

Koorie Perspectives in Curriculum Bulletin:

December 2020

This edition of the Koorie Perspectives in Curriculum Bulletin features:

- Eureka Day & Koories on the goldfields
- Ebenezer Mission handover anniversary
- World Human Rights Day
- First Native Title settlement win in Victoria
- Xmas Eve, the Wathaurung & escapee convict William Buckley
- A Christmas Letter
- Tune into the Arts: Live, online and in the news

Focused on Aboriginal Histories and Cultures, the aim of the Koorie Perspectives Bulletin is to highlight Victorian Koorie voices, stories, achievements, leadership and connections; and suggest a range of activities and resources around key dates for starters. Of course any of these topics can be taught throughout the school year and we encourage you to use these [Bulletins](#) and VAEAI's [Koorie Education Calendar](#) for ongoing planning and ideas.

Well into the last term of the most challenging year, and with holidays fast approaching, we hope you enjoy this issue of the VAEAI Koorie Perspectives in Curriculum Bulletin.

Call out to our readers:

We're keen to showcase how you're including Koorie Perspectives in your curriculum, teaching and learning. Show off the good work and send us your stories, photos, links. We'll feature them in the first edition 2021. Contact vaso@vaeai.org.au.

In this Bulletin, you'll find Victorian Curriculum links to Content Descriptions. Select the code and it will take you directly to the Victorian Curriculum site with additional elaborations. Our Bulletins are interactive, and images and links will take you to a host of accessible online resources, audio-visual and print.

We know that Aboriginal people are the best equipped and the most appropriate people to teach Indigenous knowledge. Therefore, wherever possible you should seek to involve your local Koorie community in education programs that involve Aboriginal perspectives. For some guidance about working with your local Koorie community to enrich your teaching program, see VAEAI's [Protocols for Koorie Education in Primary and Secondary Schools](#).

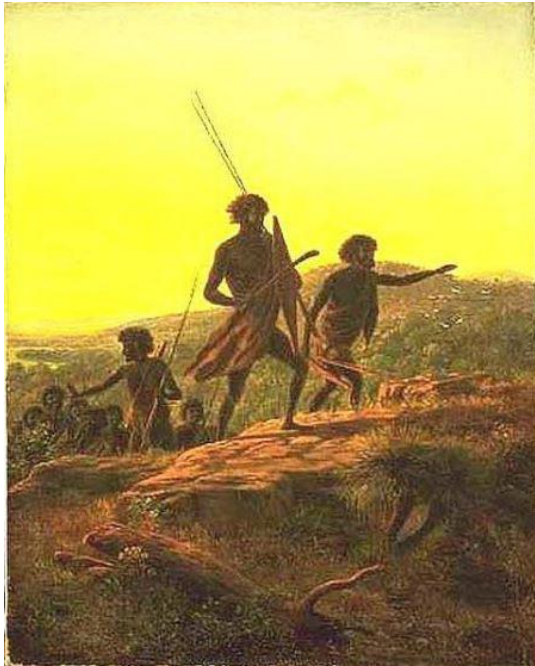
For a summary of key **Learning Areas and Content Descriptions** directly related to Aboriginal and Torres Strait Islander histories and cultures within the Victorian Curriculum F-10, select the pelican or link for a copy of the VCAA's: [Learning about Aboriginal and Torres Strait Islander histories and cultures](#).



December

The Eureka Stockade of 1854

Celebrated on the 3rd December, took place on *Wathaurung Country* in the Ballarat District. Aboriginal people played an important role in the daily life of the Victorian goldfields - heavily involved in trade, as labourers, occasional miners and according to oral history carers of non-Koorie children.



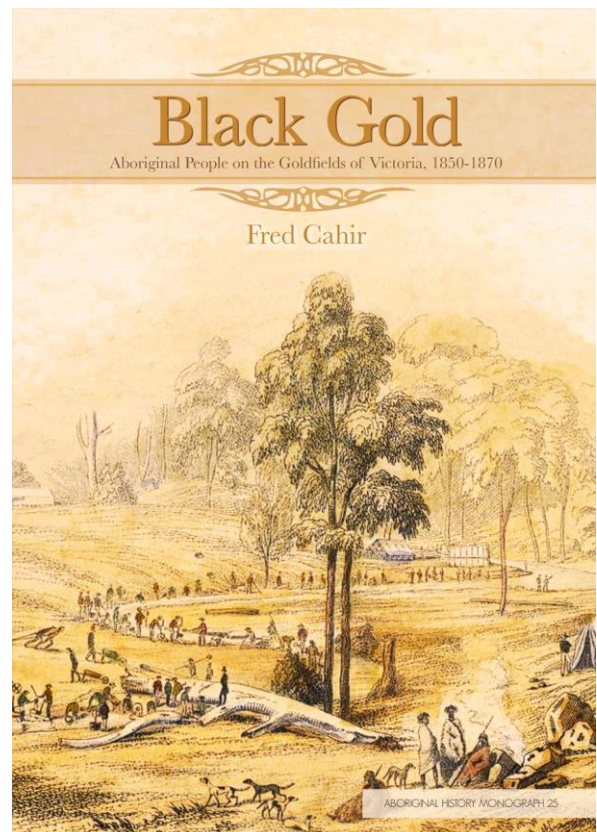
Aborigines met on the road to the diggings by Eugene von Guerard (1854) - NLA ref 1874055 used with permission of the National Library, Australia

Research the largely unacknowledged involvement of Koories on the Victorian goldfields. The State Library of Victoria site [Ergo](#) is a good starting point.

Hidden Histories: The Wadawurrung People is a digital tour about gold rush Ballarat, which brings to life the perspectives and participation of Victorian Koories. It the ideal site to investigate Wadawurrung people, history and culture, impacts of the goldrush, and involvement of the Native Police in the early gold rush period. The dedicated site contains a large [collection](#) of audio files, historical images and links to other resources, blogs and articles.

"On Saturday morning", says the *Maryborough Advertiser*, "a party of aborigines commenced a search for gold on the pipeclay at the White Hills, near Mark Drewin's store, and in a very short time they discovered pieces which they sold for 12shillings, 15shillings, and 10 pounds odd. They say the same party were successful some time since in the neighbourhood of Amherst and Talbot"...

Melbourne Argus, October 3rd 1866



Fred Cahir's *Black Gold: Aboriginal People on the Goldfields of Victoria, 1850-1870* offers a comprehensive account. Downloadable [online](#).



This photograph was taken by Antoine Fauchery and Richard Daintree between late 1857 and early 1859 for inclusion in their Photographic Series *Sun Pictures of Victoria*. The album consists of fifty albumen silver prints, twelve of which are photographs of Aboriginal Victorians. See the [Culture Victoria](#) site for more online images from the collection.

Some of the photos from this collection were among the first to be sold to the public. Learn more about photographer Richard Daintree after whom QLD's Daintree Rainforest is named, and his glass plates online exhibition, at the [NMA site](#).



NATSIEC 2015 Possum-skins. Photo: Vaso Elefsiniotis

Possum skin cloaks were highly sought after on the Victorian goldfields, selling for as much as £5, and known as the best way to keep out the cold.

[Read](#) about the trade for possum skin rugs and cloaks on the goldfields.

Historian Ian Clark explores the question of Aboriginal involvement in the Eureka Rebellion in his [paper](#) *Another Side of Eureka - the Aboriginal presence on the Ballarat goldfields in 1854 - Were Aboriginal people involved in the Eureka rebellion?*

In 2004 the ABC commissioned acclaimed storyteller Anne E Stewart to write and produce [Eureka Tales](#), a 20 part radio series bringing to life the people involved in the events leading up to the Eureka Stockade, and what happened in the aftermath.

Produced by Paul Nunn, Eureka Tales takes the listener on an aural journey back to the days of 1854 upon the Ballarat goldfields.

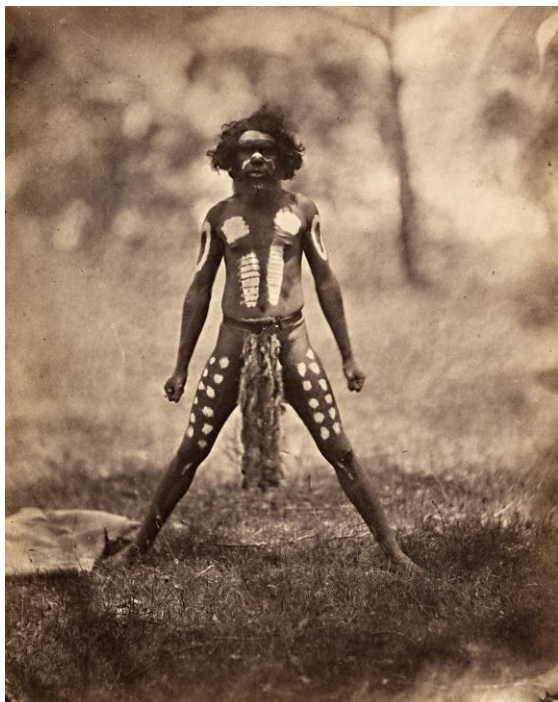
The series begins with words from one of Ballarat's original inhabitants, Aunt Lizzie of the Wathaurung people; and listeners are then taken into the sprawling mining settlement of Ballarat to meet figures on both sides of the law who influenced one of the defining moments in Australia's democracy.

[Download](#) 01 Eureka Tales: Aunty Lizzie, to begin with a Wathaurong perspective.



S. T. Gill, Corroboree, c.1864

The many paintings, drawings, photographs and written reports of Corroborees from the 19th century indicate just how popular and fascinating these events were to early colonists.



Aboriginal Australian man ornamented for a corroboree; Sun Pictures of Victoria: the Fauchery-Daintree collection, 1858

The photograph above from the *Sun Pictures of Victoria: the Fauchery-Daintree collection*, (1858) taken during the goldrush period, shows an unnamed man dressed for ceremony. Newspapers of the time record that corroborees were performed on the goldfields in exchange for money and goods. While traditionally many ceremonial dances are sacred and people from outside a community are not permitted to watch them, it is thought that Aboriginal dancers invented much of these performances at the time to protect their genuine cultural practice from Europeans.

Explore this photograph further on the [Ergo](#) site.



NATSIEC 2015 Possum-skins. Photo: Vaso Elefsiniotis

Victorian Curriculum:

VCHHC086 Explain the causes of significant events that shaped the Australian colonies, contributed to Australian Federation and the effects of these on Aboriginal and Torres Strait Islander peoples and migrants. *History: 5 – 6, Historical Concepts and Skills, Cause and effect.*

VCHHK090 The effects of a significant development or event on a colony: *History 5 – 6, Historical Knowledge, The Australian colonies.*

VCHHK106 The significant beliefs, values and practices of Aboriginal and Torres Strait Islander peoples and cultures including trade with other communities, causes and effects of warfare, and death and funerary customs: *History 7-8, Historical Knowledge, Aboriginal and Torres Strait Islander peoples and cultures.*

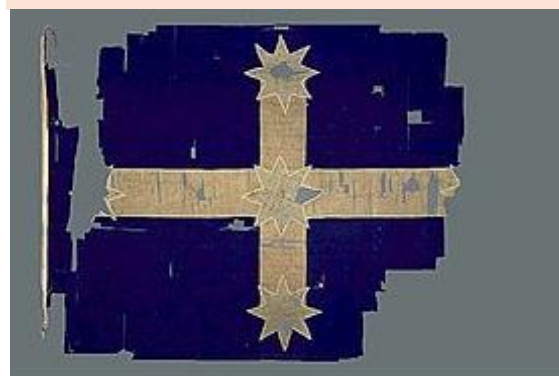
VCGGK080 The many Countries/Places of Aboriginal and Torres Strait Islander peoples throughout Australia, and the custodial responsibility they have for Country/Place, and how this influences views about sustainability: *Geography 3 – 4, Geographical Knowledge, Diversity and significance of places and environments.*

VCHHK081 The nature of contact between Aboriginal and Torres Strait Islander peoples and others, for example, the Macassans and the Europeans, and the effects of these interactions: *History 3 – 4, Historical Knowledge, First contacts.*

VCHHC085 Identify and describe patterns of continuity and change in daily life for Aboriginal and Torres Strait Islander peoples, 'native born' and migrants in the Australian colonies: *History 5 – 6, Historical Concepts and Skills, Continuity and change.*

VCCCL013 Explain how and why laws are enforced and describe the roles and responsibilities of key personnel in law enforcement, and in the legal system: *Civics and Citizenship 5 – 6, Laws and Citizens.*

VCHHK137 Different experiences and perspectives of non-Europeans and their perspectives on changes to society, significant events, ideas, beliefs and values: *History 9 – 10, Historical Knowledge, The making of the modern world, Australia and Asia.*





Ebenezer Mission Station, 1892. Unknown photographer

On Thursday 5th December 2013, the National Trust handed over their freehold interests in the **Ebenezer Mission**, Antwerp to the **Barengi Gadjin Land Council Aboriginal Corporation** - Traditional Owners, Registered Aboriginal Party and Native Title Holders.

The Ebenezer Mission was first gazetted in 1861 as the "Lake Hindmarsh Aboriginal Reserve" and was later closed in 1904. From 1968 until 1991, the National Trust managed the whole site of 0.8Ha, assuming Committee of Management status for the Crown Land reserve and freehold ownership of the balance of the site. The Crown Land reservation was revoked in 1991 and the Crown allotment was sold as freehold land to Goolum Goolum Aboriginal Co-op Ltd., a health and welfare cooperative. In recent years the Barengi Gadjin Land Council have managed the site on the behalf of Goolum Goolum and the National Trust.



Victorian missions and reserves

[Locate](#) and learn about the [Ebenezer reserve](#) on the Mission Voices website. When the mission

was closed down in 1905 many residents were forced to relocate to Lake Tyers in Gippsland.

Using [maps](#), locate all Victorian reserves and missions and discuss what it may have been like for those who had settled at Ebenezer to be forced to live outside of their Country, on land where they had no spiritual and cultural connections.



EBENEZER MISSION, 1892

REPORT.				
MAY IT PLEASE YOUR EXCELLENCY.				
1st September 1882.				
The Board for the Protection of the Aborigines have the honor to submit the Eighteenth Report of their proceedings.				
The number of Aborigines on the several stations is as follows:—				
Coranderrk, under the management of Mr. W. Goodall	...	101	...	30
Framlingham	"	83	...	20
Lake Condah	"	105	...	27
Lake Wellington	"	80	...	35
Lake Tyers	"	112	...	27
Lake Hindmarsh	"	85	...	19
		536		158
Of this number 258 are half-castes.				
There are about 300 Aborigines supplied by the Board away from the stations, principally located in the Swan Hill District and about the junction of the Goulburn and the Murray. Of this number about 60 are half-castes.				
The Board have held nine ordinary and twelve special meetings during the year.				
The number of births, marriages, and deaths during the financial year is as follows:—				
Coranderrk	...	7	...	1
Framlingham	...	24	...	0
Condah	...	3	...	0
Wellington	...	32	...	0
Tyers	...	3	...	0
Hindmarsh	...	5	...	2
		25		3
		25		30

18th Report of The Board For The Protection Of The Aborigines In The Colony Of Victoria (1882).

Victorian Curriculum:

VCHHK094 The different experiences and perspectives of Australian democracy and citizenship, including the status and rights of Aboriginal and Torres Strait Islander peoples, migrants, women, and children: *History 5-6*.

VCHHK134 Intended and unintended causes and effects of contact and extension of settlement of European power(s), including Aboriginal and Torres Strait Islander peoples: *History 9-10*.

VCHHK081 The nature of contact between Aboriginal and Torres Strait Islander peoples and others, for example, the Macassans and the Europeans, and the effects of these interactions: *History 3 – 4, Historical Knowledge, First contacts*.

World Human Rights Day: Dec 10



Human Rights are inherent rights that belong to every person, without discrimination of any kind.

Celebrating its 70th year in 2018, the Universal Declaration of Human Rights (UDHR) is a milestone document in the history of human rights. Drafted by representatives with different legal and cultural backgrounds from all regions of the world, the Declaration was proclaimed by the United Nations General Assembly in Paris on 10 December 1948 (General Assembly resolution 217 A) as a common standard of achievements for all peoples and all nations. It sets out, for the first time, fundamental human rights to be universally protected and it has been translated into over 500 languages.

The Kids World Citizens site helping young minds 'go global' features resources, activities, books, and lessons on human rights to help parents and teacher introduce them to their kids.

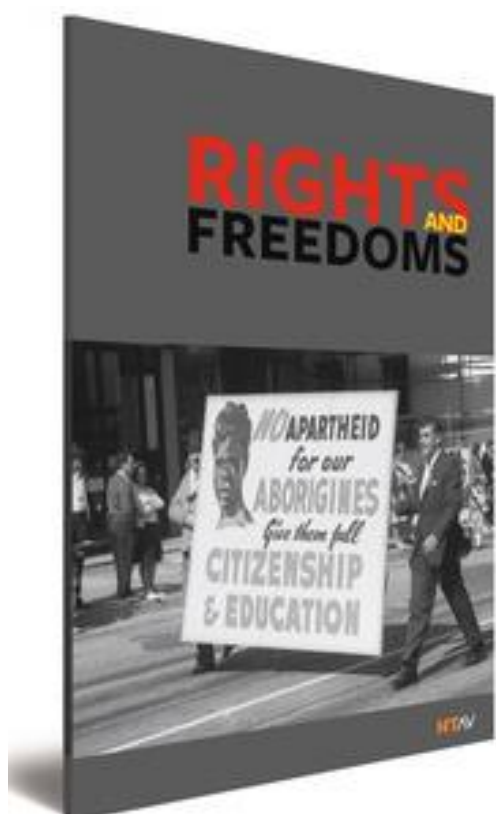


In 1950, The UN General Assembly proclaimed December 10 as **Human Rights Day**, to bring to the attention 'of the peoples of the world' the Universal Declaration of **Human Rights** as the common standard of achievement for all peoples and all nations.

Rights and Freedoms produced by the HTAV in consultation with Koorie community members, examines Aboriginal and Torres Strait Islander rights and freedoms in Australia in the context of international declarations and movements. Written for the Australian Curriculum: History at Year 10, it includes summaries, curriculum links, sources, varied

activities and an accompanying CD, relevant to both national and Victorian examples.

Purchase a copy of the Victorian-based teacher resource - [Rights and Freedoms](#) with great background information, curriculum links and variety of activities. This is particularly relevant for upper secondary students.



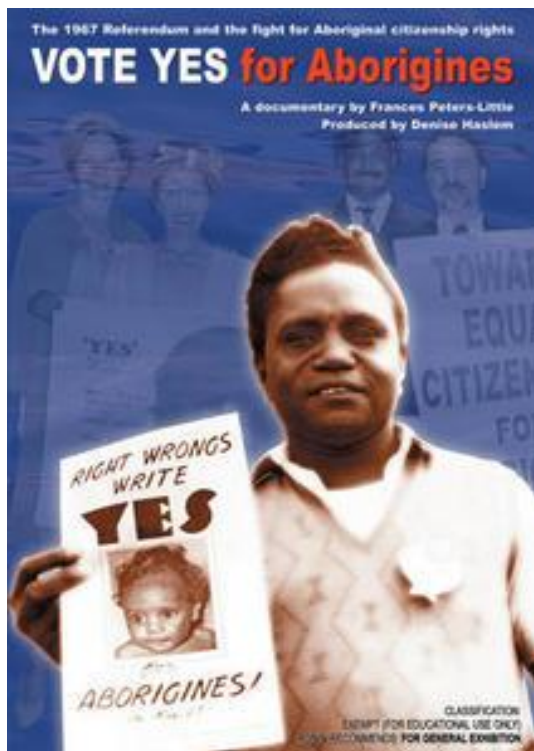
Explore the **Indigenous Rights SLV website** for an introduction into Native Title and the struggle for land, the history of Reconciliation in Australia, the impact of European settlement on Aboriginal communities in Victoria and how individuals spoke out for their right to fair treatment.



Margaret Wirrapunda from the Ulupna clan of the Yorta Yorta people reacting to the *native title* claim rejection by the Federal Court in 1988; The Age, 19 Dec 1998, p8; photograph by Luis Ascu.

With your students [watch](#) *Vote Yes for Aborigines* (2007) by Yorta Yorta director Frances Peters-Little about the 1967 referendum and the campaign for Aboriginal citizenship rights that led up to it.

[Download](#) the teachers' study guide to *Vote Yes for Aborigines* and design some lessons and activities suitable for your students.



With upper primary school students, explore the [Talk about Rights](#) website and teaching resources for a range of activities. Students are led into issues through famous Australian speeches.

[Talk about Rights](#) explores the changes to democratic and citizenship rights of Aboriginal and Torres Strait Islander peoples since 1900. Students are led into issues through famous Australian speeches. They will explore how authors use language in creative ways to persuade and describe, and how people use written and spoken language to suit social purposes and address particular audiences.



Former Prime Minister Gough Whitlam pours soil into the hands of traditional landowner Vincent Lingiari, Northern Territory, 1975. © Commonwealth of Australia. Purchased 1994, National Gallery of Australia, Canberra, photograph by Mervyn Bishop.

Victorian Curriculum:

VCECD002 Explore the type of acts often considered right and those often considered wrong and the reasons why they are considered so: *Ethical Capability F -2, Decision Making and Actions.*

VCECU005 Explore the extent to which particular acts might be regarded by different people as good or bad, right or wrong, better or worse, and explain why: *Ethical Capability 3 – 4, Understanding Concepts.*

VCECU014 Explore the contested meaning of concepts including freedom, justice, and rights and responsibilities, and the extent they are and should be valued by different individuals and groups: *Ethical Capability 7 – 8, Understanding Concepts.*

VCPSCS0039 Investigate human rights and discuss how these contribute to a cohesive community: *Personal and Social Capability 7 – 8: Social Awareness and Management, Relationships and diversity.*

VCPSCS0048 Acknowledge the importance of empathy and the acceptance of diversity for a cohesive community and reflect on the effectiveness of strategies for being respectful of diversity and human rights: *Personal and Social Capability 9 and 10, Social Awareness and Management, Relationships and diversity.*

VCHHK094 The different experiences and perspectives of Australian democracy and citizenship, including the status and rights of Aboriginal and Torres Strait Islander peoples, migrants, women, and children: *History 5-6, Historical Knowledge, Australia as a nation.*

VCHHK151 Significance of the Universal Declaration of Human Rights, including Australia's involvement in the development of the declaration: *History 9 - 10: Historical Knowledge, The modern world and Australia, Rights and freedoms (1945 – the present).*

VCHHK152 Causes of the struggle of Aboriginal and Torres Strait Islander peoples for rights and freedoms before 1965: *History 9 – 10, Historical Knowledge, The modern world and Australia, Rights and freedoms (1945 – the present).*

VCHHK156 Continuity and change for Aboriginal and Torres Strait Islander peoples in securing and achieving civil rights and freedoms in Australia: *History, 9 – 10, Historical Knowledge, The modern world and Australia, Rights and freedoms (1945 – the present).*

VCCCC015 Identify different points of view on a contemporary issue relating to democracy and citizenship: *Civics and Citizenship 5 – 6, Citizenship, Diversity and Identity.*

VCCCC017 Examine the concept of global citizenship: *Civics and Citizenship 5 – 6, Citizenship, Diversity and Identity.*

VCCCC025 Identify how values can promote cohesion within Australian society, including the values of freedom, respect, inclusion, civility, responsibility, compassion, equality and a 'fair go': *Civics and Citizenship 7 – 8, Citizenship, Diversity and Identity.*

VCELT437 Explore and reflect on personal understanding of the world and significant human experience gained from interpreting various representations of life matters in texts: *English 9, Reading and Viewing, Literature.*

VCGGK154 Role of initiatives by international and national government and non-government organisations to improve human wellbeing in Australia and other countries: *Geography, 9 – 10, Geographical Knowledge, Geographies of human wellbeing.*

December 13 marks the anniversary of the first successful Native Title settlement in Victoria - found in favour of the Wotjobaluk, Jaadwa, Jadawadjali, Wergaia and Jupagalk Traditional Owners.

On the 13th December 2005, the Federal Court of Australia ruled in favour of Native Title claimants the Wotjobaluk, Jaadwa, Jadawadjali, Wergaia and Jupagalk Peoples of Western Victoria. This determination was particularly significant for the Jardwadjali and Wergaia peoples as it was the first successful native title claim in south-eastern Australia.

With students **locate** Wotjobaluk, Jaadwa, Jadawadjali, Wergaia and Jupagalk Country in the Wimmera region of western Victoria and learn as much as you can about connection to Country, languages and culture.

Read The Age **article** about the native title recognition of the Wotjobaluk, Jaadwa, Jadawadjali, Wergaia and Jupagalk Peoples. Discuss with students why this determination is so important. Discuss how the settlement recognised native title to only 2% of the land originally claimed.

Read about the life of Wotjobaluk Elder Uncle William John Kennedy Snr acknowledged by

the NT court, who sadly passed away before Native Title settlement was reached.

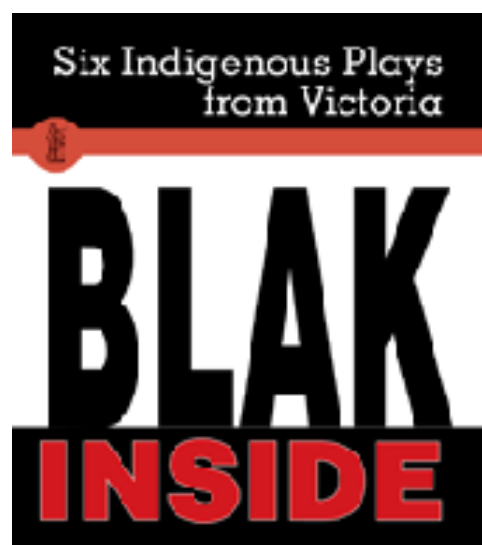
Discuss the commonality between the first successful Native Title determination in Australia (hint aka Mabo decision) and the first successful determination in Victoria. What might it be like to fight for years for Native Title recognition and to not live to see victory. How can we honour those activists?

Justice Merkel said the success of the Wotjobaluk, Jaadwa, Jadawadjali, Wergaia and Jupagalk peoples' native title claims was testimony to their acknowledgement of traditional laws and observance of customs. He said the case was "a living example" that traditional laws were not fixed and unchanging. Rather, they evolved over time in response to changing social and economic needs to which all societies adapted.



Making a splash: Local Aboriginal children swim in the Wimmera River, which was part of yesterday's native title determination.
Photo: Pat Scala

Photo source: <http://www.theage.com.au/news/national/past-gives-aborigines-strength/2005/12/13/1134236064303.html>



[Blak Inside](#) is a collection of six plays from Victoria by Aboriginal writers which encompass a myriad of issues about the Aboriginal experience.

Learn about the works of Tracey Rigney - Wotjabaluk, Ngarrindjeri storyteller, actor and playwright - and study the play [Belonging](#) which follows the taunts and temptations of a school girl, and her personal struggle to remain true to her culture and herself.

For advice and protocols around Aboriginal and Torres Strait Islander drama/theatre education, see the excellent new resource [Teaching First Nations Culture and Concepts in the Drama Class Room: Advice for Teachers in Victorian Schools](#)'.

Victorian Curriculum:

[VCHHK094](#) The different experiences and perspectives of Australian democracy and citizenship, including the status and rights of Aboriginal and Torres Strait Islander peoples, migrants, women, and children: *History 5-6*.

[VCHHK134](#) Intended and unintended causes and effects of contact and extension of settlement of European power(s), including Aboriginal and Torres Strait Islander peoples: *History 9-10*.

[VCECU015](#): Investigate why ethical principles may differ between people and groups, considering the influence of cultural norms, religion, world views and philosophical thought: *Ethical Capability, Levels 7- 8, Understanding Concepts*.

[VCELT437](#) Explore and reflect on personal understanding of the world and significant human experience gained from interpreting various representations of life matters in texts: *English 9, Reading and Viewing, Literature*.

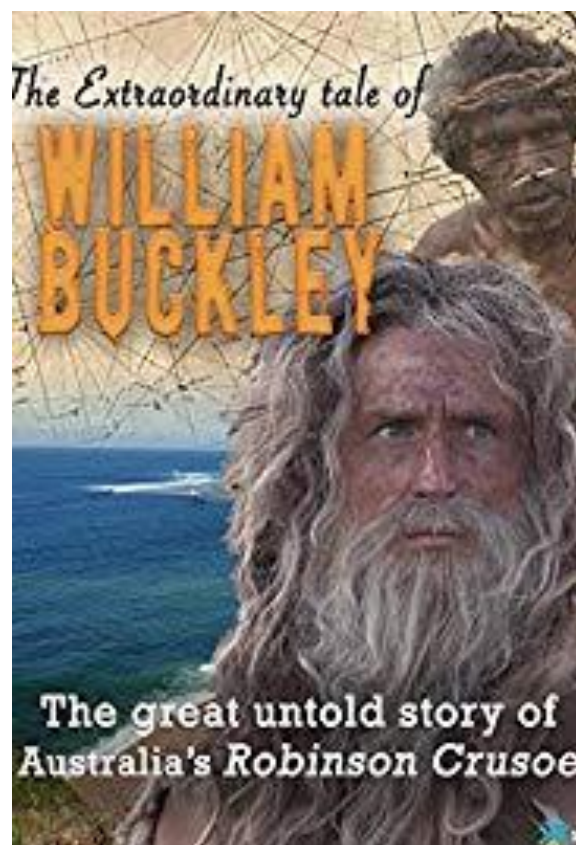
The nature of sources of evidence about ancient Australia and what they reveal about Australia's ancient past, such as the use of resources

Did you know that on Christmas Eve 1803, a young English convict named William Buckley escaped from Sullivan Bay settlement near Sorrento, travelled by foot along Port Phillip Bay and then lived with the Wathaurong

People for 32 years before returning to colonial settlements?

[The Extraordinary Tale of William Buckley](#) (2010) presented by Michael Cathcart, tells the story. Adapted from journalist John Morgan's 1852 book, and based on William Buckley's own personal accounts, The Extraordinary Tale of William Buckley tells the remarkable true story of the escaped convict who lived with the Wathaurong long before white colonisation. On a stifling hot Christmas night in 1803, William Buckley, a young English convict, escaped from the doomed first settlement of Port Phillip Bay in South Eastern Australia, who joined the Wathaurong people for 32 years. An engaging recreation of history, featuring Jean-Marc Russ as Buckley, Chris Haywood as John Morgan and professionally presented by historian Michael Cathcart, The Extraordinary Tale of William Buckley is a gripping story.

A companion [study guide](#) is available through ATOM.



A Christmas Letter

Jemima Dunolly, Healesville, to Mr Ditchburn, Secretary, BPA, 16 December 1913

Dear Sir,
I am writing for permission for my three sons to stay with me at Coranderrk through the Christmas Holidays for a fortnight; kindly oblige. Hoping to hear favourably Shortly

Yours Obedient Servant

Mrs T. Dunolly

Frank, William & James Wandin

Jemima's request was approved.

Jemima Dunolly was born in 1855 and sent as an orphaned child from her home in Echuca to the mission reserve of Coranderrk, near Healesville. It was here that she met her first husband, Wurundjeri man Robert Wandin and raised their 10 children. Widowed in 1908, Jemima was remarried at the mission two years later to Thomas Dunolly, a DjaDja Wurrung man.

Jemima was an advocate for the rights of her people, the Wurundjeri of the Woiwurrung language group (part of the Kulin Alliance).

In an incredibly forthright [letter](#) she wrote to the Board for the Protection of Aborigines she asserts her belief the Aboriginal people have a right to own their own land and states;

'I am of the opinion now that I would like a home of my own with the help of the Board for Protection of Aborigines for which I think I am now justly entitled to.' Jemima Burns Wandin

Dunolly, 1912.... [in [Letters from Aboriginal Women of Victoria 1867 - 1926](#)].

During her time at Coranderrk, Jemima continued many cultural traditions, including spear fishing and gathering reeds from the river-bank to make baskets, which she sold to tourists travelling along the upper Yarra River.

When Coranderrk officially closed in 1923, Jemima refused to leave; she was the last person to live there. On her death in 1944, she was buried in the Coranderrk cemetery. Jemima left behind many descendants who are significant members of the Coranderrk community, including Aunty Joy Murphy Wandin who continues her advocacy and is a highly respected leader and Elder. Aunty Joy Murphy Wandin speaks fondly of her Granny Jemima's strong will to preserve her culture:

'The people that were resident at Coranderrk came from mainly Victoria and southern parts of New South Wales but they were forbidden to speak their language and the government called this the Protection Act. But my grandmother refused not to be able to speak her language. And at an evening, when it was prayer time she would call the women into her house and pull the little hessian curtains across the window and they would all speak their language. So in her way she was a little bit of a renegade and I hope some of that is within me.'

Aunty Joy Murphy Wandin 2016:
<http://www.cv.vic.gov.au/stories/aboriginal-culture/contemporary-artists-honour-barak/auntie-joy-murphy-wandin-coranderrk/>

Sister basket made using plant fibre and the bundle-coil technique by Jemima Burns Wandin Dunolly circa 1910 at Coranderrk Aboriginal Station. It is referred to as a sister basket as it is made from two identical sides woven together.

See more of the basket and read about Coranderrk, Jemima Dunolly, and the Museum's collection with [Culture Victoria](#).

Excerpt source: Culture Victoria.



LETTERS FROM ABORIGINAL WOMEN OF VICTORIA,

1867 – 1926

A Christmas letter written just over 100 years ago shows the systematic and institutionalised control of Aboriginal people, families and mobs and their movements, by governments and their authorities, agents and public servants across the state and nation.

"This collection of letters [[available online](#)], consists of transcripts of letters written by Aboriginal women between the years 1867 and 1926. The majority of the letters were addressed to the BPA, usually to the Board's Secretary. There are also letters to other members of the Board, the Chief Secretary, missionaries and station managers, local guardians, family members, newspaper editors, police, members of parliament, and the Governor of Victoria. [with] some missionaries' and officials' responses. Apart from a few letters located in the Chief Secretary's Department files, the letters in this collection are deposited in the BPA's records, held partly by the Public Record Office Victoria and by the National Archives of Australia, Victorian Office. "

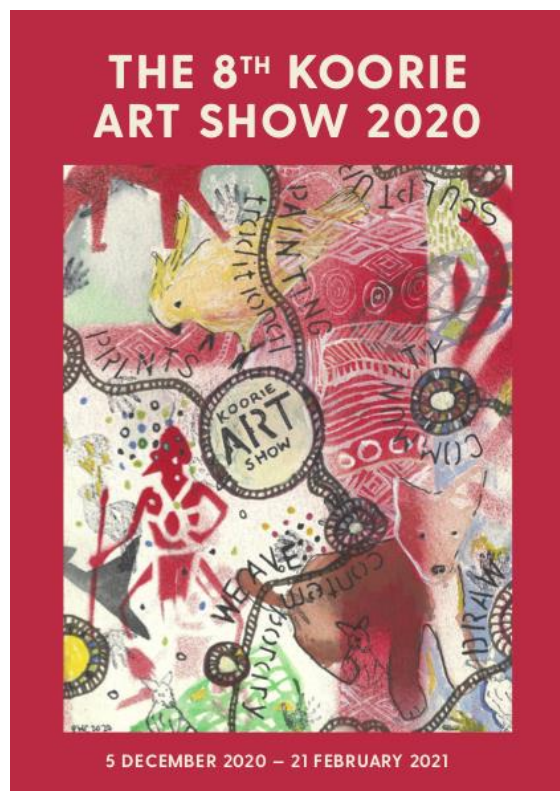
Excerpt. Published by the University of Melbourne (2002), edited by Elizabeth Nelson, Sandra Smith and Patricia Grimshaw.



Aboriginal women and children, Coranderrk Station, Victoria, ca. 1900 by Nicholas Cairel. Select the photo to open and enlarge, from the National Library Collection: [nla.obj-138522475](#)

Tune into the ARTS

at The Koorie Heritage Trust



The 8th Koorie Art Show 2020

*5 December 2020 - 21 February
2021*

The Koorie Art Show, in its 8th year is an annual event showcasing the diverse talent of Victoria's Aboriginal and Torres Strait Islander artists.

The Show is an open-entry, non-acquisitive award exhibition, presenting the works of Koorie and Victorian based Aboriginal and Torres Strait Islander artists (new and emerging, mid-career and senior) aged 17 years and above. All submitted entries are included in the exhibition and eligible to be considered for one of several awards including the Creative Victoria Award for Excellence in Any Media, the Viva Energy Australia 3D Award, the Metro Tunnel Creative Program 2D Award, Koorie Heritage Trust Highly Commended Awards, and the Koorie Heritage Trust People's Choice Award.

All artworks are available for sale. [Click here to visit the exhibition](#)

The 3rd Koorie Art Show 2020: Kids and Youth

*5 December 2020 - 21 February
2021*



Image: Ngari, Bunjil The Protector (2019). Winner Koorie Heritage Trust Kids and Youth Awards 2019 (5-10 years old category)

The Koorie Art Show: Kids and Youth is the Koorie Heritage Trust's annual event showcasing emerging Aboriginal and Torres Strait Islander creative talent aged between 5 and 16 years. The Koorie Art Show: Kids and Youth compliments the Koorie Art Show which showcases Victorian Aboriginal and Torres Strait Islander artists 17 years and older.

hear language and visit special sites to gain an understanding of the diverse Koorie cultures of Victoria. The unique interactive map houses collective work from a handful of Koorie communities and shares ancient knowledge and stories with the wider community.

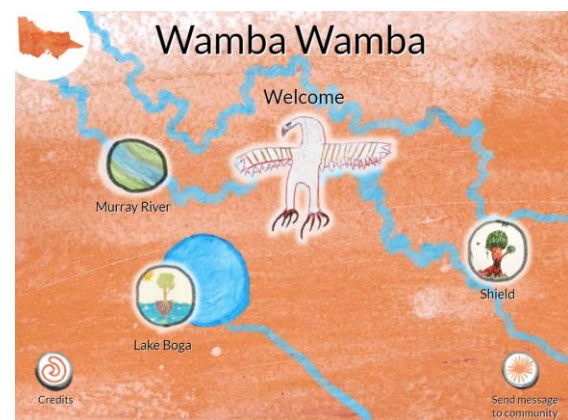
Further consultations with communities should see additional content added in the future. For more information about the SharingStories Foundation go to www.sharingstoriesfoundation.org

Koorie Culture Map: Interact with communities to explore their stories



Koorie Culture Map is an interactive map experience produced by SharingStories in partnership with Koorie Communities and youth from local primary schools. The map is a collection of creation story animations and videos of culturally significant sites originally from the SharingStories iBook collection.

The map welcomes you to explore cultural customs, watch animations of creation stories,



Bunjilaka Museum



Gung | create, make, do, love

Gung | create, make, do, love

EXHIBITION OPENS 12 DECEMBER

Gung | create, make, do, love is a stunning new exhibition by Wergaia/Wemba Wemba artist Kelly Koumalatsos.

Kelly's practice merges traditional Wemba Wemba and Wergaia possum skin cloak making with printmaking in powerful and visually stunning ways.

This exhibition includes a selection of works on paper as well as three-dimensional Victorian-era garments delicately constructed from fur-printed tissue paper; portraits of Kelly's family and ancestors, symbolising cultural identity and protection.

With deep history and culture embedded in her artistic practice, Kelly's signature

technique is uka ngalung wooleh: to paint with possum.

"I started making possum cloaks in 1995 and at that time I considered the making of cloaks to be an act of living my sovereignty. In this exhibition I celebrate Wergaia and Wemba Wemba knowledge, stories and photos. The stories and knowledge represent my intellectual sovereignty as portrayed through my tribal lens."

Kelly Koumalatsos

Kelly's work reclaims, rediscovers, and celebrates the stories of her ancestors; their strength, resilience and determination, and the coming together of Wemba Wemba and Wergaia people.

Two Strong Sisters Connected

EXHIBITION UNTIL 31 JANUARY 2021

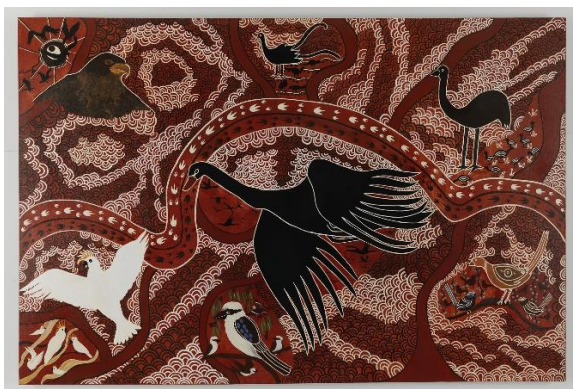


Two Strong Sisters Connected is the coming together of celebrated Victorian Elders and artists Aunty Eileen Harrison and Aunty Rochelle Patten. The exhibition features new and existing works from both artists.

With over 38 works on display, *Two Strong Sisters Connected* chronicles the women's individual stories and shared similarities that extend beyond art despite growing up in different regions of Victoria. Aunty Eileen Harrison is a Kurnai Elder born on Lake Tyers Trust in west Gippsland and Aunty Rochelle Patten is a Yorta Yorta and Wemba Wemba Elder from Mooroonpa.

Two Strong Sisters Connected takes you on a journey through the stories of the artists, sharing matriarchal cultural knowledge, passed down from mothers and grandmothers for thousands of generations. It is through the strength of their friendship and shared experiences of the good times and the hard times of growing up on Country, caring for animals, the environment and the strong presence of culture and history that their works connect. The spirit of sisterhood and enduring love for culture shines through these works celebrating the strength of Victorian Koorie Culture. A deep connection to country, culture and family are interwoven through each artwork.

Both women are mothers, grandmothers and great grandmothers, respected community Elders and celebrated artists. Aunty Eileen Harrison has had three solo exhibitions, a touring exhibition and was awarded the 2004 NAIDOC Victorian Artist of the Year and Aunty Rochelle Patten has exhibited around Australia and was nominated for the prestigious Ros Bower Memorial Award. Check it out [here](#).



Black Swan by Aunty Eileen Harrison.

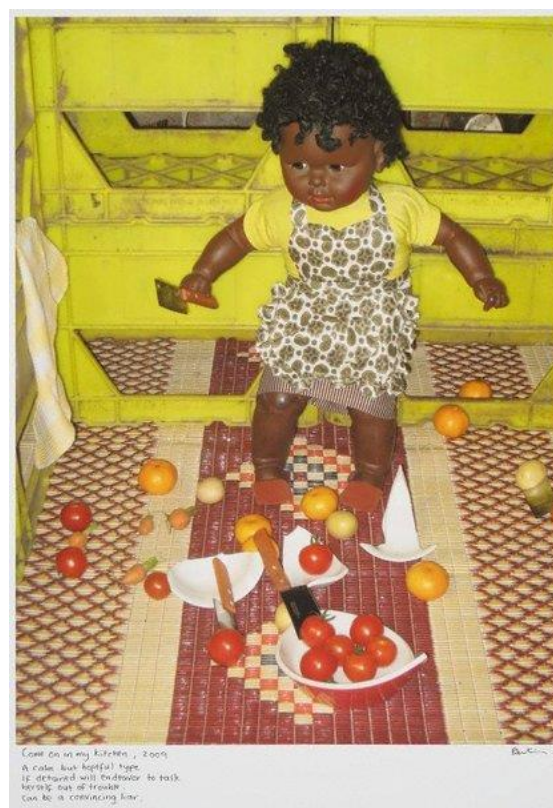
to The NGV

DESTINY

NGV Australia, Federation Square

23 Nov 20 – 14 Feb 21

Open 10am–5pm daily



Come in my kitchen (2009) by Destiny Deacon

Destiny Deacon is one of Australia's boldest and most acclaimed contemporary artists. In the largest retrospective of her work to date, DESTINY marks the artist's first solo show in over 15 years. Featuring more than 100 multi-disciplinary works made over a 30-year period, the exhibition also includes the premiere of newly-commissioned works and early video works created with the late

Wiradjuri/Kamilaroi photographer Michael Riley and West Australian performance artist Erin Hefferon.

From the Kuku and Erub/Mer people of Far North Queensland and Torres Strait, Deacon is internationally known for a body of work depicting her darkly comic, idiosyncratic worldview. Offering a nuanced, thoughtful and, at times, intensely funny snapshot of contemporary Australian life, Deacon reminds us that 'serious' art can also have a sense of humour.

Melbourne-based, Deacon works across photography, video, sculpture and installation to explore dichotomies such as childhood and adulthood, comedy and tragedy, and theft and reclamation.

Since first exhibiting at the Art Gallery of New South Wales, Sydney, in 1991, Deacon has been represented in the prestigious international exhibitions Documenta, the Yokohama Triennale, the first Johannesburg Biennale and the fifth Havana Biennale, as well as the Biennale of Sydney and Brisbane's Asia-Pacific Triennial of Contemporary Art. Like Tracey Moffatt, she is one of the few Australian artists to have established an international audience. Read more about Deacon the artist [here](#).



Over the Fence (200), by Destiny Deacon

Marking Time

On until 24 January 2020



Pupiya Louisa Napaljarri Lawson, *Mala Jukurrpa (hare wallaby Dreaming)*, 1986

Marking Time explores drawings and markings of figures, signs or text made on public surfaces across Indigenous Australia, from rock face to now. The impulse to draw and make images is deeply embedded in Indigenous cultures and is fundamental to human experience.

This exhibition shows that this ephemerality can be counteracted by the inventions of Indigenous artists who reimagine a recovered and regenerated visual language and thus present new forms of aesthetic durability. For instance, ochre images that stain the rock escarpment of Western Arnhem Land have been re-imagined on bark or in sculpture.

Artists of the Western Desert transfer designs from the ceremonial ground and body to the wider world of circulating images on gallery walls. Reko Rennie and Brook Andrew translate incisions on carved trees or shields into bold neon icons, whereas Josh Muir and Hannah Brontë use video art to communicate voices of dissent, create dialogue between groups and to effect change.

Content: National Gallery of Victoria



at The East Gippsland Art Gallery

SOUTH EAST SUMMER



Alfie Hudson, Bogong Moth

Upcoming exhibition: 11 December
- 15 January 2021

Special opening event Friday 11 December,
5.30pm.

Featuring new works from Gippsland artists
Alfie Hudson, Chris Mongta and Patricia
Pittman, including a very limited-edition series
of linocut prints and cards.

Painter, dancer and artefact maker, Alfred
(Alfie) Hudson lives and works in Bairnsdale,
Victoria. He is associated with the East
Gippsland Aboriginal Arts Corporation. Alfie
was born, raised and still resides in Bairnsdale.
His people are from the Monaro language
group of Far East Gippsland and New South
Wales. His mother is Betty Solomon and his
father is Laurie Hudson who is a painter and
craftsman as are several other family
members. Having learnt about his culture
throughout his life, Alfie frequently depicts
traditional imagery and themes in a colourful
contemporary and distinctive style. Family and
bloodlines are often themes in his painting.
Read more in [Trove](#).

Yuin, Monero, Gunai Kurnai artist Chris
Mongta is 18 years old and grew up around the
ocean, fishing, diving, camping and that is the
inspiration for many of his works. His grandfather
Alex Mongta taught Chris about art and its
connection to culture. His mother Michelle
Mongta taught him about bush foods and their
medicinal uses. Chris says 'I'm always
immersed in the bush along with culture and
that reflects in my work.' ([Facebook](#): East
Gippsland Art Gallery)

And regarding 2020, Bairnsdale-based Yuin
(NSW) artist Patricia Pittman says 'Strange
times, but I have been busy making art, I never
stop. During the bushfires I was on the south
coast of NSW, visiting family and ended up
staying there for a couple months because I
couldn't get back. Not long after I got back
Bairnsdale, we went into lockdown.

With no visitors, I've been getting lots done.
Sometimes I wake at 4am and I get up and I
draw. Mostly I use a fine-liner pen and
coloured ink. I usually refer all my artworks to
my family's totems. My mother is my
inspiration for drawing goannas as she was of
the Kamilaroi Nation from Quirindi NSW. I also
like the drawing the land and sea animals and
creatures from the south coast of NSW, where
I'm originally from. I've started using archival
paper and I love it, it has a great texture.'

Patricia Pittman



Chris Mongta, Kangaroo

ARTISTS IN ISOLATION | 2020

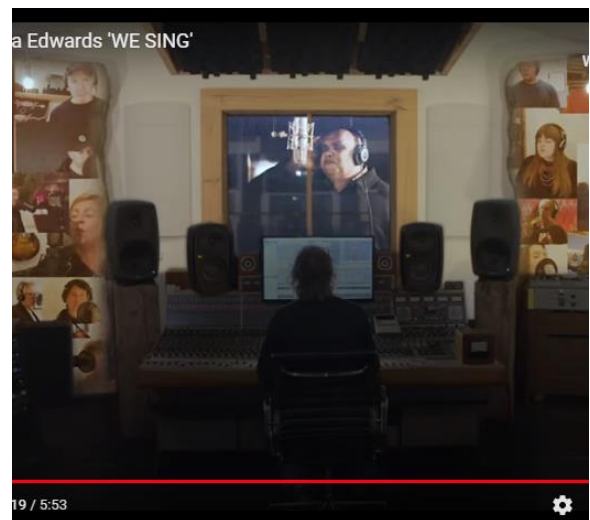
Artists in Isolation is an East Gippsland Art Gallery project that offered artists from the Gippsland region and beyond the opportunity to share their stories of life in isolation during the COVID-19 pandemic. They asked, how might your arts practice be evolving and changing in response to changing times?



'Strange times, but I have been busy making art, I never stop. During the bushfires I was on the south coast of NSW, visiting family and ended up staying there for a couple months because I couldn't get back. Not long after I got back Bairnsdale, we went into lockdown.
Patricia Pittman

IN THE NEWS

Kutcha Edwards and his 100-voice lockdown choir send spirits soaring



Singer, songwriter and Mutti Mutti man Kutcha Edwards was on the cusp of entering a studio in March this year to start work on his follow-up album to 2015's *Beneath the Surface*. At the heart of the new album, due for release early next year, is the powerful song *We Sing*, released in September during the pandemic.

Read about the *We Sing* choir of close to 100 voices from Australia and overseas, including Archie Roach, Paul Kelly, Judith Durham, Emily Wurramarra and Emma Donovan - woven together to create one of the great backing vocal achievements, albeit remotely, of the 2020 lockdown in this article published by [The Age](#)

Victorian Curriculum:

VCAVAR024 Respond to visual artworks, including artworks by local Aboriginal and Torres Strait Islander peoples, by describing subject matter and ideas. **Visual Arts, Levels 1 and 2, Respond and Interpret.**

VCAVAE025 Explore ideas and artworks from different cultures and times as inspiration to create visual artworks. **Visual Arts, Levels 3 and 4, Explore and Express Ideas.**

VCAVAR028 Identify and discuss how ideas are expressed in artworks from a range of places, times and cultures, including artworks by Aboriginal and Torres Strait Islander peoples. **Visual Arts, Levels 3 and 4, Respond and Interpret**

VCAVAR032 Identify and describe how ideas are expressed in artworks by comparing artworks from different contemporary, historical and cultural contexts, including artworks by Aboriginal and Torres Strait Islander peoples. **Visual Arts, Levels 5 and 6, Respond and Interpret.**

VCAVAE034 Explore how artists use materials, techniques, technologies and processes to realize their intentions in art works. **Visual Arts, Levels 7 and 8, Explore and Express Ideas.**

VCAVAR039 Analyse how ideas and viewpoints are expressed in art works and how they are viewed by audiences. **Visual Arts, Levels 7 and 8, Respond and Interpret.**

VCAVAR038 Identify and connect specific features of visual artworks from different cultures, historical and contemporary times, including artworks by Aboriginal and Torres Strait Islander peoples. **Visual Arts, Levels 7 and 8, Respond and Interpret.**

VCAVCDR005 Identify and describe the use of methods, media, materials, design elements and design principles in visual communications

from different historical, social and cultural contexts. **Visual Communication Design, Levels 7 and 8, Respond and Interpret.**

VCAMAR032 Explain how the elements of media arts and story principles communicate meaning and viewpoints by comparing media artworks from different social, cultural and historical contexts, including media artworks of Aboriginal and Torres Strait Islander Peoples. **Media Arts, Levels 5 and 6, Respond and Interpret.**

VCAMAR039 Identify specific features and purposes of media artworks from contemporary and past times to explore viewpoints and enrich their media arts making, including those of Aboriginal and Torres Strait Islander peoples. **Media Arts, Levels 7 and 8, Respond and Interpret.**

VCAMAR045 Analyse and evaluate how technical and symbolic elements are manipulated in media artworks to challenge representations framed by social beliefs and values in different community and institutional contexts. **Media Arts, Levels 9 and 10, Respond and Interpret.**

VCAMAR046 Analyse and evaluate a range of media artworks from contemporary and past times, including the media artworks of Aboriginal and Torres Strait Islander peoples, to explore differing viewpoints and enrich their media arts making. **Media Arts, Levels 9 and 10, Respond and Interpret**

VCAMUR028 Identify features of the music they listen to, compose and perform, and discuss the purposes it was created for including the music of Aboriginal and Torres Strait Islander peoples, using music terminology. **Music, Levels 3 and 4, Respond and Interpret.**

VCAMUR032 Explain how aspects of the elements of music are combined to communicate ideas, concepts and feelings by

comparing music from different cultures, times and locations including the music of Aboriginal and Torres Strait Islander peoples. **Music, Levels 5 and 6, Respond and Interpret.**

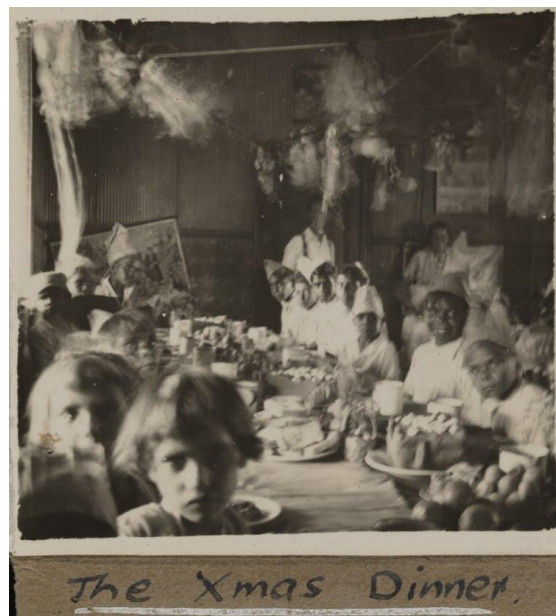
VCAMUR039 Identify and connect specific features and purposes of music from contemporary and past times including music of Aboriginal and Torres Strait Islander peoples, to explore viewpoints and enrich their music making. **Music, Levels 7 and 8, Respond and Interpret.**

VCAMUR046 Analyse a range of music from contemporary and past times, including the music of Aboriginal and Torres Strait Islander Peoples to explore differing viewpoints, enrich their music making, and develop understanding of music practice in local, national and international contexts. **Music, Levels 9 and 10, Respond and Interpret.**

VCAVAR045 Analyse and interpret artworks to explore the different forms of expression, intentions and viewpoints of artists and how they are viewed by audiences. **Visual Arts, Levels 9 and 10, Respond and Interpret.**

VCAVAR046 Analyse, interpret and evaluate a range of visual artworks from different cultures, historical and contemporary contexts, including artworks by Aboriginal and Torres Strait Islander peoples to explore differing viewpoints. **Visual Arts, Levels 9 and 10, Respond and Interpret.**

VCAVCDR011 Analyse and evaluate the use of methods, media, materials, design elements and design principles in visual communications from different historical, social and cultural contexts, including presentations by Aboriginal and Torres Strait Islander peoples. **Visual Communication Design, Levels 9 and 10, Respond and Interpret.**



Mt Margaret Mission Christmas, 1933. State Library of Western Australia

Image source in: The Conversation, December 22, 2017
Friday essay: dreaming of a 'white Christmas' on the Aboriginal missions by Laura Rademaker.



Photo: Ingetjetje Tadros ;
<https://www.mediastorehouse.com/australian-views/special-events/christmas/little-aboriginal-girl-wearing-santa-hat-10387564.htm>



And a final word ...

We are always seeking to improve this bulletin and to make it useful, relevant and highly readable. You are invited to email through suggestions including how you as educators incorporate Aboriginal perspectives, especially Victorian ones in your teaching and curriculum.

This edition and previous *Koorie Perspectives in Curriculum Bulletins* are available on the [VAEAI website](http://vaeai.org.au).

Produced by the Victorian Aboriginal Education Association Incorporated (VAEAI), December 2020.

Any enquiries, feedback and suggestions are welcomed, by contacting VAEAI on (03) 94810800 or emailing vaso@vaeai.org.au.

