



Image: Michael Cook (Bidjara) | Mother - Tennis (detail) | 2016 | digital photograph inkjet on photo rag | 80 x 120cm

SECONDARY 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

Secondary Teaching and Learning Resource

Using this resource

This teaching and learning resource will focus on the exhibition **LORE | Land**. Activities in this resource encourage you to make connections with the Australian Curriculum for Visual Art (version 9.0) and Visual Art Senior Syllabus (2025) by exploring and responding to the artworks and by developing an understanding of art practices and skills. Some activities will also encourage you to create artworks or to consider how they can be presented.

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 connections 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:

Before viewing the exhibition, reflect on what you already know about the following terms. Discuss your ideas with a classmate or as a group.

Lore:

Resilience:

Sovereign rights:

Continuity:

Spend five minutes previewing the exhibition.

Which work do you feel most connected to?

Reflect on why this may be.

Activities

Artwork Image	Artwork Info	Artist Statement	Activity
	Tony Albert Girramay 50 perCENT. #2 2006 Type C photograph; 100 x 100 cm. Image courtesy of the artist. Photo by Carl Warner	From the series '50 perCENT'. 'Tony Albert assumes the persona of fictional character 50perCENT, a rich, glamorous hip-hop superstar. Whilst the images are jovial in their approach, they are very much anchored in the here and now, in the clichés and calamity of urban Aboriginal youth culture. As 50perCENT, Albert appropriates iconic photographs of American hip-hop artists and redresses racial stereotypes associated with Aboriginal people. As an empowered black figure of fame and fortune, 50perCENT demands that his viewer engage with the serious social and political undertones associated with race relations in Australia.	1. Is the tone of this work serious or humorous? Explain your thinking in the space below. 2. This work uses appropriation. What is your definition of appropriation? 3. When might appropriation not be culturally appropriate? Discuss some ideas with a classmate.

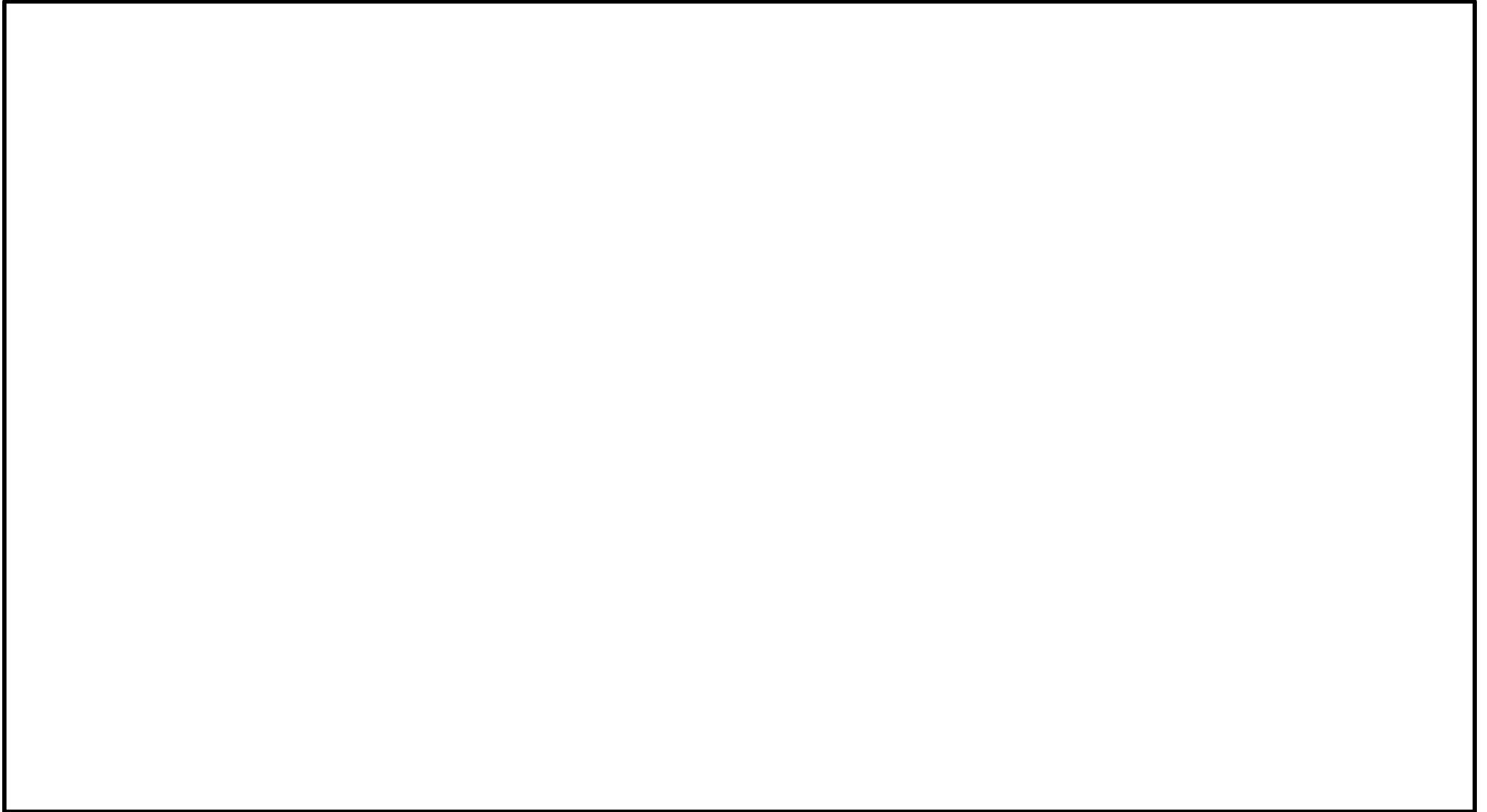
Artwork Image	Artwork Info	Artist Statement	Activity
 Lyndon Davis Gubbi Gubbi / Kabi Kabi <i>The Lore of the Land</i> 2018 Acrylic on canvas; 91 x 122cm Image courtesy of the artist; Photography by Carl Warner		<i>"The meaning behind the painting is about the "Lore of the Land" and highlighting the marriage status and how the law of marriage and who you could marry and who you could marry was determined by your skin group and who you belonged to would determine who you could marry. In this painting I have tried to highlight that, because lots of families today don't know their skin, either they are Kangaroo (Yandina) or Emu - you usually follow your Grandmother's line - I am Kangaroo and this is one of the those animals that we've always looked after for as long as I can remember;... So I try to incorporate that, through the other animals that I have placed in there are basically animals that this (emu) side of the family can eat and this (kangaroo) side of the family can eat. Everyone can eat mudcrabs unless you have a special connection with it and it is your totem. So you could be dilbai and have that (mudcrab) as your totem still. My father's favourite was porcupine or porky (echidna), fish and shell fish could be eaten by everyone and often the main food source and the shell middens can be found up and down the coast and riverways...the circles art just basic representations of campgrounds, watering holes and food source areas...."</i> Lyndon Davis 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. This artwork can be seen as an example of continuing and developing First Nations culture. Locate two other examples in the exhibit that would also continue and develop cultural knowledge. 2. How has Lyndon Davis made connections with Kabi Kabi Country in this work? Brainstorm some of your ideas.

Artwork Image	Artwork Info	Statement	Activity
	Michael Cook Bidjara <i>Mother – Tennis</i> 2016 Photo media: inkjet print on photo rag 80 x 120 cm, 105 x 143 cm framed Image courtesy of the artist; Photo by Carl Warner	<i>Mother</i> is a journey through 13 images of a woman in a deserted Australian landscape. The mother is always alone, her baby absent, although evidence remains of there having been a child: the empty pram, the abandoned toys on the hopscotch court, the slackness of the skipping rope. These images possess an arrested stillness that implies a recently bereft status.; Michael Cook has tackled subjects from the political to the historical since he turned to creating art imagery in 2009. In <i>Mother</i>, we see his most intensely personal work to date. While these images speak directly and poetically to Australia's Stolen Generation, they speak also to a universal experience of disconnection between mother and child.; Michael Cook is a descendant of the Bidjara people of south-west Queensland.; Adopted as an infant by a non-Indigenous family, he was later encouraged to find his birth mother and to learn about his heritage. Cook was drawn to art photography, after a successful career as a commercial photographer, as a means to explore his ancestry.; Since his first exhibition less than a decade ago, Cook has become one of Australia's most highly regarded contemporary artists, working primarily in photo media.	1. Work with a partner to determine if this photograph has been most likely influenced by cultural, contemporary, personal or formal contexts. Brainstorm key points in the space provided. 2. Use this work as stimulus to write a brief fictional narrative inspired by it.

Fictional Story

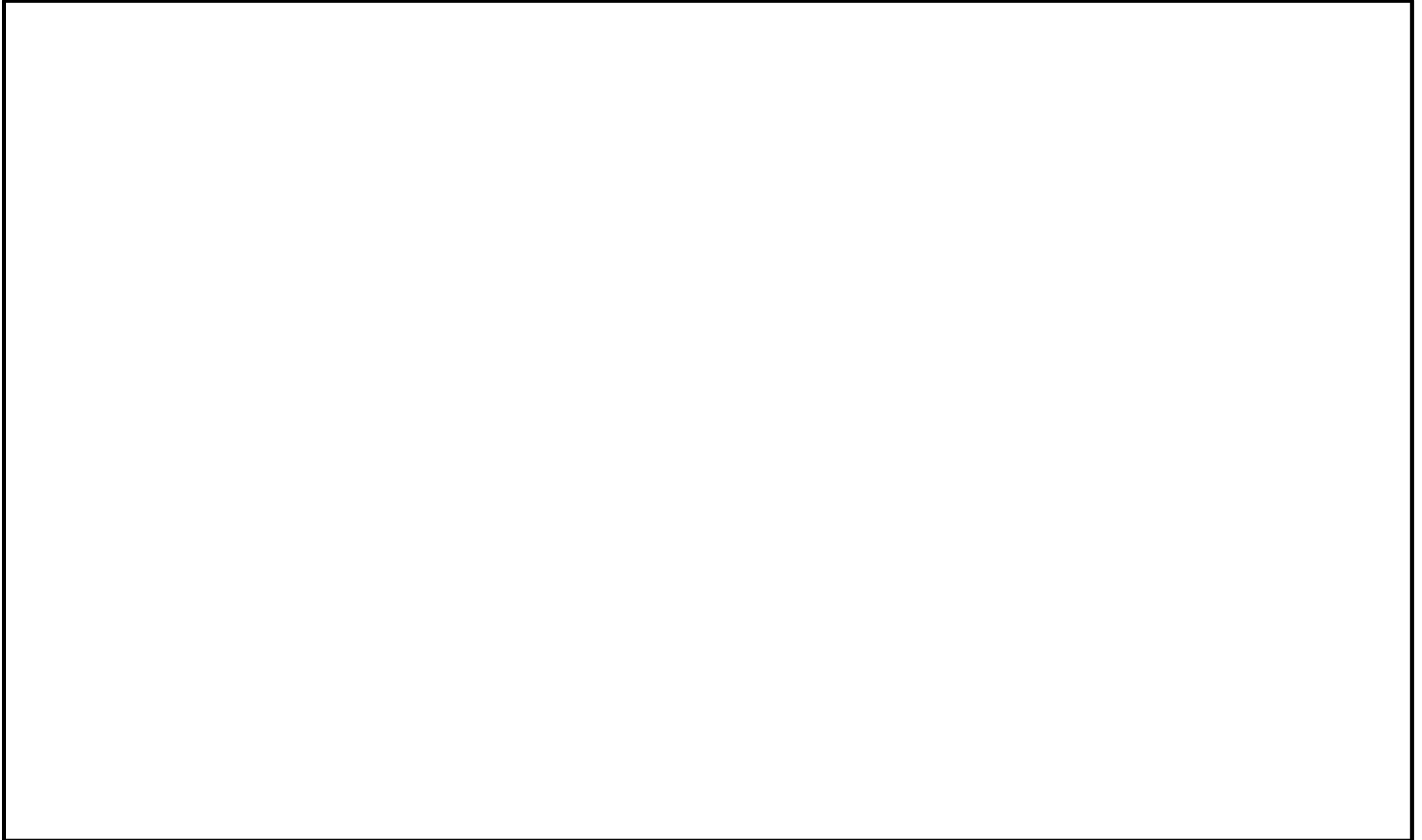
Artwork Image	Artwork Info	Statement	Activity
	Bianca Beetson Kabi Kabi / Waradjuri <i>Beerwah and Tibrogargan 2016</i> Digital photograph; ed. 2/5; 100 x 75cm (framed) Image courtesy of the artist; Photo by Carl Warner	This is a self-portrait, which pays homage to Kabi Kabi sacred sites Mt Tibrogargan (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) Waradjuri (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. Reflect on your own experiences with making self-portraits. What materials and process did you utilise? 2. Compare approaches and subject matter to those you have used to create self-portraits. How are subject matter and approach similar or different? 3. Imagine you were to create a self-portrait using assemblage or collage materials. The portrait will reveal clues about your identity without featuring an image of you. Brainstorm ideas in the space provided.

Self Portrait



Artwork Image	Artwork Info		Activity
	Judith Nangala Crispin Bpangerang <i>Jenni, in spirit form, watches the first UFOs appear above the West MacDonnell Ranges 2022</i> 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 and chemigram with painting and drawing.</i> <i>Decomposition chemistry is harnessed for colour and detail. 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.</i> <i>This little Guinea fowl was killed by foxes. She was dropped one night as they fled from the yard – and died soon afterward. 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.</i> <i>After the print emerged, I wrapped her in paperbark and left her in a hallow tree."</i> Judith Nangala Crispin	1. Focusing on the artist's practice, brainstorm some of the ideas that might have inspired this work. 2. Create a didactic panel to accompany the artwork, identifying the artist, artwork title, year it was made, materials and dimensions. 3. Closely study the materials used and select one that you find interesting or unexpected. Discuss your ideas with a classmate.

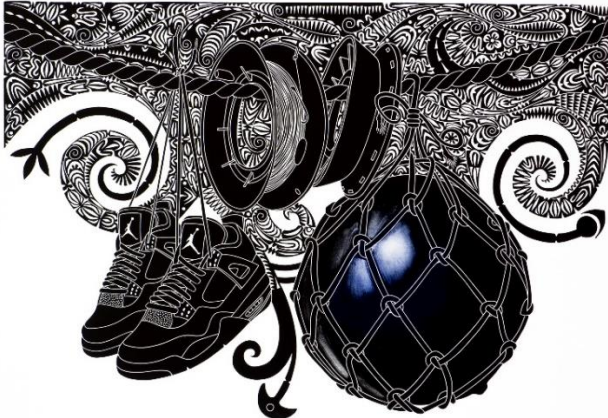
Didactic panel



Artwork Image	Artwork Info	Statement	Activity
	Cindy Mills Bundajlung <i>Sister Spirits 2022</i> Hand built clay forms, emu feathers and raffia; 50 x 15 x 15cm Gift of the artist in memory of Thelma Joan Mills Image courtesy of the artist; photograph by Vivid Photography, Richard Muldoon	<i>“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 symbolise the bleached white bones that will eventually break down and return to the ocean and country that once created them.</i> <i>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. ”</i> Cindy Mills	1. Sketch one of Cindy Mills’ artworks, using labels or arrows to identify materials used. 2. What are some possible reasons that the artist selected these materials? List some of your ideas. 3. Consider why the artist has made more than one form. What is the effect of displaying multiple forms?

Artwork Image	Artwork Info	Statement	Activity
 Uncle Noel Blair Jinibara <i>Get off my property</i> 2021 Archival digital print; 84.1 x 59.5cm Acquired through the support of the Sunshine Coast Council, 2021. Image: Courtesy of the artist. Photo by Carl Warner		<i>"When I was a kid growing up on Cherbourg Mission, we used to go fishing and hunting.</i> <i>The local property owners used to curse at us and tell us to get back to the mission.</i> <i>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> Uncle Noel (Gulla) Blair	1. What can we learn about Uncle Noel Blair's lived experiences by looking at this artwork? 2. What do you think was the artist's purpose in making this series? 3. Brainstorm some possible reactions to this work. Explain your thinking

Artwork Image	Artwork Info	Statement	Activity
	Maurice Mickelo Kabi Kabi <i>Mount Coolum Dreamtime Story 2017</i> 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 a list of questions you would ask the artist to understand more about the artwork and the creation story that inspired it. 2. Identify some of the reasons why artworks based on creation stories are important.

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 2020</i> 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. Are there examples of art as code in this print? Interpret what two parts of the composition could refer to. 2. This work relates to Robinson's childhood, spent on Thursday Island in the Torres Strait. Sketch any childhood memories that you could potentially use as inspiration for your own artwork.

Sketch of childhood memories you could use in your artwork.

A large, empty rectangular box with a black border, intended for sketching childhood memories. The box is white and occupies the majority of the page below the instruction text.

Artwork Image	Artwork Info	Statement	Activity
 Jason Murphy Jinibara <i>Bunya Cone Fall Area 2025</i> Screenprint on cotton tea towel; 71 x 50.5cm Gift of the artist Image courtesy of the artist	This image is about how we have turned a food source into an imposition. Bunya or Bonyi is cleared and threatened by human interaction Jason Murphy When Sunshine Coast Council’s First Nations Creative Program Lead Cholena Hughes first met with Jason Murphy to discuss the Jinibara exhibition for Horizon Festival, Jason said it would be great to have some dedicated time and space for the artists to create new work for the exhibition and asked if were possible to have some workshops in screen printing so they could learn some new skills. Enid Morris and Jennifer Kent along with Jason Murphy attended four workshops at Light Industry in Kunda Park and were taught the skills of screen printing. Uncle Noel was unfortunately unable to attend due to his health so Jason made the screens and prints with Uncle Noel’s designs. This project was commissioned for Horizon and supported through the Sunshine Coast Council’s Arts & Heritage Levy.	1. What is Jason saying in this work? Do some research on other types of artworks where the play on language tells a political thought or idea 2. Where do you think he and the group decided to use tea towels as the medium instead of paper?	

After the exhibition

Choose one artwork as your focus and reflect on how the work might influence future actions and thinking.

Develop a list of meaningful ways you could celebrate First Nations cultural knowledge in your community.

Which other artists, techniques or processes will you follow up in response to the exhibition?

Develop a list of meaningful ways you could celebrate First Nations cultural knowledge in your community.

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

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

Australian Curriculum and Assessment Authority. (2023). *Visual Arts 9 -10. Australian Curriculum Version 9.0.* https://v9.australiancurriculum.edu.au/f-10-curriculum/learning-areas/visual-arts/year-9_year-10?view=quick&detailed-content-descriptions=0&hide-ccp=0&hide-gc=0&side-by-side=1&strands-start-index=0

Queensland Curriculum and Assessment Authority. (2024). *Visual Art General Senior Syllabus 2025 v1.2. Queensland Curriculum and Assessment Authority.* https://www.qcaa.qld.edu.au/downloads/senior-qce/syllabuses/snr_visual_art_25_syll.pdf

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

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