response to the issue of coal mining? Discuss in terms of composition and figurative elements. Research the artist's previous bodies of work noting any continual themes or changes in technique/style etc.

DEVELOPING

How do artists generate solutions to visual problems?

Rew Hanks uses a photograph from the media as a beginning point for this particular work.

- How does the artist choose to deconstruct, manipulate, distort and stylise the photographic image of the mining magnate?
- Investigate Land Artists, Sustainable Artists, Eco Artists and the different mediums, techniques and styles employed to communicate meaning and messages, i.e. artists, Christo, Nancy Holt, Agnes Denes, Nils-Udo, Andy Goldsworthy, Robert Smithson, Robert Morris, Chris Jordan and, locally, Janet Laurence, John Dahlson, Fiona Hall, John Wolsely, Debbie Symons, Callum Morton. *Note, artist choice at the discretion of the Visual Arts teacher.*

RESEARCHING

How do artists react to stimulus?

- Interpret and compare Activist Artists throughout the twentieth and twenty-first centuries, both in Australia and abroad, and analyse how they have presented artworks to challenge and question commonly held assumptions through their art and representation. Research artists from groups i.e. Dada Artists, Mexican Muralists, African American Civil Rights Artists, Australian Indigenous Artists, Land Artists, Feminist Performance Artists and Painters, Activist Artist Groups. *Note, artist choice at the discretion of the Visual Arts teacher.*
- How does the student feel about the environment and their personal position within it? Students explore their emotional response by experimenting with a range of figurative and non-figurative devices drawing upon a range of styles and techniques.

REFLECTING

How do artists consider ideas and information, media techniques and processes?

- Evaluate how Rew Hanks has assigned symbolic value throughout the image. What place does text have in communicating/referencing motives of particular people? What other imagery is key in the narrative, i.e. pearls, aeroplane etc.
- What techniques does Rew Hanks use to purposely distort representations to emphasise the artist's viewpoint?
- Upon viewing Rew Hanks' work in situ as part of the *Bimblebox 153 Birds* installation, analyse the display methods used by the curator to communicate the importance of the environment. Furthermore, compare and contrast with display methods used by Activist and Land Artists students have researched.

RESOLVING

How do artists communicate individual ideas as visual, written or spoken responses?

- Students write their response to the experience of listening/viewing/ participating in the *Bimblebox 153 Birds* installation. How has the installation enhanced a deeper understanding of the threat to the birdlife at Bimblebox and, more broadly, the threat of fossil fuel companies on the wider environment? Students include their personal feelings in response to the threat posed by coal mining to our natural environment and/or analyse and reflect upon 2-3 artist responses (artwork + statement) from the installation.
- How has the student's exploration and experimentation with materials enabled the student to communicate and present multiple view-points on the issue? Respond using relevant visual arts vocabulary.



Black-breasted Buzzard, 2014
 Jazmina Cininas
 Reduction linocut A/P of 13
 Represented by Australian Galleries

Black-breasted Buzzard

While "harpy" is currently a derogatory term for a clashing, bad-tempered woman, when Hesiod wrote of harpies in 700BC, he described them as beautiful fair-haired women with wings, faster than the wind or birds. The buzzard has suffered similar poor press over the years, becoming a slang term for a cantankerous person. My portrait of the Black-breasted Buzzard (which is, in fact, a type of eagle) exploits the female allusions in the bird's name, to imagine a beautiful harpy from a time before the harpy's reputation was tarnished, which in turn offers a more sympathetic representation of the buzzard. The spelling "harpijca" is taken from Ulisse Aldrovandi's 17th century *Monstrorum Historia* which, despite being a compendium of curiosities and monstrosities, nevertheless illustrates the harpy as having a beautiful face with long flowing hair. The woodcut aesthetic borrows from a time of New World discovery, when monsters and marvels were believed to inhabit distant shores, seemingly confirmed when Australia's singular fauna turned European expectations and understandings of biology on their head.

- Jazmina Cininas

About the Artist

(Bio excerpt from the artist website - <https://www.jazminacininas.com/>)

Jazmina Cininas is a practicing visual artist, curator, arts writer and lecturer in Fine Art Printmaking. Her elaborate linocut portraits reflect a long-standing fascination with representations of female werewolves, and draw on a wide range of sources such as historical records of witch hunts and werewolf trials, psychiatric and medical literature, fiction, folklore, cinema and the internet. Recent forays into artists' books and lagerphones from recycled materials reflect a conscious effort to move towards a more sustainable art practice. For the record, Jazmina is not a werewolf.

A Writer's Perspective

Black-breasted buzzard (Hamirostra Melanosternon)

Written by: T.M. Clark

I soar on the hot thermals, the air pulsating against my huge one and a half metre wingspan, but I see nothing beneath me. I glide lower. Not so long ago, I whistled here for a mate and he called back. In my treetop nest we hatched a family and I knew that this was my kingdom. I was its queen. Along a waterway where once the mixed eucalyptus forests merged into the greener grasslands, where deep roots of silver leaf ironbark trees helped the woodlands to grow tall and strong, I hunted pale headed snakes, and nobby dragons. I ate my fill on rabbits, fat lizards, and the tasty insides of eggs of ground birds that I broke into by throwing a stone at the hard shells with my talons.

Today I whistled for a new mate.
No one answers.
Our time has past. The crawling machines of the humans are here.
The earth died.
The animals died.
There was no longer carrion for my family to survive on.
I rise on the thermal and turn my back to the blackness.
I must seek out a new home.
They call me a black-breasted buzzard.
I am the eagle who used to rule the blue sky above Bimblebox Nature Refuge.
I have lost my kingdom.
And without my hunting grounds, my home.
I am lost too.



Listen - Audio of prose and musician's bird call composition:

<https://bimbleboxartproject.com/education-resource-bimblebox-153-birds/black-breasted-buzzard/?frame-nonce=6e4cca921d>

UNIT 2 – ART AS CODE

See QCAA Visual Art 2019 syllabus - https://www.qcaa.qld.edu.au/downloads/portal/syllabuses/snr_visual_art_19_syll.pdf

Inspiration Image: *The Black-breasted Buzzard* by Jazmina Cininas

INTRO DISCUSSION

How does the artist, Jazmina Cininas, communicate across cultures, time and place with her depiction of the Black-breasted Buzzard?

What materials, techniques and processes has the artist used to communicate complex ideas?

Reading through the artist statement, what narratives are at play in Jazmina's work? How might the mythological references from the past be read as metaphor in the present day?

How does Jazmina's artistic process communicate and reflect the issues surrounding the endangered species of the Bimblebox Nature Refuge?

Research the artist's previous bodies of work noting any continual themes or changes in technique/style etc.

DEVELOPING

How do artists generate solutions to visual problems?

- What art-making methods and conventions does the artist use as a visual language?
- Investigate Surrealist, Minimalist, Abstract Expressionist and contemporary Australian Indigenous artists and the different art-making methods employed to communicate hidden meaning and messages, i.e. artists, Julie Gough, Ah Xian, Li Hongbo, Brook Andrew, Tracey Moffatt, etc. *Note, artist choice at the discretion of the Visual Arts teacher.*
- Explore creating 2D, 3D and time-based artworks to communicate personal and/or contemporary ideas/issues with layered meaning.

RESEARCHING

How do artists react to stimulus?

- Explore Artists with diverse art-making approaches by analysing and comparing artworks which respond to and interpret social influences and representations of time, place, politics, purpose, ethnicity, gender and spiritual and secular beliefs. Research Art Brut/Outsider artists from the early-mid twentieth century, Australian Indigenous artists, and contemporary artist/makers in the present day. How is their choice of medium and style a comment on societal misrepresentations and common assumptions. Research Outsider artists, i.e. Jean Debuffut, Heinrich Anton Müller, Mirka Mora, Kerri Lester, Gordon Bennett, Lin Onus, Ginger Riley Munduwalawala, and, Contemporary artists i.e. Destiny Deacon, Vernon Ah Kee, Ai Weiwei and Marina Abramovic. *Note, artist choice at the discretion of the Visual Arts teacher.*
- Students explore the use of codes, text and symbolism in non-figurative and expressive artworks which deconstruct and reconstruct meanings.

REFLECTING

How do artists consider ideas and information, media techniques and processes?

- Reflect on how the artist/s have created dialogue between artist and audience both in the artwork of Jazmina Cininas and artists researched.
- Evaluate how Jazmina Cininas and other artists researched, including Australian Indigenous artists, have communicated ideas through the use of traditions, cultural practices and non-linguistic symbols. What symbolism and conceptual meaning is the artist communicating?
- Justify how artists' intentions, methods and compositional elements combine to communicate meaning.
- Upon viewing Jazmina Cininas' work in situ as part of the *Bimblebox 153 Birds* installation, analyse the display methods used by the curator to communicate the importance of the environment. Furthermore, compare and contrast with display methods used by Outsider and Contemporary artists researched throughout the unit.

RESOLVING

How do artists communicate individual ideas as visual, written or spoken responses?

- Students apply their knowledge of visual art terminology and language conventions to construct written responses that analyse, compare and interpret artworks from artists researched.
- Students create a folio which demonstrates an understanding of how code systems, symbolism, iconography all combine to communicate artistic meaning and transcend language. Visual and written documentation supports the student body of work.

Links to further resources:

Bimblebox Art Project: <https://bimbleboxartproject.com/>

Bimblebox Nature Refuge: <https://bimblebox.org/>

Bimblebox 153 Birds Education resource pages: <https://bimbleboxartproject.com/education-resource-bimblebox-153-birds/>

Australian Magpie: <https://bimbleboxartproject.com/education-resource-bimblebox-153-birds/australian-magpie/>

Australian Raven: <https://bimbleboxartproject.com/education-resource-bimblebox-153-birds/australian-raven/>

Black-breasted Buzzard: <https://bimbleboxartproject.com/education-resource-bimblebox-153-birds/black-breasted-buzzard/>

Black-throated Finch: <https://bimbleboxartproject.com/education-resource-bimblebox-153-birds/black-throated-finch/>

Black-winged Stilt: <https://bimbleboxartproject.com/education-resource-bimblebox-153-birds/black-winged-stilt/>

Cockatiel: <https://bimbleboxartproject.com/education-resource-bimblebox-153-birds/cockatiel/>

Pink-eared Duck: <https://bimbleboxartproject.com/education-resource-bimblebox-153-birds/pink-eared-duck/>

Rainbow Bee-eater: <https://bimbleboxartproject.com/education-resource-bimblebox-153-birds/rainbow-bee-eater/>

Sulphur-crested Cockatoo: <https://bimbleboxartproject.com/education-resource-bimblebox-153-birds/sulphur-crested-cockatoo/>

Other resources of interest:

Queensland Coal mines will push threatened finch closer to extinction, Eric Vanderduys and April Reside, 4 March, 2016, The Conversation: <https://theconversation.com/queensland-coal-mines-will-push-threatened-finch-closer-to-extinction-55646>

No Refuge: When a 'protected area' is not really protected, Megan C. Evans, 15 September 2011, The Conversation: <https://theconversation.com/no-refuge-when-a-protected-area-is-not-really-protected-3363>

For the love of Birds, Jody McDonald, 2 September, 2016, Overland digital journal: <https://overland.org.au/2016/09/for-the-love-of-birds/>

Be a Bird Detective

Bird Name: _____

Day: _____ Time: _____ am / pm

Location of the bird:

☐ Playground

☐ Tree

☐ Feeder

☐ Fence

☐ Other

What I noticed about the _____

Colours and markings: _____

Beak shape:

☐ Short

☐ Long

☐ Round

Wing shape:

☐ Narrow

☐ Long

☐ Backward-

and tapered

and elegant

pointing wings

What does the tail look like?

☐ Short and fluffy

☐ Long and thin

☐ Pointed

Was the bird alone or with other birds? _____

Did you hear the bird's song? _____

Did you see a nest or eggs? _____

What does this bird eat? _____