



Image: Maurice Mickelo (Kabi Kabi) | Mount Coolum Dreamtime Story (detail) | 2017 | acrylic on canvas | 112 x 135cm

PRIMARY TEACHING AND LEARNING RESOURCE

Supporting and connecting
teachers and students
with art and ideas.

LORE AND LAND

WORKS BY FIRST NATIONS ARTISTS IN
THE SUNSHINE COAST ART COLLECTION

Friday 3 July - Sunday 16 August 2026



Sunshine Coast
COUNCIL

CALOUNDRA
Regional Gallery

Using this resource

This teaching and learning resource will focus on the exhibition *LORE and LAND: Works by First Nations artists in the Sunshine Coast Art Collection*. Activities in this resource encourage you to make connections with the Australian Curriculum for Visual Art (version 9.0) by exploring and responding to the artworks and by developing an understanding of relevant practices and skills. Some activities will also require you to create and make artworks or to consider how artworks can be presented.

The following process may be effective:

1. Look closely at each artwork. Think about any connections that you can make with it.
2. Look at the artist, title, year the work was made, and media.
3. Think about the art making processes (how the art materials were used).
4. Consider how the work is presented or displayed.
5. Attempt the activities provided.

About the exhibition

This exhibition celebrates the strength and continuity of First Nations cultural knowledge while also recognising the significance of respecting and upholding the sovereign rights, Lore and custodianship of First Nations people. The term Lore can relate to stories, but it is much more; including the knowledge, responsibilities, kinship and custodianship connecting people to Country. Works in this exhibition have been made in response to these connections, exploring a range of subjects including resilience, continuity, identity, loss and belonging.

Making connections with the exhibition:

Below are some important terms that relate to NAIDOC celebrations and this exhibition. Before viewing the artworks, it would be useful to define some of the terms below as a class group, reflecting on why these concepts are important.

Continuity:

Sovereign rights:

Resilience:

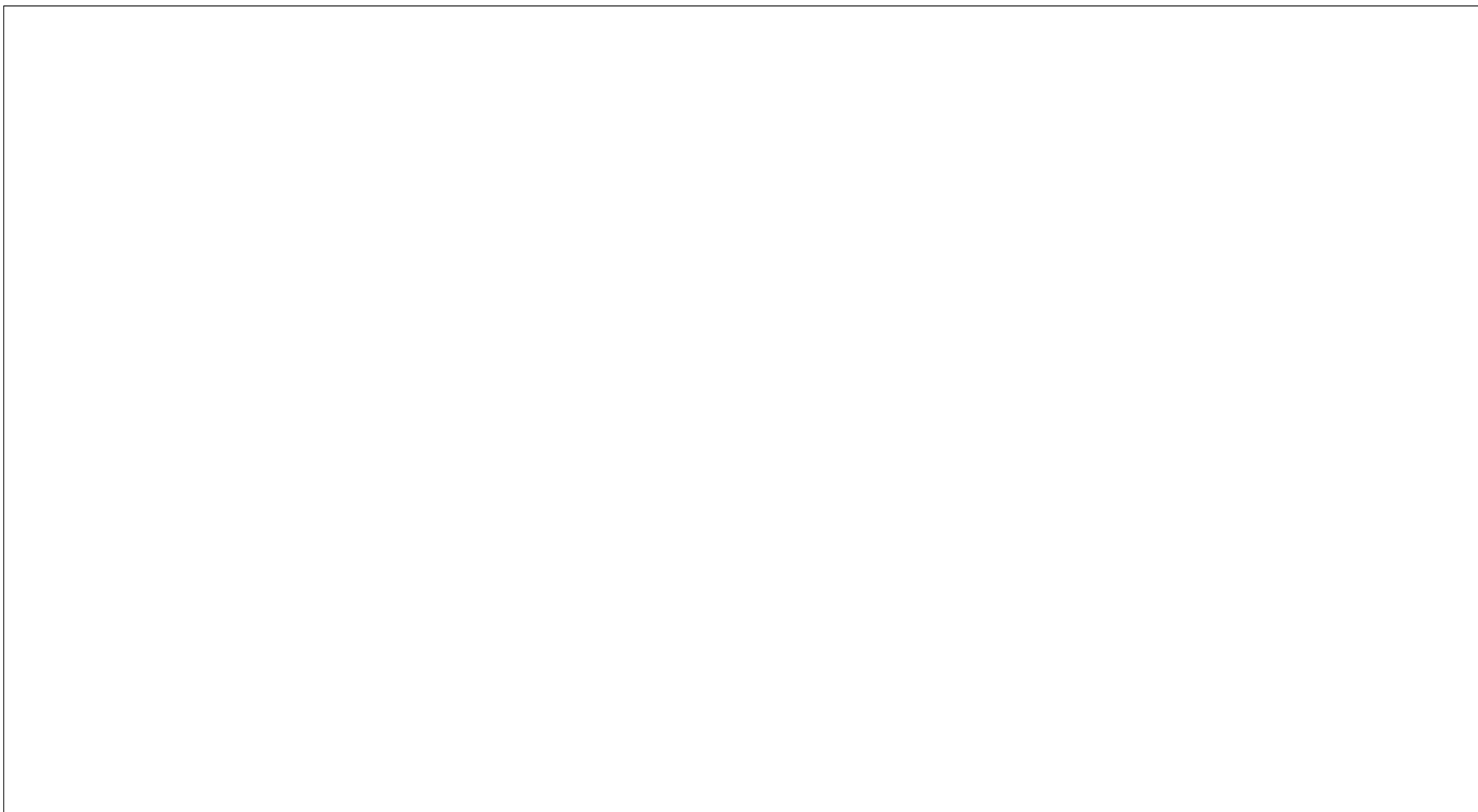
Lore:

Activities

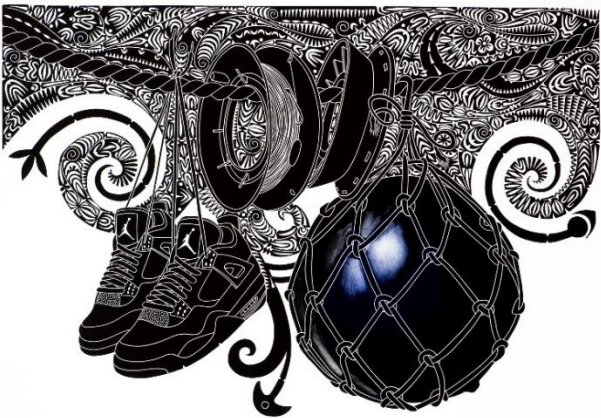
Artwork Image	Artwork Info	Artist Statement	Activity
	Bridgette Chilli Kabi Kabi <i>B'hidingum Dirungarh Songlines of Mooloolah</i> 2018 Acrylic on canvas 52 x 75cm Acquired through the Sunshine Coast Council’s 2017–2019 Reconciliation Action Plan Image: Courtesy of the artist; Photo by Carl Warner	<i>Songlines of Mooloolah</i> is the second of twelve works in the series <i>Back on Country</i> representing Bridgette's journey of coming back home to her ancestral homelands - Mooloolah Kabi Kabi Sunshine Coast. Her works showcase her traditional knowledge and spiritual connection as a lore woman of her grandmother’s country, her art representing maps of Country and significant sacred sites that make up her cultural heritage landscape.; Bridgette Chilly Davis is born of Mooloolah's Dhdunga Kabi Kabi people and identifies as a Moolooloo Dhdunga Lore Woman, Mooloolah Kabi Kabi Traditional Owner Sunshine Coast.; Bridgette is passionate in her work to preserve her family's culture and to educate Australians about her Sunshine Coast Aboriginal heritage and culture through the Mooloolah Kabi Kabi Land Council.	1. The artist describes these works as maps of Country and significant sacred sites. What types of maps have you had experience with? 2. Where do you consider <i>home</i>? In your own chosen style, create an informal, hand-drawn map (a mud map) of this place, with relevant words and drawings.

Artwork Image & Artwork Info	Artist Statement	Activity
 Bianca Beetson Kabi Kabi / Wiradjuri <i>Beerwah and Tibrogargan</i> 2016 Digital photograph; ed.2/5; 100 x 75cm (framed) Acquired through the Sunshine Coast Council's 2017–2019 Reconciliation Action Plan Image: Courtesy of the artist. Photo by Carl Warner	This is a self-portrait, which pays homage to Kabi Kabi sacred sites Mt Tibrogargan (the Father) and Mt Beerwah (the Mother) and shows the importance of their eternal connection. The image shows the connection of Aboriginal people to their sacred sites; Bianca Beetson is a Gubbi Gubbi/Kabi Kabi (Sunshine Coast) Wiradjuri (NSW) woman, born in Roma, Western Queensland.; Practicing across a broad range of mediums including photography, painting, sculpture and installation, she also works as the Director, Contemporary Australian Indigenous Art at Griffith University.	1. What might Bianca Beetson want us to understand about her identity? List ideas below. 2. Have you ever made a self-portrait? Describe what you made, including the materials and process to make the work. 3. Create a self-portrait, including images to describe who you are, but without an image of your face. Sketch ideas in the space provided.

Self Portrait by



Artwork Image Artwork Info	Statement	Activity
 Lyndon Davis Gubbi Gubbi / Kabi Kabi <i>The Lore of the Land</i> 2018 Acrylic on canvas; 91 x 122cm Acquired through the Sunshine Coast Council's 2017–2019 Reconciliation Action Plan Image: Courtesy of the artist. Photo by Carl Warner	Lyndon Davis is a Kabi Kabi traditional Custodian and Indigenous cultural representative of the Sunshine Coast. Raised on the Sunshine Coast by his grandmother, Lyndon acknowledges that he is very blessed to have learnt the old stories from her. Lyndon's art represents his deep connection to country and depicts stories of this landscape's flora and fauna and their creation stories.	1. Make a list of the Australian animals appearing in this work. 2. Describe the colours that have been used. Are they warm or cool? 3. How has Lyndon Davis made connections with Kabi Kabi Country in this painting? Discuss some of your ideas with a classmate.

Artwork Image	Artwork Info	Statement	Activity
 Brian Robinson Kala Lagaw Ya / Wu Tha Thi, Torres Strait Islands <i>Fisherman's Still Life with Air Jordan 4's</i> 2020 Linocut print; 67 x 97cm Winner, 2021 Sunshine Coast Art Prize Residency. Acquired through the support of Sunshine Coast Council, 2021 Image: Courtesy of the artist.	Brian Robinson is a multi-skilled contemporary artist whose practice includes painting, printmaking, sculpture and design. Creative from a young age, he has enjoyed a long career as a curator and visual artist with his works exhibiting across Australia and overseas as well as many large scale public artworks. His work is inspired by his Torres Strait Islander heritage and combines his passion for experimentation crossing boundaries between reality and fantasy. Brian notes about this work: <i>Fisherman's still life with Air Jordan 4's</i> recalls childhood memories of growing up in Torres Strait, a fisherman's paradise teeming with a multitude of marine life. The daily fishing ritual for the Drummond family of Hargrave Street was the trip to nearby wharves, reef outcrops and mudflats in search of seafood. After a couple of hours, which was usually adequate time to fill the bottom of the boat with reef fish of all sorts and sizes, we would begin the journey back home to Waiben. Stretching down the left side of the house tied between two large trees was an inch-thick anchor rope where the cast nets and drag nets and old glass flotation buoys were slung for storage and repairs. This rope also acted as a sandal and shoe rack – sometimes used for drying wet footwear and other times for storage because shoes weren't permitted in the house.	1. What is a memory? Write your own definition here. 2. This print includes references to memories of the Brian Robinson's childhood spent on Thursday Island in the Torres Strait. Interpret why the following objects might have been included: A buoy: Air Jordan 4's: 3. Think about your own childhood. What are some of your most important memories of time spent with family? Draw one of them in the space provided.	

Childhood Memory by



Artwork Image	Artwork Info	Statement	Activity
	Maurice Mickelo Kabi Kabi <i>Mount Coolum Dreamtime Story</i> 2017 Acrylic on canvas; 112 x 135cm Commissioned by the Sunshine Coast Airport Expansion Project Commission and donated to the Sunshine Coast Art Collection, 2017 Image: Courtesy of the artist. Photo by Carl Warner.	This is the dreamtime story of Coolum, a young Aboriginal warrior and Maroochy, a beautiful girl from the same tribe were in love. The tribal elders approved of their love for one and other. Ninderry, a mighty warrior who belonged to a fierce and warlike tribe, also loved Maroochy and stole her whilst Coolum was out hunting on day. Upon Coolum’s return he found that Maroochy had been taken and set off in pursuit to find her. Upon finding Maroochy with Ninderry, the two warriors had a battle and Ninderry threw a nulla (club) at Coolum, knocking his head off. Coolum’s headless body was turned to stone, forming what is now known as Mount Coolum. Coolum’s head rolled into the sea and became Mudjimba Island. The spirits were angered by Ninderry’s behaviour with interfering in an approved union of the two lovers and the killing of Coolum. They then turned Ninderry to stone and he became Mount Ninderry. On learning of what had happened to her beloved Coolum, Maroochy fled inland to the Blackall Ranges, where she wept so much her tears flooded down the mountain range to the sea, forming the Maroochy River. Maroochy resolved to locate Coolum’s spirit, and so she transformed herself into a black swan so she could travel up and down the river to search for her lover’s spirit. Today, when you see a black swan on the Maroochy River, this is Maroochy still in search of Coolum’s spirit.	1. Imagine that you were interviewing the artist, Maurice Mickelo. Develop two questions you would ask the artist to understand more about the artwork and the creation story that inspired it. 2. This painting is based on a creation story. Why is it important for First Nations artists to make works about creation stories? List some of your ideas here or discuss your ideas with a classmate.

Artwork Image	Artwork Info	Statement	Activity
 Uncle Noel Blair Jinibara <i>Get off my property</i> 2021 Archival digital print; ed.2/6 84.1 x 59.5cm Acquired through the support of the Sunshine Coast Council, 2021. Image: Courtesy of the artist. Photo by Carl Warner	Uncle Noel (Gulla) Blair: <i>"When I was a kid growing up on Cherbourg Mission, we used to go fishing and hunting. The local property owners used to curse at us and tell us to get back to the mission. This could still happen today because sometimes my family has to cross private property if we want access to our sacred sites or check on country."</i> <i>"get off my property or I'll call the police"</i> <i>"c'mon man, I'm just passing through"</i>		1. What can we learn about Uncle Noel Blair's experiences and perspective by looking at this artwork? 2. Art created by First Nations Australians has many different purposes. What could be the purpose of this artwork?

Artwork Image	Artwork Info	Statement	Activity
	Judith Nangala Crispin Bpangerang <i>Jenni, in spirit form, watches the first UFOs appear above the West MacDonnell Ranges</i> 2022 Lumachrome glass print and cliché-verre chemigram painting on aluminium. 140 x 97cm Winner, 2023 Sunshine Coast Art Prize through the support of Argon Law and Sunshine Coast Council, 2023 Image: Courtesy of the artist	<i>"I create afterlife portraits from cadavers using light reactive paper, and techniques I've invented layering practices like lumen printing, cliché-verre & chemigram with painting and drawing. Decomposition chemistry is harnessed for colour and detail.</i> <i>Normally the works are exposed 30—50 hours. I make these portraits to honour animals and birds with whom we share this planet. My practice has evolved from reconnecting with my heritage - the Bpangerang from whom I am descended, and my Warlpiri friends who are like family. This little Guinea fowl was killed by foxes. She was dropped one night as they fled from the yard—and died soon afterward.</i> <i>There were shooting stars in the sky, as if they had come to bear witness. Jenni lay on the light-sensitised paper for 47 hours, under that meteor shower. After the print emerged, I wrapped her in paperbark and left her in a hollow tree."</i> Judith Nangala Crispin.	1. What are some of the first feelings you have in response to this artwork? 2. Brainstorm some of the possible ideas or themes that this work responds to.

Artwork Image	Artwork Info	Artist Statement	Activity
	Cindy Mills Bundjalung <i>Sister Spirits</i> 2022 Hand built clay forms, emu feathers and raffia 50 x 15 x 15cm Gift of the artist, 2023 Image: Courtesy of the artist. Photo by Your Photograph	The shells that wash up on our coastline were once home to living creatures. What we find on our walks on the beach are the bones that are left behind. These spirit forms are made from sandy white clay to 23 symbolise the bleached white bones that will eventually break down and return to the ocean and country that once created them. The feathers of the emu represent the relationship between the sisters who exist now and all the sisters who remain with us in spirit. My spirit sisters are united through the bond of sisterhood which transcends time and their existence.	1. Sketch one of the artworks made by Cindy Mills, using labels or arrows to identify materials used. 2. Consider why the artist has made more than one artwork. What is the effect of displaying more than one form?

After the exhibition

Choose one artwork as your focus and reflect on how the work has developed your understanding about First Nations Lore and culture.

Can you think of another meaningful way that you could celebrate First Nations cultural knowledge either during NAIDOC week or after? List some ideas here.

The following resources have been used to assist in the development of this kit:

Australian Curriculum and Assessment Authority. (2023). *Visual arts – Year 4, 5, 6. Australian Curriculum Version 9.0.*

https://v9.australiancurriculum.edu.au/f-10-curriculum/learning-areas/visual-arts/year-4_year-5_year-6?view=quick&detailed-content-descriptions=0&hide-ccp=0&hide-gc=0&side-by-side=1&strands-start-index=0

Australian Curriculum and Assessment Authority. (2023). *Australian curriculum support resource, example of knowledge and skills visual arts. Australian Curriculum Version 9.0.* https://v9.australiancurriculum.edu.au/support-resources/learning-area-resources/visual_arts_examples_of_knowledge_and_skills

Neagle, K. (2023). *Aboriginal and Torres Strait Islander art in the classroom 2*. Art Gallery of South Australia.

This education resource was developed for Caloundra Regional Gallery by Jodie and Craig Amos. The Caloundra Regional Gallery Education Program is proudly supported by Friends Regional Gallery Caloundra Inc.