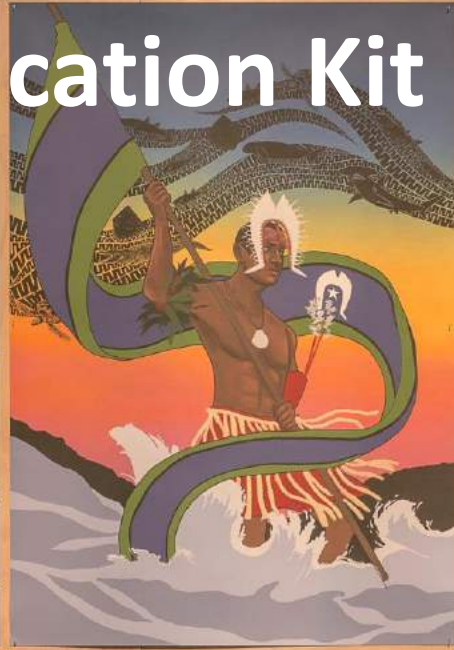


Education Kit



*Maluw Adhil Urngu Padanu
Mamuy Moesik (Legends from
the deep sitting peacefully on
the waters)*

28 January – 29 April 2023

How to Use This Resource

This education kit has been developed for use alongside viewing the exhibition *Maluw Adhil Urngu Padanu Mamuy Moesik (Legends from the deep sitting peacefully on the waters)* at the Institute of Modern Art (IMA).

Teachers can select and adapt the curriculum-linked questions and activities provided within the resource for learning experiences in the gallery or classroom.

Please note the exhibition contains adult content in Gallery 2 with Zheng Bo's artwork.

Contents

- About the Exhibition3
- ① Artist Profile – Torres Strait 8.....4-6
- Hands-on Workshop Activity7
- ② Artist Profile – Jessie French8-9
- ③ Artist Profile – Clare Milledge.....10-11
- ④ Artist Profile – Casino Wake Up Time.....12-13
- ⑤ Artist Profile – Hanna Tulikki.....14-15
- Curriculum Links16
- Further Resources17

Exhibition Floorplan

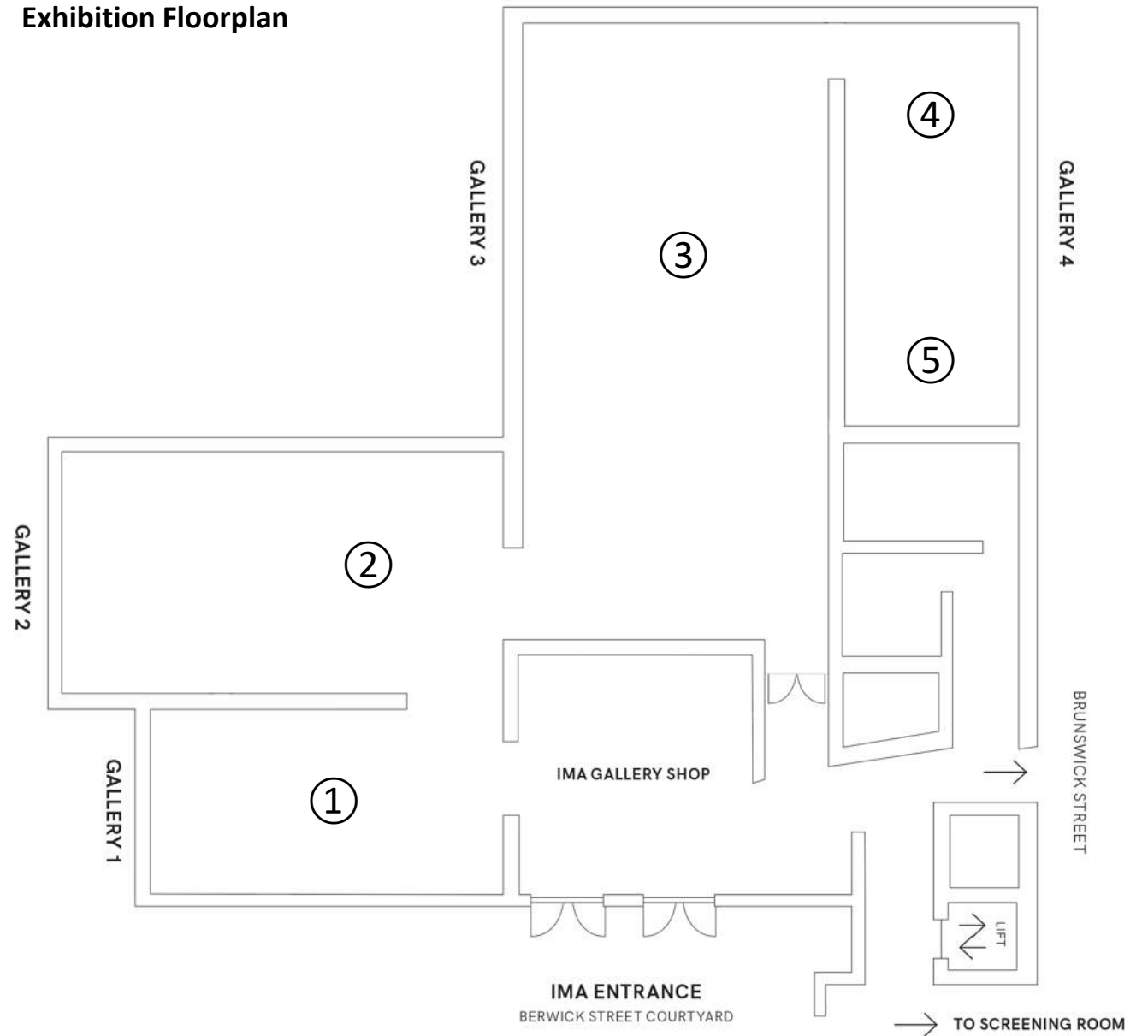




Image: Torres Strait 8, *Poster Wall*, 2022 (detail). Courtesy the artists with posters by BlakSeed, Jaelyn, Waniki Maluwapi, Dylan Mooney, Mooki Pen, Guy Ritani and photography by Daniel Billy, Bindimu, Mary Harm and Torn Parachute. Installation view, 23rd Biennale of Sydney, rīvus, 2022, Pier 2/3. Photography: Document Photography.

Image Cover Page: Yessie Mosby, 'Maluw Adhil Urngu Padanu Mamuy Moesik (Legends from the deep, sitting peacefully upon the waters)' (detail), 2022; Torres Strait 8, 'Poster wall' (detail), 2022. Posters by Mooki Pen, Dylan Mooney, Guy Ritani, BlakSeed, Waniki Maluwapi, and Jaelyn Biunaiwai. Installation view, 23rd Biennale of Sydney: rīvus, 2022, Pier 2/3 Walsh Bay Arts Precinct. Photo: Document Photography.

Image Next Page: Jaelyn Biunaiwai, *Solidarity Postcard Poruma*, 2022. Image courtesy of the artist.

About the Exhibition

Maluw Adhil Urngu Padanu Mamuy Moesik (Legends from the deep sitting peacefully on the waters). Selected works from the 23rd Biennale of Sydney: rīvus

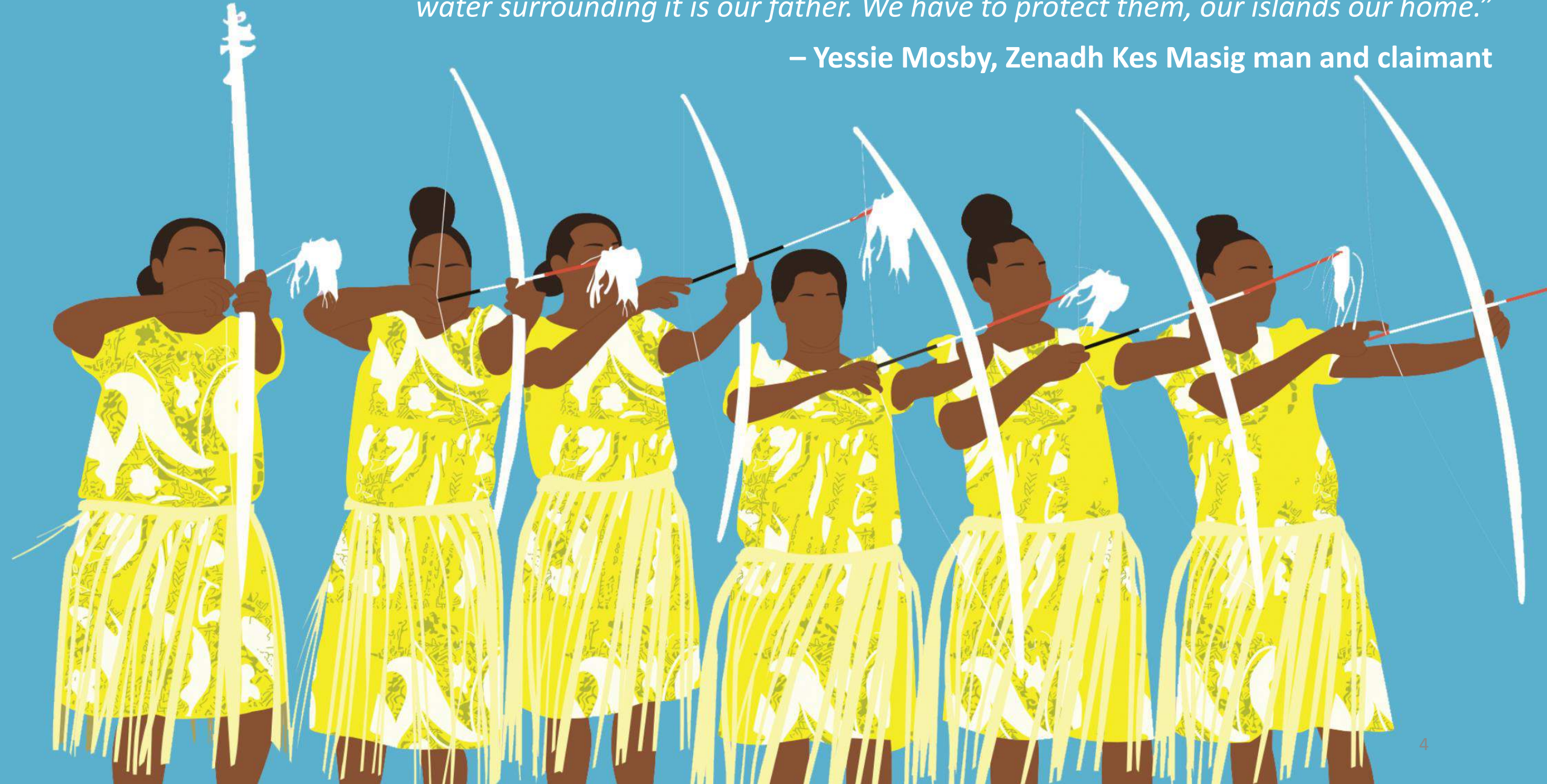
Participants: Zheng Bo, Casino Wake Up Time, Jessie French, Clare Milledge, Marjetica Potrč with Ray Woods, Duke Riley, Torres Strait 8, Hanna Tuulikki, and Zenadh Kes.

The Institute of Modern Art has collaborated with the Biennale of Sydney to commission a new work from the Torres Strait 8, a collective on the frontlines of advocacy for the climate crisis in Zenadh Kes (the Torres Strait Islands and surrounding seas). Led by Yessie Mosby, a Kulkalgal Traditional Owner and member of the group, the Torres Strait 8 present a hybrid art-as-protest piece featuring campaign materials created as part of the *Our Islands Our Home* campaign. Yessie Mosby and the Torres Strait 8's participation in the Biennale and IMA project will continue to magnify the campaign fighting for justice for the communities of Zenadh Kes in holding the Australian Government accountable on climate change policy.

This commission will form the anchor for a broader curation of select works from the *23rd Biennale of Sydney: rīvus* that speak to our enduring connections and responsibilities to the natural world. Through the exhibited work, *Maluw Adhil Urngu Padanu Mamuy Moesik (Legends from the deep sitting peacefully on the waters)* will explore how these potential relationships might prioritise care for Country, and pursue justice in an age of rising temperatures and seas.

“We must look after our island, the way it has looked after us. The bosom of this land is our mother, and the water surrounding it is our father. We have to protect them, our islands our home.”

– Yessie Mosby, Zenadh Kes Masig man and claimant



Torres Strait 8

Zenadh Kes (the Torres Strait Islands and surrounding seas) is experiencing climate crisis and urgent action is needed. The Torres Strait 8 are a collective who have taken a complaint against the Australian Government to the United Nations for failing to protect Zenadh Kes from climate damage, demanding that Australia reduce emissions, and immediately provides resources to adapt. This is the world's first case of its kind.

The Torres Strait 8 have created a hybrid art-as-protest work led by Masig cultural practitioner Yessie Mosby. Yessie has carved totem poles from materials, pigments and fibres found on the Islands. The mythological totems share stories of ancestral beings in deep saltwater. These stories are connected with the current climate trauma the communities are experiencing; Mosby says, *"we will be the first climate refugees in this country."* The collective's participation magnifies the activism of the *Our Islands Our Home* campaign fighting for justice for the communities of Zenadh Kes and holding the Australian Government to account on climate change policy.





Images: Dylan Mooney, *Our Islands Our Home*, Campaign Posters, 2022. Images courtesy of the artist.

Hands-On Workshop Activity

Students will take inspiration from the posters and artworks by the *Torres Strait 8* in the exhibition to explore the question: how can art and storytelling be a vehicle for activism and social change? After viewing the exhibition, students can create their own protest banner or placard on a local, national or international issue concerning the environment.

Workshop Materials

Writing equipment
Heavy duty cardboard or paper
Markers, acrylic paint, paintbrushes
Stanley knife and cutting mat

PART A (in Gallery or Classroom)

- Observe the artworks by the *Torres Strait 8*. What do you see? What do you think about that? What does it make you wonder?
- Where have you seen slogans and short visual messages and even symbols in everyday life? Discuss with the person next to you about where you have seen these recently. Think about popular culture and media.
- Listen and watch the interview with Yessie Mosby talking about his home and its importance for his people. What emotions does the video evoke when you hear Yessie talk about his personal, spiritual and cultural connection to Masig?

PART B (in Art Room)

- Choose an issue related to the environment. This could be something that affects your local park, state forest, or has impacts on a global level. Is there a personal or cultural connection you have to this issue, a story you would like to tell?
- What slogans or short messages could be used to communicate about your chosen issue? Brainstorm as many as you can.
- Start by creating a series of smaller works. Choose one of the slogans to focus on. How can you use visual elements such as colour, line and shape to maximise the impact of your message?
- What images and/or symbols can you use to complement the text?
- Then, either collaboratively in groups or individually, choose the strongest combination of images and text to reproduce on a largescale placard or poster.
- Share your art and its story with another group in class.

Reflection

- Looking at the placards and posters made together in class, what environmental issues are at the forefront in your community? Are there any shared issues or threads of commonality?
- Do you think art and storytelling can be an effective form of activism? What other examples of art activism can you think of?
- Have you ever taken action on an issue in response to viewing an artwork? If so, what was it about the artwork that made it effective as a form of activism?



Image: Workshop placard inspired by the *Torres Strait 8*, 2022. Photo: Nadine Schmoll

Foreground: Jessie French, *The Myth of Nature – agaG1 (V2)*, 2022. Bioplastics on mounting structure, dimensions variable. Courtesy the artist & Anaís Lellouche. Background: *Cave Urban, Flow*, 2022 (detail). Courtesy the artists & Museo de Arte Contemporaneo de Lima. Installation view, 23rd Biennale of Sydney: rivus, 2022, Pier 2/3 Walsh Bay Arts Precinct. Photo: Document Photography.



Jessie French

“Why is it that objects which leave a geological mark lasting an epoch are so readily available, with prices not accounting for their enduring environmental burden?”

*We are living on a damaged planet.
There is hope in imagination — this work is a field trip to another world.*

*The outcome of an ongoing material research project, *The Myth of Nature – agaG1(V2)* speculates on what it would mean if a global price on waste and environmental depletion was introduced. In doing so, it proposes an alternative to our species’ problem with single-use plastics and infrastructural ties to petrochemicals.*

*The algae-based polymer developed and used in these works is made from organic materials. It can be completely recycled in a process as simple as boiling pasta, enabling reuse of 100% of the material without need for a high-energy recycling system. If disposed in the environment, the polymer degrades without risking the lives of other species. They are made of *Athrospira platensis* microalgae, the first organisms known to have produced oxygen on Earth, and which still produce between 50-80% of the oxygen in each breath we take. They are the oldest organism to be found in fossils and have existed on this planet for at least 3.5 billion years.”*

– Jessie French



Foreground: Jessie French, *The Myth of Nature – agaG1 (V2)*, 2022. Bioplastics on mounting structure, dimensions variable. Courtesy the artist & Anaïs Lellouche. Background: *Cave Urban, Flow*, 2022 (detail). Courtesy the artists & Museo de Arte Contemporáneo de Lima. Installation view, 23rd Biennale of Sydney: rīvus, 2022, Pier 2/3 Walsh Bay Arts Precinct. Photo: Document Photography.

Gallery Discussion

- Consider the question of materials such as plastic being so easily available and cheap to buy yet lasting forever; What price do we put on the environment?
- In the artist’s words, “We are living on a damaged planet. There is hope in imagination — this world is a field trip to another world.” How might imagination offer hope for our damaged planet and why is this significant?

Classroom Activities

- What other natural resources or materials can we substitute for plastic in our daily lives? Brainstorm a list of common household items that use plastic then research more sustainable alternatives.
- Choose a natural material to conduct a series of experiments with. How can you push the boundaries of this material to create an object that offers hope to our damaged planet? Focus on the process rather than the end result.



Image: Clare Millidge, 'Imbas: A well at the bottom of the sea', 2022. Installation view, 23rd Biennale of Sydney, rīvus, 2022. Photo: Jessica Maurer.

Clare Milledge

*“The installation *Imbás: a well at the bottom of the sea* draws on the Story of Sinann, an Old Irish story/ *dindshenchas* about the forming of the river Sinnan/Shannon. In the story, the woman Sinnan, a highly accomplished poet seeks *imbás/inspiration*. She journeys to a well at the bottom of the sea, surrounded by nine musical, magical hazel trees; there she draws *imbás* from the well in the form of bubbles released by the resident wise salmon, who chew on the hazelnuts fallen from the trees. This *imbás/inspiration*, previously jealously guarded by magicians is then released for the benefit of the community and forms the river Sinnan.*”

The connection between rivers, inspiration, poetry, truth-telling and ecology is explored in this work. Nine cauldrons stand in for the nine hazel trees at the well; and research notes appear as text on silk fragments. Music and voices of poets and ecologists are combined in a complex sound work that runs the duration of the day.”

– Clare Milledge



Image: Clare Milledge, 'Imbas: A well at the bottom of the sea', 2022. Installation view, 23rd Biennale of Sydney, rīvus, 2022. Photo: Jessica Maurer.

Gallery Discussion

- Clare’s work is multi-layered and involves many collaborators. Why might an artist choose to engage with other artists and non-artists in the creation of their work?
- What do you know of the Old Irish story of the river Sinnan/Shannon? Are there any stories you are familiar with that involve rivers, places or entities in the landscape that take on human characteristics?

Classroom Activities

- Create a naturally dyed textile work. This could be done using shibori, indigo or natural dyeing using plants. Experiment with different ways of hanging and displaying the work. Consider light, shadow and transparency. How do these elements change the impact of the work?
- Collaborate with a friend or family member to create a soundscape. You may like to incorporate poetry, recorded sounds and fragments of stories or folklore. How could a soundscape be used to connect with an ecosystem or place in the environment?

Image: Casino Wake Up Time, *Slumber Party*, 2022. Courtesy the artists.
Commissioned by the Biennale of Sydney with generous support from Create
NSW. Installation view, 23rd Biennale of Sydney, rivus, 2022, Pier 2/3 Walsh Bay
Arts Precinct. Photo: Document Photography.



Casino Wake Up Time

Casino Wake Up Time is a collective of Bundjalung and Kamilaroi women who have been meeting and weaving for over ten years. The members are Auntie Janelle Duncan, Auntie Margaret Torrens, Theresa Bolt and Kylie Caldwell, based in Casino. This work represents countless hours of harvesting and picking natural fibres on Bundjalung wetlands, rivers and along roadsides, processing and splitting fibres, and weaving collectively in a pandemic. *Casino Wake Up Time* is leading New South Wales Aboriginal contemporary weaving into new and abstract forms. The woven objects on cast iron frames represent stories of riparian zones, freshwater flow, kinship of plants and revitalisation of women's cultural weaving practices. The fibres important to Bundjalung weaving are Buchie rushes, Bullrush, and Lomandra grass; aquatic and riparian vegetation that are essential protectors in supporting healthy freshwater.

The bed frames suggest dormitory beds from violent colonial practices of removal and the paternalistic neglect by society, government, and industries regarding actions to care, protect and restore our freshwater systems. **Kylie Caldwell** says, *"it is a domestication of acceptance, the complacency of freshwater care and negligence prevalent in our society. We need to show up and take care of these waterways!"*



Image: Casino Wake Up Time, *Slumber Party* (detail), 2022. Courtesy the artists. Commissioned by the Biennale of Sydney with generous support from Create NSW. Installation view, 23rd Biennale of Sydney, rivus, 2022, Pier 2/3 Walsh Bay Arts Precinct. Photo: Document Photography.

Gallery Discussion

- The name “Wake Up Time” originates from the idea of not waiting for society/government/industry to do something; instead taking action and doing it for ourselves. Are there times where you have felt frustrated by inaction on an issue and gone and taken action yourself?
- How do you think the collective’s work may influence others to take action? What kind of action do you think the artists would like to see in response to their work?

Classroom Activities

- Research plants native to your local area and their role in the wider ecosystem. Hone your plant identification skills using field guides and/or digital tools. How could natural plant specimens be incorporated into an artwork? Refer to the list of further resources for references on plant collection and always seek local advice before collecting plants.
- Undertake a series of nature drawings outdoors using magnifying loupes to deepen your observation skills. Experiment with micro and macro viewpoints to create interesting compositions.



Image: Hanna Tuulikki, *Seals'kin* (film still), 2022. Single channel moving image and stereo sound. Photo courtesy of the artist.

Hanna Tuulikki

“In Scottish folklore, mythical seal people known as selkies are said to shed their sealskins and step from water as humans, until mysteriously disappearing back to sea. Perhaps selkie stories of loss and longing helped to alleviate the feelings of sorrow brought on by a sudden death in the community, or from relatives lost at sea. Musical practices of singing to or with seals may have maintained a felt connection with the dead through the fostering of kinship with seals and selkies, thought by some to be the souls of the departed. But as folkloric coping mechanisms for grief, how might these stories and songs help us to come to terms with the collective and personal tragedies of the present pandemic? And furthermore, how might they help us to navigate the sorrow of ecological or climate grief?”

– Hanna Tuulikki



Image: Hanna Tuulikki, *Seals'kin* (film still), 2022. Single channel moving image and stereo sound. Photo courtesy of the artist.

Gallery Discussion

- Are there any popular myths, stories or folklore that resonate with you? How might these help us deal with universal challenges or issues such as the pandemic, or as a coping mechanism for grief?
- Or, how might they help us to identify with more-than-human kin?

Classroom Activities

- Hanna explores with her body what it might mean to become-with-seal. Practice taking on an animal form and exploring movements you associate with that animal. How could these movements become part of a performance, a way of connecting with your chosen animal?
- How could you create a garment or piece of wearable art that further reinforces your connection with this animal? Could it be incorporated into your performance or serve as a stand-alone artwork?

Curriculum Links

Australian Curriculum / Visual Art / Years 11-12 Syllabus Objectives

1. implement ideas and representations
2. apply literacy skills
3. analyse and interpret visual language, expression and meaning in artworks and practices
4. evaluate art practices, traditions, cultures and theories
6. experiment in response to stimulus
7. create meaning through the knowledge and understanding of materials, techniques, technologies and art processes
8. realise responses to communicate meaning

Australian Curriculum / Cross-curriculum Priority / Aboriginal and Torres Strait Islander Histories and Cultures

- OI.1 Australia has two distinct Indigenous groups: Aboriginal Peoples and Torres Strait Islander Peoples, and within those groups there is significant diversity.
- OI.2 Aboriginal and Torres Strait Islander communities maintain a special connection to and responsibility for Country/Place.
- OI.3 Aboriginal and Torres Strait Islander Peoples have holistic belief systems and are spiritually and intellectually connected to the land, sea, sky and waterways.
- OI.5 Aboriginal and Torres Strait Islander Peoples' ways of life are uniquely expressed through ways of being, knowing, thinking and doing.
- OI.6 Aboriginal and Torres Strait Islander Peoples live in Australia as first peoples of Country or Place and demonstrate resilience in responding to historic and contemporary impacts of colonisation.
- OI.7 The broader Aboriginal and Torres Strait Islander societies encompass a diversity of nations across Australia.
- OI.9 The significant contributions of Aboriginal Peoples and Torres Strait Islander Peoples in the present and past are acknowledged locally, nationally and globally.

Australian Curriculum / Visual Arts / Years P-10

- Use materials, techniques and processes to explore visual conventions when making artworks (ACAVAM107) (ACAVAM111) (ACAVAM115)
- 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 representations (ACAVAM106) (ACAVAM110) (ACAVAM114)
- Respond to visual artworks and consider where and why people make visual artworks, starting with visual artworks from Australia, including visual artworks of Aboriginal and Torres Strait Islander Peoples (ACAVAR109) (ACAVAR113) (ACAVAR117)
- Develop ways to enhance their intentions as artists through exploration of how artists use materials, techniques, technologies and processes (ACAVAM119) (ACAVAM121)
- Practise techniques and processes to enhance representation of ideas in their art-making (ACAVAM126) (ACAVAM128)

Australian Curriculum / Cross-curriculum Priority / Sustainability

- OI.2 All life forms, including human life, are connected through ecosystems on which they depend for their wellbeing and survival.
- OI.3 Sustainable patterns of living rely on the interdependence of healthy social, economic and ecological systems.
- OI.4 World views that recognise the dependence of living things on healthy ecosystems, and value diversity and social justice, are essential for achieving sustainability.
- OI.5 World views are formed by experiences at personal, local, national and global levels, and are linked to individual and community actions for sustainability.
- OI.6 The sustainability of ecological, social and economic systems is achieved through informed individual and community action that values local and global equity and fairness across generations into the future.
- OI.7 Actions for a more sustainable future reflect values of care, respect and responsibility, and require us to explore and understand environments.
- OI.9 Sustainable futures result from actions designed to preserve and/or restore the quality and uniqueness of environments.

Further Resources

A Glossary of Water: Aquatic artefact and companion to the 23rd Biennale of Sydney. Edited by Jose Roca and Juan Francisco Salazar, 2021, accessed 18 November 2022, <https://artsandculture.google.com/story/bwXRRMLuqy3FAw>

“Collect, Prepare and Preserve Plant Specimens, Aboriginal Landcare Education Program, accessed 6 December 2022, https://www.greeningaustralia.org.au/wp-content/uploads/2017/11/ALEP4_Collect_Plants_Web.pdf

Galaridyi Bangamalagi: Sharing the Lachlan River, accessed 29 November 2022, <https://burambabili.org/galarisharing>

“Open Access to Australia’s Biodiversity Data”, Atlas of Living Australia, accessed 6 December 2022, <https://www.ala.org.au>

“OTHER MATTER”, Jessie French, accessed 18 November 2022, <https://other-matter.com>

Our Islands, Our Home, accessed 18 November 2022, <https://ourislandsourhome.com.au>

“Rivus”, Google Arts and Culture, accessed 18 November 2022, <https://artsandculture.google.com/project/biennale-of-sydney-rivus-2022>

Acknowledgment:

Maluw Adhil Urngu Padanu Mamuy Moesik (Legends from the deep sitting peacefully on the waters) selected works from the 23rd Biennale of Sydney: *rivus* is presented by the Biennale of Sydney and the Institute of Modern Art, with generous support from the Restart Investment to Sustain and Expand (RISE) Fund – an Australian Government initiative.

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Visiting IMA

IMA's Education programs are FREE and available for primary, secondary and tertiary groups. Bookings are required for both guided and self-guided groups.

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