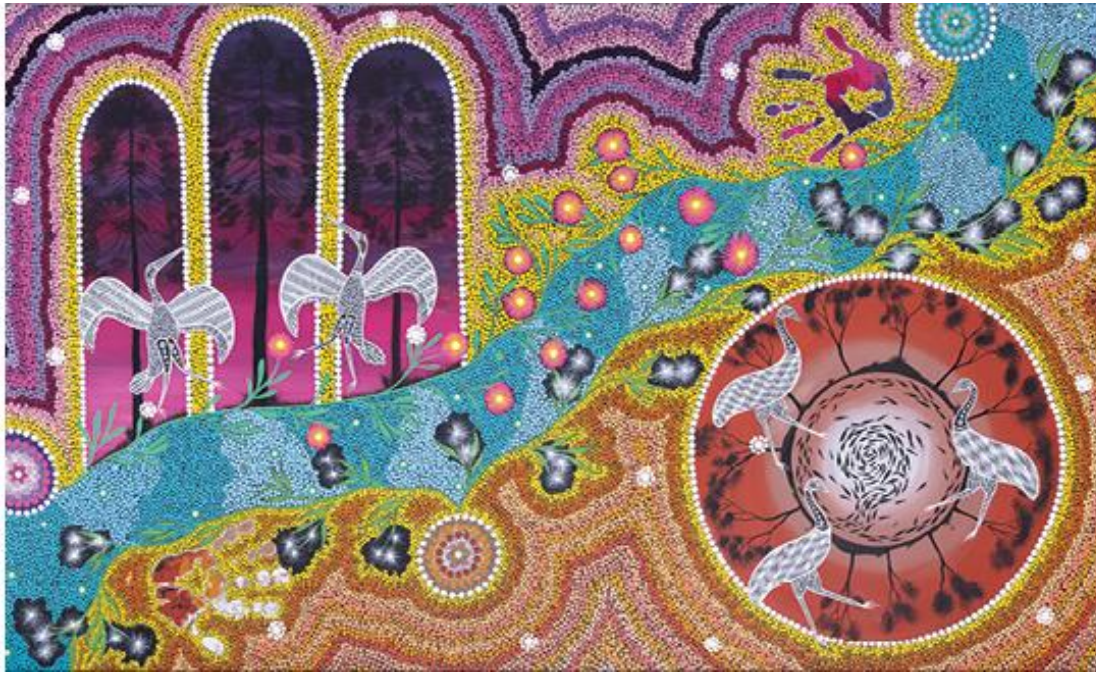


Exhibition Catalogue



From the Bush to the Sea

Gordon Lister

7 September to 5 October

Curriculum Activity Booklet

Geography – Art – General Capabilities

Connect. **Imagine. Experience.** _____

Acknowledgement of Country

GRAGM acknowledges the Bailai, Gurang, Gooreng Gooreng, and Taribelang Bunda people who are the traditional custodians of this land.

We honour and pay our respects to the Elders past, present, and emerging. We recognise them as the Language owners, experts and keepers of culture and ceremony.

Introduction

The exhibition, 'From the Bush to the Sea', showcases a collection of artwork from a local First Nation Artist, Gordon Lister. The collection highlights Gordon Lister's personal journey, as he paints what he experiences and sees. This collection is unique as it shares his connection with the land, cultural knowledge and Dreamtime stories. Artworks in the exhibit range from traditional art practices as well as contemporary approaches; the medium is acrylic on canvas, painted emu eggs, painted motorcross helmets, and painted Digeridoos.

Gordon Lister has been a First Nations artist and performer for over 20 years. In 2023 he won the Martin Hanson local Murri Artist Award and was a nominee for the Gladstone Art/Cultural Australia Day Awards.

If you would like to book in a workshop on art and cultural awareness, painting, jewellery making, Digeridoo music, and/or storytelling please contact GRAGM.

Activity Overview

The arts are as old as humanity. They are part of every culture and central to the diverse continuing cultures of First Nations Australians. The following activities in this booklet are developed in association with the below curriculum links. Learners who use this booklet will explore and respond to the artwork in the 'From the Bush to the Sea' exhibition curated by the Gladstone Regional Art Gallery and Museum.

Australian Curriculum Links (Version 9)

GEOGRAPHY

YEAR 7 – 10

Water in the World

[AC9HG7K03](#)

the economic, cultural, spiritual and aesthetic value of water for people, including First Nations Australians

Place and Liveability

[AC9HG7K07](#)

the cultural connectedness of people to places and how this influences their identity, sense of belonging and perceptions of a place, in particular the cultural connectedness of First Nations Australians to Country/Place

Landscapes and Landforms

[AC9HG8K03](#)

the spiritual, aesthetic and cultural value of landscapes and landforms for people, including Country/Place of First Nations Australians

Environmental change and management

[AC9HG10K02](#)

the environmental world views of people and their implications for environmental management

[AC9HG10K03](#)

First Nations Australians' approaches to custodial responsibility and environmental management in different regions of Australia

Geographies of human wellbeing

[AC9HG10K07](#)

reasons for, and consequences of, spatial variations in human wellbeing in Australia, including for First Nations Australians

VISUAL ART

YEAR 7 - 10

Exploring and responding

[AC9AVA8E02](#)

investigate the diversity of First Nations Australians' artworks and arts practices, considering culturally responsive approaches to Indigenous Cultural and Intellectual Property rights

[AC9AVA10E01](#)

investigate the ways that artists across cultures, times, places and/or other contexts develop personal expression in their visual arts practice to represent, communicate and/or challenge ideas, perspectives and/or meaning

[AC9AVA10E02](#)

investigate the ways that First Nations Australian artists celebrate and challenge multiple perspectives of Australian identity through their artworks and visual arts practice

Developing practices and skills

[AC9AVA8D02](#)

reflect on the ways that they and other artists respond to influences to inform choices they make in their own visual arts practice

[AC9AVA10D02](#)

reflect on the way they and other visual artists respond to influences to inspire, develop and resolve choices they make in their own visual arts practice

Creating and making

[AC9AVA10C02](#)

select and manipulate visual conventions, visual arts processes and/or materials to create artworks that reflect personal expression, and represent and/or challenge, ideas, perspectives and/or meaning

Presenting and performing

[AC9AVA10P01](#)

evaluate art exhibits to inform the curation and exhibition of their own and/or others' artworks and/or visual arts practice

GENERAL CAPABILITIES

Critical and Creative Thinking

Reflecting

- Thinking about thinking (metacognition)
- Transfer knowledge

Analysing

- [Interpret concepts and problems](#)

Inquiring

- [Identify, process and evaluate information](#)

Generating

- [Put ideas into action](#)

Personal and Social capability

Social management

- [Collaboration](#)
- [Leadership](#)

Self-awareness

- [Reflective practice](#)

Intercultural Understanding

Engaging with cultural and linguistic diversity

- [Develop empathy](#)

Reflecting on culture and cultural diversity

- [Examine cultural perspectives and world views](#)

Navigating intercultural contexts

- [Respond to biases, stereotypes, prejudices and discrimination](#)

Ethical Understanding

Responding to ethical issues

- [Explore ethical perspectives and frameworks](#)

Understanding ethical concepts and perspectives

- [Explore ethical concepts](#)
- [Examine values, rights and responsibilities and ethical norms](#)

Teacher Background Information

Aboriginal and Torres Strait Islander Histories and Cultures

Culture

- First Nations Australian societies are diverse and have distinct cultural expressions such as language, customs and beliefs. As First Nations Peoples of Australia, they have the right to maintain, control, protect and develop their cultural expressions, while also maintaining the right to control, protect and develop culture as Indigenous Cultural and Intellectual Property.
- The First Peoples of Australia (Aboriginal Peoples) belong to the world's oldest continuous cultures. First Nations Australians demonstrate resilience in the maintenance, practice and revitalisation of culture despite the many historic and enduring impacts of colonisation, and continue to celebrate and share the past, present and future manifestations of their cultures.
- First Nations Australians' ways of life reflect unique ways of being, knowing, thinking and doing.

Country/Place

- The First Peoples of Australia are the Traditional Owners of Country/Place, protected in Australian Law by the *Native Title Act 1993* which recognises pre-existing sovereignty, continuing systems of law and customs, and connection to Country/Place. This recognised legal right provides for economic sustainability and a voice into the development and management of Country/Place.

People

- First Nations Australians have sophisticated political, economic and social organisation systems, which include family and kinship structures, laws, traditions, customs, land tenure systems, and protocols for strong governance and authority.
- The significant and ongoing contributions of First Nations Australians and their histories and cultures are acknowledged locally, nationally and globally.

Student Worksheet

Before viewing the artwork

It is important to make ethical choices and empathise with content creators and story owners, acknowledge Indigenous Cultural and Intellectual Property (ICIP) Rights and protocols.

1. Who created this artwork?

2. Whose story is presented in this exhibition?

3. How could I ethically use ideas from this artwork and do I need permission to do so?

4. Who are the knowledge holders of traditional symbols and art techniques that are exhibited in this exhibition?

5. Indigenous Cultural and Intellectual Property (ICIP) refers to all aspects of Indigenous peoples' cultural heritage and lists certain protocols that lead to the protection of cultural heritage to ensure the self-determination and leadership of First Nations people. Information about ICIP can be found on the <https://creative.gov.au/> website.

What I think I know about First Nations visual art and ICIP	What I want to know about First nations visual art and ICIP	What I found out about First Nations visual art and ICIP from this exhibition.

6. WATCH this video on Indigenous cultural and Intellectual Property (ICIP) [About ICIP from Arts Law](#) then identify if the following statements are true or false.

The process of following cultural protocols supports the recognition of Indigenous heritage rights.	True / False
ICIP protocols are only to be followed when working with First Nations visual art forms.	True / False
Copyright is the same as ICIP protocols	True / False
The right of attribution refers to the author of a work being identified as the author where his or her work is reproduced in material form, published, performed, adapted, or communicated to the public	True / False
There is only one style of First Nations visual art.	True / False
Non-indigenous collaborators who wish to work with indigenous artists, peoples, and/or communities should collaborate from project development through to project completion	True / False

7. Wordsearch

H C O N S E N T C O N T R O L
T Q W C U L T U R E T D W S K
A C K D H E W P R O T O C O L
T O C X S T A K E H O L D E R
T N C O N S U L T A T I O N K
R F J A U T H E N T I C I T Y
I I L R E C O G N I T I O N I
B D C O M M U N I C A T I O N
U E A H E R I T A G E U K P T
T N S R E C O G N I T I O N E
I T C O N T I N U I N G K D G
O I H C O N T R A C T U K I R
N A U R E S P E C T C J V D I
Z L K P R O T E C T I O N U T
O L I V I N G U O M X V K G Y

communication confidential
recognition attribution
authenticity stakeholder
contract protocol
recognition integrity
culture respect
living
consultation
continuing
protection
consent
heritage
control

Viewing the artwork



Acknowledgement of Country- (Walkabout Part 1)

2024

Acrylic on canvas

900mm x 1200mm

Not for sale *reproductions
available

Gordon, a muddy waters
Mari (man), is now living on
Saltwater Country. This
painting acknowledges the
Sovereign Peoples from the
Gladstone Region and their
connection to Country,
where he now works and
resides.

1. What shapes can you see in this artwork?

2. Has the artist put figures or shapes in their artwork to give you ideas about something? What are those ideas?

3. How has the artist created the shapes – are they outlined or defined in another way?

4. How has the artist created a depiction of the geography of salt marshes and the flow of water in this artwork?



The Love Story

2023

Acrylic on canvas
900mm x 1500mm

Tells the story of Gordon and Angie's personal journey of finding love. The top half represents Angie and her two daughters moving from the coast. The bottom half represents Gordon and his three daughters and their hometown of St. George, in muddy water Country.

1. What colours do you see?

2. What emotions and/or places could be attached with the colours that represent Angie? What emotions and/or places could be attached with the colours that represent Gordon?

3. What colour links the two people together.

4. How has Gordon communicated emotions of love through this work through choice of colour and the objects represented?

5. What can you learn about how a person's wellbeing is influenced by where they live from this painting?



Rainbow Crocodile

2024

Acrylic on canvas

1220mm x 910mm

\$6,100.00 *reproductions available

This is a creation story of Gurria/Kurrea, the Rainbow Crocodile. He ate the great creator's wife (emu and possum) so seeking our revenge the great creator speared him. He thrashed his head and tail around, dying, creating two-lakes.

The Coocrane and The Angledool Lakes, around Lightning Ridge (Narran Lakes). Gurria was then turned to precious stone, which can be found today in Lightning Ridge as Opal.

This shows that my people knew about opal prior to colonisation.

1. How has the artist created or suggested form? Is it through materials, techniques or lighting, or in other ways?

2. How has the artist suggested the movement of 'thrashing' in the shapes, lines, dots, colour choices, or other visual conventions?

3. How could this artwork be significant to Australia?

4. How could the creation story and environmental factors influence human wellbeing?



A Healing Journey

2023

Acrylic on canvas

850mm x 1150mm

\$6,100.00 **reproductions available*

This painting is about a group of brothers travelling through their Country to gain knowledge from the old people. These old people share stories of the land that shows connection to our people.

1. What do you see in this artwork?

2. What is the most noticeable part of this artwork, and what do you see that makes you say that?

3. What is the artist communicating about themselves, or their culture, through the choice of art practice in this artwork?

4. What does this artwork teach us about historical events and periods of time?



**Annie the sand
Goanna**

2024

Acrylic on canvas

900mm x 900mm

*Not for sale *reproductions
available*

A story of strength and resilience. A mother goanna will leave her eggs to grow and hatch and find their own way in life. An ultimate sign of strength and resilience.

1. In what ways has the artist repeated visual conventions in this artwork?

2. In what ways does this artwork connect us to the place where it was created?

3. What visual techniques give the sensation of strength and resilience in this artwork?

4. In what ways has this artist been influenced by traditional First Nations artwork and in what ways does it differ, with having Gordon Listers own artistic style?



Platypus Coin

This three-part series of paintings represent the old ways of trade and barter. The animals are seen leaving the coins, returning to a better way of living, like in the old days.

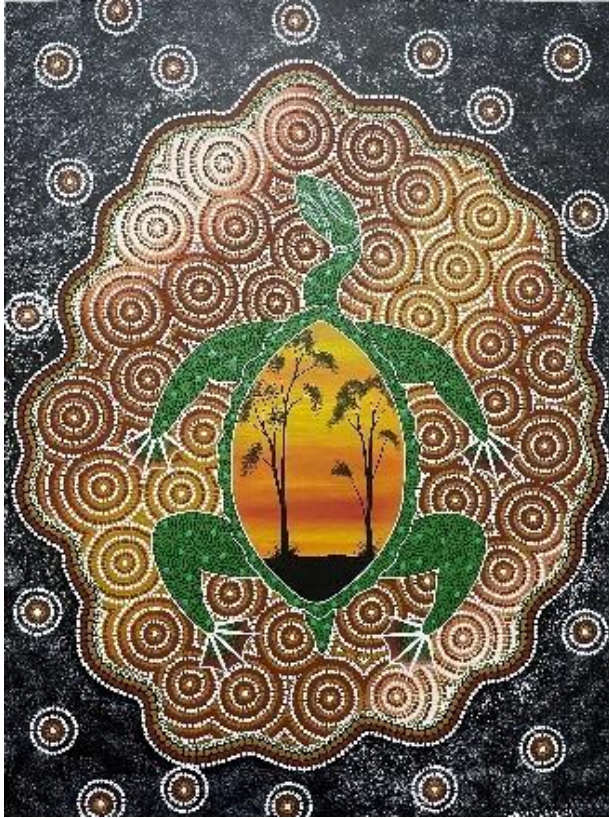
1. What shapes make up the Platypus?

2. What shapes make up the sea grass?

3. What shapes make up the coin?

4. How has the artist created balance in this artwork?

5. In what ways can an artwork that is asymmetrical still seem balanced?



Waraba the Inland Turtle

2023

Acrylic on canvas

1310mm x 910mm

\$6,100.00

Waraba the freshwater turtle had made many sacrifices to gain his place of belonging. He also sang songs to our people pushing up the mountains, creating boundaries and border-lines from neighbouring tribes.

1. How has the artist created an understanding of borders between land and sky in this artwork?

2. How has the artist represented borderlines between neighbouring tribes in this artwork?

3. What is happening in this artwork to create a sense of dream time?

4. In what ways has the story of the freshwater turtle given meaning to Country/Place.

After viewing the artwork

1. After viewing the artwork. Write one sentence or paragraph that describes the exhibitions point of view on one of the following topics. Include how Gordon Lister's lived experience and cultural forces have had an impact on the perspectives found in this work.
 - Theme or story
 - Connection between land and water
 - Life and water shaping identity
 - Connection to Country
 - Observing Country: Kookaburra, butterflies, King Brown, Black Cockatoo, Murray Cod, Possums, emu, goanna
 - Finding love
 - Creation story (Gurria/Kurrea Rainbow Crocodile)
 - Knowledge of the old people, spirit's live on
 - Strength and resilience
 - Sacrifice and belonging
 - Songs and music (didgeridoo)
 - Sharing stories and yarning
 - Hunting mud crabs
 - Trade and barter economy
 - Keep the fire burning
 - Walkabout- songlines
 - Watching the sky
 - Motorcross – living culture
 - Historical event
 - Place
 - Time
 - Use of technique or materials

2. Explore similarities and differences between all of the artworks on display in the exhibition.

The noticeable similarities between the artworks on display	The noticeable differences between the artworks on display

3. How has Gordon Lister used his practice to communicate ideas, messages, and lived experience to the broader community?

4. Gordon Lister has used his visual art practice to explore, examine, resolve, or represent personal experiences and expressions. How could you explore your own visual art practice to respectfully and safely represent personal issues, such as self-awareness, emotional awareness, and personal wellbeing.

5. Do you have a collection of artwork? If you could use the GRAGM gallery space to generate and present your own exhibition. What would you need to consider in this space?

6. Create your own artwork in response to the idea: “we are connected to the land”. You could begin by choosing an object to draw on, such as an emu egg, musical instrument, or helmet as Gordon Lister did.



Answers

The process of following cultural protocols supports the recognition of Indigenous heritage rights.	True / False	That is correct. ICIP protocols work on enhancing the relationship between peoples and protecting peoples' rights and builds Reconciliation.
ICIP protocols are only to be followed when working with First Nations visual art forms.	True / False	That is incorrect. ICIP refers to all aspects of Indigenous peoples' cultural heritage, including: traditional knowledge, traditional cultural expression, performances, cultural objects, human remains and tissues, secret and sacred material and information, documentations in all forms of media.
Copyright is the same as ICIP protocols	True / False	Copyright protects works for a limited period only, and once the copyright term in a work expires, it is said to be in the public domain. However, ICIP are perpetual, and the rights and obligations attached to ICIP are handed down through generations.
The right of attribution refers to the author of a work being identified as the author where his or her work is reproduced in material form, published, performed, adapted, or communicated to the public	True / False	Right of attribution (along with right not to have authorship falsely attributed and right of integrity) are moral rights under the law.
There is only one style of First Nations visual art.	True / False	Indigenous artists come from many different backgrounds, and cultivate their own creative practice that leads to works with many different styles.
Non-indigenous collaborators who wish to work with indigenous artists, peoples, and/or communities should collaborate from project development through to project completion	True / False	Respectful and meaningful collaboration and integration of stakeholder perspectives should be included in projects to ensure that it meets the cultural protocols and for the project to be relevant for the community.

Gladstone Regional Art Gallery & Museum

Open: 10am-4.30pm, Monday to Friday and 10am-2pm Saturday
 Free Admission | Cnr Goondoon & Bramston Sts, Gladstone, QLD 4680
 (07) 4976 6766 | gragm@gladstone.qld.gov.au | gragm.qld.gov.au