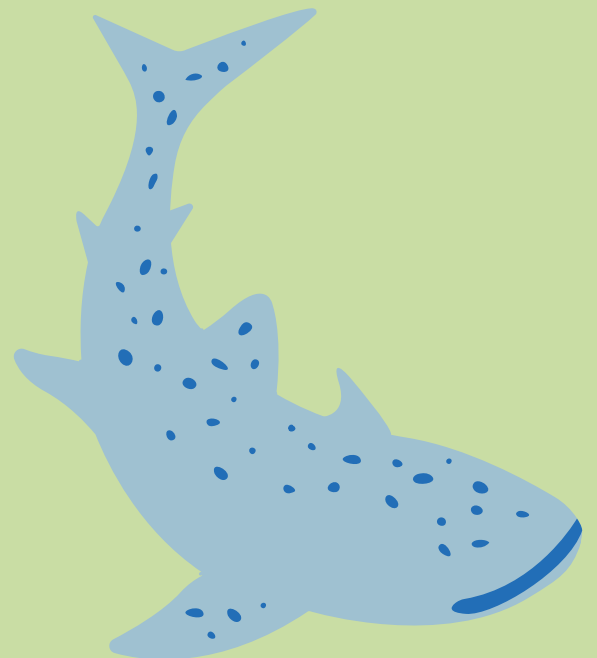
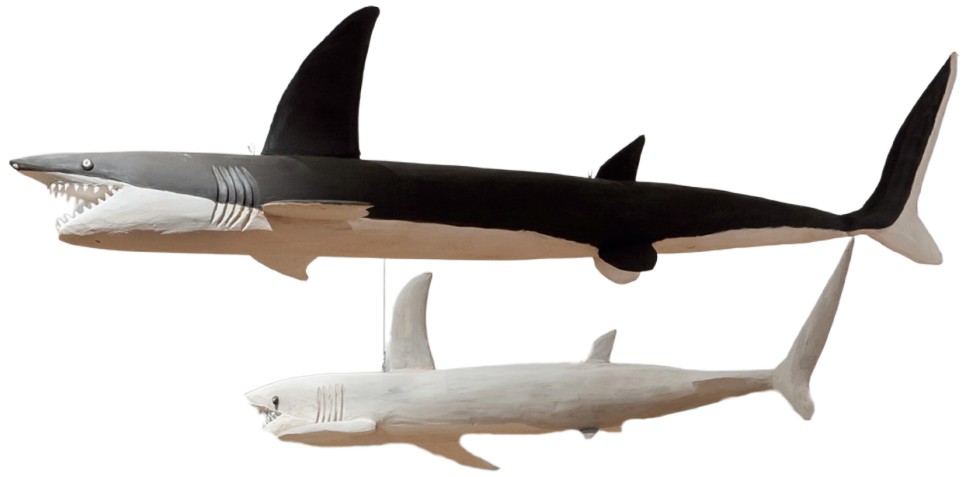




education
resource



Guykuda Munungurr, *Mäna (Black shark) and Mäna (Grey shark)*, 2016. Earth pigments on wood. Ipswich Art Gallery Collection, 2018.



Guykuda Munungurr is a Yolŋu artist who creates three-dimensional sculptures of animals, people and mythical beings. His works reflect his respect for the nature of his homeland in Garrthalala, North-Eastern Arnhem Land, Northern Territory.

He has sculpted *Mäna (Black shark)* and *Mäna (Grey shark)* who travel across Saltwater Country, carved out of the bush timber which surrounds his homeland.

Animals hold special importance in the Yolŋu universe, each having a sacred identity and deep connection to specific clan groups. Guykuda Munungurr is careful not to upset Yolŋu law, sculpting animals without referring to their powerful spirits.

He also likes to create artworks of imaginary creatures, such as werewolves, mermen and angels.

Imagine you are at the beach. You hear the crashing of the waves, taste the salt of the water, and feel the grains of sand beneath your feet.

As you sit in your imagined landscape, what **animals** might visit you there?

Are there birds, reptiles, insects, fish, or mammals? Write a **long list**.

Are there any **mythical creatures** that are believed to live along the seaside?

Create your own **sculpture** out of paper, string, tape, cardboard, straws, and pipe cleaners. Sculpt an animal or mythical friend to join you on your own saltwater journey.



**Ewald Namatjira, *Untitled*
(Hermannsburg landscape), undated.**

Watercolour on paper. Ipswich Art Gallery Collection. Gift of a private donor through the Australian Government's Cultural Gifts Program, 2013.

Ewald Namatjira watched his father paint the landscape from an early age. His father, Albert Namatjira, also a renowned Arrernte artist, was known for his vibrant watercolour paintings of the central Australian landscape – the ‘red centre.’

Taken on painting trips on Country, he saw his father observe the colours of the gumtrees,

the shape of the mountains,
the expanse of the sky,
the shadows in the soil,
and the light of the sun,
and paint all that he saw and knew.

Both father and son’s paintings reflect a deep knowledge and understanding of their ancestors’ Country, in the MacDonnell Ranges, Northern Territory.

Look closely at Ewald Namatjira’s landscape.
See the scene of Country as it expands out before you.

How many different **colours** can you see in the landscape? Give each colour an **adjective** to describe how it feels. e.g. The soil is a dusty orange. The sky is an icy blue.

Imagine you are stepping into Namatjira’s landscape.
Explore in your mind the scene and picture what might live outside the painting’s small frame.

What do you think sits beyond the mountains, beside the trees, or within the valley below.
Using coloured paper, scissors, and glue, **create** a **cutout** of your imagined scene.

Gerwyn Davies, *Tombstone*, 2024.

Reconfigured costumes; felt, fringe, lamé, lycra, pleather, polyester thread, rhinestone, sequin, tulle, velvet, vinyl, powder-coated metal pole and brackets.
Ipswich Art Gallery Collection, 2024.

Gerwyn Davies constructs fantastical costumes and textile banners out of felt, sequins, tulle, velvet, Lycra, and fake leather ('pleather').

In *Tombstone*, Davies imagines a midnight drive through the Arizona desert, finding hidden details and otherworldly visitors in his alternate landscape.

His work reflects on his own experience living in and travelling across America's desert state. His artwork plays with what we consider to be real and imagined, true or false.



Imagine you are driving down a familiar nighttime road. Perhaps you are driving back from a weekend holiday up the coast, or from a dinner with family.

Look out the car window:

What **images, signs, and landmarks** would you include in your scene?

Would there be a speed sign, a row of streetlights, or a black cat with green eyes?

Tell a friend your **nighttime story**.

Create: Davies recycles fabric from his costumes to create his textile banner artworks. Find a collection of materials available in the IAG Children's Gallery (e.g. string, cardboard, felt, paper, fabric) or items from home (e.g. recycled fabric from old costumes, clothes, and fabric bags).

Imagine your scene split into **three parts** – a background, midground, and foreground. Using scissors and glue, create each section one-by-one and combine to create your own nighttime scene.

Example:

Dark felt clouds and yellow wool as lightning in the background.

Mountains shaped from corrugated cardboard in the midground.

A paper blue bike on a black string road in the foreground.



Bill Henson explores the suburbs with his camera lens, finding the drama and unfamiliar in the everyday. He likes to find unusual angles or perspectives of places we live in and know well. He is interested in in-between spaces, between light and dark, night and day, real and unreal.

In *Untitled 1985/86*, shining tiled roofs glimmer against the inky, black backyards of typical family homes. His artwork is almost like a dream or half-forgotten memory, showing only a few details of a full picture.

Bill Henson, *Untitled 1985/86*, 1985-86. Type C photograph, 28.5 x 106cm. Ipswich Art Gallery Collection. Acquired with funds donated by CS Energy through the Ipswich Art Gallery Foundation, 1999.

Henson creates his artworks using film photography. Using a traditional camera, he limits the amount of light which is captured by his photograph by adjusting the aperture. Like the pupil of your eye, the aperture is a small window or hole which can get larger or smaller to change how much light passes through.

Like a photographic filter, cellophane is semi-transparent, letting some light through its surface. Hold a piece of coloured cellophane up to your eyes. How does it change what you see?

Imagine a place that you call home.

How does the light hit the roofs, the trees, and leaves?

What is the **lightest shape** you see?

What is the **darkest shape** you see?

Create: Layer together different pieces of coloured cellophane to create your imagined scene. Start with the lightest shapes. Each layer of cellophane will bring a darker shade, and deeper hue.