

VIỆT NAM

ONE IN, ALL IN

EDUCATION PACK SECONDARY

A multi-layered exhibition project that captures the personal stories and military history of South Australian Aboriginal veterans from the Vietnam era.

The exhibition honours their service and sacrifice while showcasing the breadth of Contemporary Aboriginal Art today.

The learning intention of this pack is to recognise and commemorate Aboriginal returned soldier's experiences of the Vietnam War through art analysis and skills-building.

#vietnamoneinallin
@countryarts_sa



"We accepted each for what we were, we had a job to do and that was it"

Frank Clarke

"You're not allowed to even talk about – that's why we got into trouble...
you're not allowed to talk about anything politically..."

Gordon Franklin

"In the Army in Vietnam we were all part of the green machine.
Some of us were light green and some of us were dark green"

Gil Green

"You're supposed to be forever ready like an Eveready battery...
you're supposed to be charged up ready to go"

Les Kropinyeri

"Not quite men, no longer boys"

Kenny Laughton

"It was a great feeling cause now, I felt like I belonged in something, if you know
what I mean... to put on a uniform for the first time in my life. That was a buzz"

Jeff McCormack

"We went into Vietnam for escort duties... for when they transport troops
on and off, bring them home, and send the new ones in"

Ivan McKenzie

"I spent about 250-odd days out in the bush with the infantry...
most of our work was with the infantry"

Tony Parmenter

"I was 18 when they sent me to war... I was underage...
and had my 19th birthday in Vietnam"

Bart Sansbury

"This country is our land, our mother, and it is important to defend our mother"

Marjorie Tripp AO

FROM THE CREATIVE PRODUCER



VIETNAM – ONE IN, ALL IN is an exhibition of national significance. In the late 1960s and early 1970s, Australia saw mostly young and impressionable men in their late teens and early 20s being conscripted to one of the most controversial and politically divisive wars of the 20th century. The Vietnam War was a military campaign like no other: our young men had no choice or control over their participation – you either joined or faced prison time. Most had very little knowledge of why they were there.

In South Australia, many of our Aboriginal Veterans chose to enlist in Australia's armed forces as a career soldier or dutifully volunteered themselves to fight alongside non-Indigenous Australians in the Vietnam campaign. They were comrades side by side in combat and many became lifelong mates.

Upon their return from the Vietnam War many veterans were publicly abused, humiliated and misunderstood for their participation. Many were victimised by the public, and by their families and communities in which they lived. The government's little-to-no acknowledgment or support only further ostracised many of them. Veterans just got on with their lives and with no option other than to internalise their memories and remain silent, never to speak of their painful experiences. With almost no help, our Vietnam veterans were only further isolated and traumatised, and to this day continue suffer from psychological issues such as post-traumatic stress disorder.

VIETNAM – ONE IN, ALL IN has been developed and led by Country Arts SA and captures the personal stories and military history of our Aboriginal Veterans. The exhibition ensures that the marginalised voice has a platform from which history can be corrected. And it allows for a wider public appreciation, awareness and respect of our collective Australian military history.

Lee-Ann Tjunypa Buckskin
Creative Producer

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EXHIBITION VENUES

ADELAIDE

Kurna Gallery - Tandanya

Dates: 24 April – 1 June 2019

The National Aboriginal Cultural Institute Inc., Australia's oldest Aboriginal-owned and managed multi-arts centre, trades as Tandanya. In 2014, Tandanya celebrated 25 years of continuous operation since the Institute was incorporated under the South Australian Associations Act in 1989. Tandanya sits on Kurna (pron. Garna) land. The name is the Kurna word for 'place of the Red Kangaroo'. The Kurna people are the traditional owners and custodians of the Adelaide Plains. Tandanya's name reflects the organisation's ongoing commitment to honour and respect the traditional owners and custodians for this country.

Tandanya's Kurna Gallery (pronounced - 'garna') is a smaller scale gallery for hire. The Kurna Gallery is a small gallery space that can be closed off from the rest of Tandanya for a more private and intimate function.

PORT LINCOLN

Walter Nicholls Memorial Gallery – Nautilus Arts Centre

Dates: 14 June – 25 July 2019

The Walter Nicholls Memorial Gallery is host to travelling exhibitions from all over Australia in a secure and controlled environment. This Gallery is a purpose-built A-Class facility on the eastern side of the Nautilus Arts Centre.

PORT AUGUSTA

Yarta Purtli Gallery – Port Augusta Cultural Centre

Dates: 5 August – 14 September 2019

The Cultural Centre supports and encourages community and individual participation in all facets of the arts and culture. "Yarta Purtli" is a Nukunu word meaning Place of the Stars. The multi-purpose Cultural Centre consists of three unique areas – Barracks, Gallery (two spaces), and the Institute Theatre complex. We also coordinate the Lea Memorial Theatre, an associated venue.

INTRODUCTION

The Education Pack for *VIETNAM – ONE IN, ALL IN* has been designed and developed with a focus on critical and creative research and inquiry to encourage student's exploration of the artworks and stories in the exhibition. Activities have been organised in Band Descriptions; Year 7 to Year 8 and Year 9 to Year 10, however all activities can be easily adapted to suit a range of learning levels and styles including senior levels. Most activities have been designed to be completed over multiple lessons – activity duration will be dependent on class structure and range of learning levels and styles.

The education pack presents a series of activities and their respective resources and includes; teacher page with curriculum links, materials list, activity break-down; artist profile page with feature artist and artwork information; and a collection of resources found at the back of the pack.

The activities and resources that follow engage students through purposeful and creative play in structured activities, fostering a strong sense of wellbeing and developing their connection with and contribution to the world. The intent here is to develop student's arts skills and abilities, and to celebrate Aboriginal returned soldiers through art analysis.

Students are encouraged to engage with the exhibition by documenting their activity outcomes and sharing them on Facebook and Instagram by tagging Country Arts SA and/or using the #vietnamoneinallin @countryarts_sa.

As per the following Content Descriptors outlined in the Australian Curriculum ([ACARA](#)) for Visual Arts, students will:

YEARS 7 AND 8 BAND DESCRIPTION

- Explore Experiment with visual arts conventions and techniques, including exploration of techniques used by Aboriginal and Torres Strait Islander artists, to represent a theme, concept or idea in their artwork ([ACAVAM118](#)).
 - General Capabilities: Critical and creative thinking, Intercultural understanding
 - Cross-curriculum Priorities: Aboriginal and Torres Strait Islander histories and cultures
- Develop ways to enhance their intentions as artists through exploration of how artists use materials, techniques, technologies and processes ([ACAVAM119](#)).
 - General Capabilities: Critical and creative thinking, Intercultural understanding
 - Cross-curriculum Priorities: Aboriginal and Torres Strait Islander histories and cultures
- Develop planning skills for art-making by exploring techniques and processes used by different artists ([ACAVAM120](#)).
 - General Capabilities: Critical and creative thinking
- Practise techniques and processes to enhance representation of ideas in their art-making ([ACAVAM121](#)).
 - General Capabilities: Critical and creative thinking, Personal and social capability
- Analyse how artists use visual conventions in artworks ([ACAVAR123](#)).
 - General Capabilities: Critical and creative thinking
- Identify and connect specific features and purposes of visual artworks from contemporary and past times to explore viewpoints and enrich their art-making, starting with Australian artworks including those of Aboriginal and Torres Strait Islander Peoples ([ACAVAR124](#)).
 - General Capabilities: Intercultural understanding, Critical and creative thinking, Literacy, Personal and social capability
 - Cross-curriculum Priorities: Aboriginal and Torres Strait Islander histories and cultures

INTRODUCTION

YEARS 9 AND 10 BAND DESCRIPTION

- Conceptualise and develop representations of themes, concepts or subject matter to experiment with their developing personal style, reflecting on the styles of artists, including Aboriginal and Torres Strait Islander artists ([ACAVAM125](#)).
 - General Capabilities: Critical and creative thinking, Intercultural understanding, Personal and social capability, Ethical understanding
 - Cross-curriculum Priorities: Aboriginal and Torres Strait Islander histories and cultures
- Manipulate materials, techniques, technologies and processes to develop and represent their own artistic intentions ([ACAVAM126](#)).
 - General Capabilities: Critical and creative thinking, Intercultural understanding
 - Information and Communication Technology (ICT) capability, Ethical understanding
- Develop and refine techniques and processes to represent ideas and subject matter ([ACAVAM127](#)).
 - General Capabilities: Personal and social capability
- Plan and design artworks that represent artistic intention ([ACAVAM128](#)).
 - General Capabilities: Critical and creative thinking, Personal and social capability
- Present ideas for displaying artworks and evaluate displays of artworks ([ACAVAM129](#)).
 - General Capabilities: Critical and creative thinking
- Evaluate how representations communicate artistic intentions in artworks they make and view to inform their future art making ([ACAVAR130](#)).
 - General Capabilities: Critical and creative thinking, Personal and social capability
- Analyse a range of visual artworks from contemporary and past times to explore differing viewpoints and enrich their visual art-making, starting with Australian artworks, including those of Aboriginal and Torres Strait Islander Peoples, and consider international artworks ([ACAVAR131](#)).
 - General Capabilities: Literacy, Critical and creative thinking, Intercultural understanding, Personal and social capability
 - Cross-curriculum Priorities: Aboriginal and Torres Strait Islander histories and cultures

INTRODUCTION

VIETNAM WAR 1962 - 1975

[Vietnam War 1962-75](#)

“As Aboriginal Veterans, we are proud of our military service in Vietnam. The good mates we met were like family, we stuck together and we still do today. Vietnam was a different sort of war. It was a fight to stay alive and come home, and at the time our efforts and sacrifices were not appreciated by many Australians when we came home.”

Les Kropinyeri, Gil Green and Frank Clarke,
Foreword, *Forgotten Heroes*, Reconciliation SA, 2017



Gilbert 'Gil' Green



Leslie 'Les' Kropinyeri

Aboriginal men have served in every conflict in which Australia has been involved since the Boer War. The Vietnam War was the most unpopular conflict in our nation's history, but their contribution was no different. From the very earliest days of the Australian deployment until our final withdrawal in 1972, Aboriginal men served their nation with distinction.

They served in the jungles, on the sea and in the air. Some were young men conscripted under the National Service Scheme. If they wished, they could have used their Aboriginality to avoid service. Most didn't and stood ready to serve their nation without question. Others were volunteer soldiers enlisting for the first time, or were 'old soldiers' who had served in previous conflicts like World War II, Korea and Borneo.

Such was their collective determination, some Aboriginal men who served in Vietnam completed two or even three 'tours' of duty. Some were decorated for gallantry. Sadly, and inevitably, some were wounded or killed in action. One thing is certain, no matter the challenge they were never found wanting.

As a Vietnam veteran, I was proud that the integration of Aboriginal and non-Aboriginal men in the service, was, as far as I could see, absolutely seamless.

It is said that it takes a common enemy to reinforce the bonds of comradeship. To us, when on active service in Vietnam, there was no 'black' or 'white' – the colour of our skin was said to be green – the colour of our Army uniform.

In the Aboriginal cohort with whom I served, there were stand-out heroes that shone as beacons of courage and leadership to all. My respect and admiration for them endures to this very day.

There were others, good, honest men, who worked hard. They did their job (and more) without any complaint.

I never knew of anyone who contributed less than his best.

As a unit commander, I hope the experience I had was replicated elsewhere within the Australian force.

My unit eventually reached a strength approaching 100. It was not until we returned to Australia that I realised at least six of my men were Aboriginal. When you are on active service, your race, creed or colour is not relevant.

You are a member of a team – a close knit group that relies totally on each other. We were immensely protective of each other. We did a job and we did it well. Nothing else mattered. We would defend each other with our lives.

Aboriginal men in uniform displayed a maturity not often seen. Australia in the 1960s and 1970s was then, as it still is now, grappling with issues of racism and discrimination. Given the life experience of many Aboriginal people over the generations, you might be tempted to ask an Aboriginal serviceman why he would be prepared to put his life on the line in such circumstances.

The answer is of course that Aboriginal people share a 'love of Country' that is simply not understood by most non-Aboriginal people.

It was that love of Country, enhanced by a healthy dose of the youthful spirit of 'one in, all in', that has ensured the service record of Aboriginal men in the Vietnam War is second to none.

It is a pleasure and honour to be asked to reflect upon this.

Bill Denny AM BM
Vietnam 1971-1972

YEAR 7 & 8

australiancurriculum.edu.au

**ACTIVITY 1:
STILL-LIFE PORTRAITS**
HAYLEY MILLAR-BAKER

Artworks:

Untitled 1 (Still Life of a Ramindjeri Elder) (2019), inkjet on cotton rag, 40 x 40cm. Courtesy of the artist and Vivien Anderson Gallery, Melbourne.

Untitled 2 (Still Life of a Ramindjeri Elder) (2019), inkjet on cotton rag, 40 x 40cm. Courtesy of the artist and Vivien Anderson Gallery, Melbourne.

Materials needed:

4B/6B Pencil
Visual Journal
A3 paper
Graphite
Table template
Scissors
Black coloured pencil
Computer/Internet access
Glue stick

[→ Go to activity](#)

**ACTIVITY 2:
PROTECTIVE OBJECTS**
MAJOR SUMNER AM

Artwork:

Shield and Spears Guarding Their Country - Wakkaldi Kaiki Tapun Yarluwar Ruwe (2019), Wakkaldi (Shield): kiln formed wheel ground and engraved glass, 44 x 92 x 7cm; 29 Kaiki/(Reed Spears): reed, teatree, nglaiye (grasstree) sap, wax, ribbon, 150 x 2 x 2cm (each). Photo by Chris Herzfeld.

Materials needed:

4B/6B pencil
Clay slab
Clay tools
Shield template A3 paper
Visual Journal

[→ Go to activity](#)

**ACTIVITY 3:
MIRRORED MEMORIES**
ALLAN COLLINS

Artwork:

On Reflection (2019), digital video, duration: 1 min 53 sec. Image courtesy of the artist.

Materials needed:

4B/6B pencil
iPad/iPhone camera
Lapseit App
Computer and internet access
Sequence of Events template

[→ Go to activity](#)

ACTIVITY 1

HAYLEY MILLAR-BAKER

GUNDITJMARA

Materials needed:

4B/6B Pencil	Visual Journal	A3 paper
Graphite	Table template	Scissors
Black coloured pencil	Computer/Internet access	Glue stick



ACTIVITY 1 HAYLEY MILLAR-BAKER Gunditjmara



Hayley Millar-Baker, *Untitled 1 (Still Life of a Ramindjeri Elder)* (2019), inkjet on cotton rag, 40 x 40cm. Image courtesy of the artist and Vivien Anderson Gallery, Melbourne.



Hayley Millar-Baker, *Untitled 2 (Still Life of a Ramindjeri Elder)* (2019), inkjet on cotton rag, 40 x 40cm. Image courtesy of the artist and Vivien Anderson Gallery, Melbourne.

Hayley Millar-Baker's contemporary approaches to photography draw strength from her Gunditjmara bloodlines, history and the landscape – confronting and crafting past, present and future stories of South-Eastern Aboriginal existence while honouring the connectedness of intergenerational experiences of Aboriginality. Hayley's works draw from her grandfather's archive, family albums, and her own treasured moments captured on and off Country. Through the application of digital technologies, Hayley aligns disparate times and places by meticulously layering, cutting and recontextualising imagery to tell alternative stories and histories. Hayley's photographic assemblages critically explore cultural practices and knowledge. They enact a powerful social commentary that acknowledges the strength and resilience of Aboriginal Australians, reimagines what could have been, and reveals their complexities.

"Still Life of a Ramindjeri Elder' gives an insight into the accomplished life of Aunty Marjorie Tripp AO through assorted remnants that signify distinctive moments of her time.

Scattered objects strewn over a table top, uniform pieces from her two years serving as the first Aboriginal Woman in the Women's Royal Australian Naval Service, a hollyhock cutting taken from the time she posed in uniform for service, whale bones – a reminder of her culture and Country totem, a stack of romance novels, her treasured jewellery, a stack of silvers for punting, and a huntsman spider – an ancestor keeping watch and protecting.

The traces of Aunty Marj's life display a powerful legacy of accomplishments, a woman who demanded victory for her community, and a matriarch who battled for all."

– Hayley Millar-Baker, 2019

ACTIVITY 1 HAYLEY MILLAR-BAKER

ABOUT THE ARTWORK

Hayley Millar-Baker's contemporary approaches to photography draw strength from her Gunditjmara bloodlines and history and the landscape she works with. She confronts and crafts past, present and future stories of South-Eastern Aboriginal existence while honouring the connectedness of intergenerational experiences of Aboriginality.

Through the application of digital technologies, Hayley aligns disparate times and places by meticulously layering, cutting, and recontextualising imagery to tell alternative stories and histories. In response to Aunty Marj's story and in acknowledgement of her dedication to community, Hayley has created two photographic assemblages – *Untitled 1 (Still Life of a Ramindjeri Elder)* (2019) and *Untitled 2 (Still Life of a Ramindjeri Elder)* (2019).

The two black and white still-life photographs act as a powerful portrait of Aunty Marj that pay tribute to her life and work, acknowledge her service, and honour her dedication to community. Each work features a collection of objects that have been thoughtfully arranged across a tabletop to symbolically reflect varying aspects of Aunty Marj's story.

The two years Aunty Marj dedicated to the Women's Royal Australian Naval Service (WRANS) has been signified by the Navy cap that reads 'HMAS *Cerberus*' (the naval base where she completed her training), the medal she received for her service, a metal button taken from the white Navy uniform she wore on duty, and the hollyhock cutting that features in the background of a found photo of her in service uniform and smiling from ear to ear.

Interspersed across the tabletops and between the objects that reflect on Aunty Marj's time in the Navy are symbols that acknowledge both her personal and professional life and offer an insight into her accomplishments, personality and cultural journey.

Hayley says in the work she has used "whale bones as a reminder of her culture and Country totem, a stack of romance novels she loved to read, her treasured jewellery, a stack of silvers for punting, and a huntsman spider – an ancestor keeping watch and protecting."

Through research and collected imagery Hayley has created two works that honour Aunty Marj's life and service. Both works are beautifully rendered, clean, tidy and shining in reference to her role in the Navy as a stewardess, which involved tending to the officers and a lot of cleaning.

Together, they poetically acknowledge Aunty Marj's service, while also paying homage to the strong cultural woman she was. The traces of her life brought together here and arranged across the two table tops display a powerful legacy of accomplishments, a woman who demanded victory for her community, and a matriarch who battled for all.

ACTIVITY 1 HAYLEY MILLAR-BAKER

VETERAN PROFILE

Stewardess MaRjorie 'Aunty Marj' Tripp AO

Aunty Marj was born in Adelaide on the 13 January 1946. She was a proud descendant of the Ramindjeri people of the Ngarrindjeri nation whose Country is around the mouth of the Murray River in South Australia. She grew up in Goolwa until her family moved to Victor Harbor, completing primary school there and then moving on to Adelaide for high school at Thebarton Girls Technical School.

Around the time she finished Year Ten, her cousin Darrel joined the Royal Australian Navy and she soon followed – joining for the travel and career opportunities the forces could provide. She was the first Aboriginal woman to be recruited by the Navy, joining the WRANS at 17 in 1963 and was initially sent to HMAS *Cerberus*, a naval training base located in Western Port Bay in Victoria. Aunty Marj completed three months of training at HMAS *Cerberus* before transferring to HMAS *Nowra*, another naval base in New South Wales.

She served with the WRANS as a Stewardess on the HMAS *Albatross* during the lead up to Australia's involvement in the Vietnam War, her role required a lot of cleaning and looking after the officers. In past interviews, she has spoken fondly of her service saying that it was a great learning curve that taught her a lot about how people interacted, gave her independence and respect for other people.

After leaving the Navy on 13 March 1965, Aunty Marj married Jeffrey MacDonald who she had met in the Navy; they had two children before they divorced. She then settled in Adelaide and met her second partner Arthur Wanganeen, they had three children together.

Since her time in the Navy, Aunty Marj's greatest passion was aged care and dedicating her life to advocating for Aboriginal rights. She served on multiple committees including NAIDOC as Chairperson from 1983 to 1987. For seven years, her energy was dedicated to chairing the National Aboriginal War Memorial Committee, lobbying and commissioning for a permanent Aboriginal and Torres Strait Islander War memorial in Adelaide which was completed in 2013.

She was awarded two Australia Day Medals in 1983 and 1993 for her contribution to the Aboriginal community. In 1999, Aunty Marj was an ambassador for the International Year of the Older Person and in 2015 received a Centenary Medal for her community work of over thirty-seven years. She was also the recipient of the Gladys Elphick Award for her outstanding contribution to her community and Country. She was appointed as an Officer of the Order of Australia in 2014.

Aunty Marj passed away at age 70 on the 16 May 2016. Her strength, resilience and dedication to community will continue to be remembered. As a highly respected Ramindjeri Elder, distinguished servicewoman and friend to many, her legacy and spirit lives on.



ACTIVITY 1 HAYLEY MILLAR-BAKER

STILL-LIFE PORTRAITS

Choose one of Hayley's works. Look at it carefully and consider the Elements of Art (line, colour, texture, tone, shape) and the Principles of Art (balance, contrast, emphasis, pattern, unity, movement, rhythm). Complete the table below.

Note: You can research the elements and principles to see examples and refer to the resources at the back of this pack.

Element	Draw an example from the work here:	Describe the element and how has it been used to convey meaning
Line		
Shape		
Texture		
Tone		

ACTIVITY 1 HAYLEY MILLAR-BAKER

Principles	Draw an example from the work here:	Describe the principle and how has it been used to convey meaning
Balance		
Contrast		
Emphasis		
Pattern		

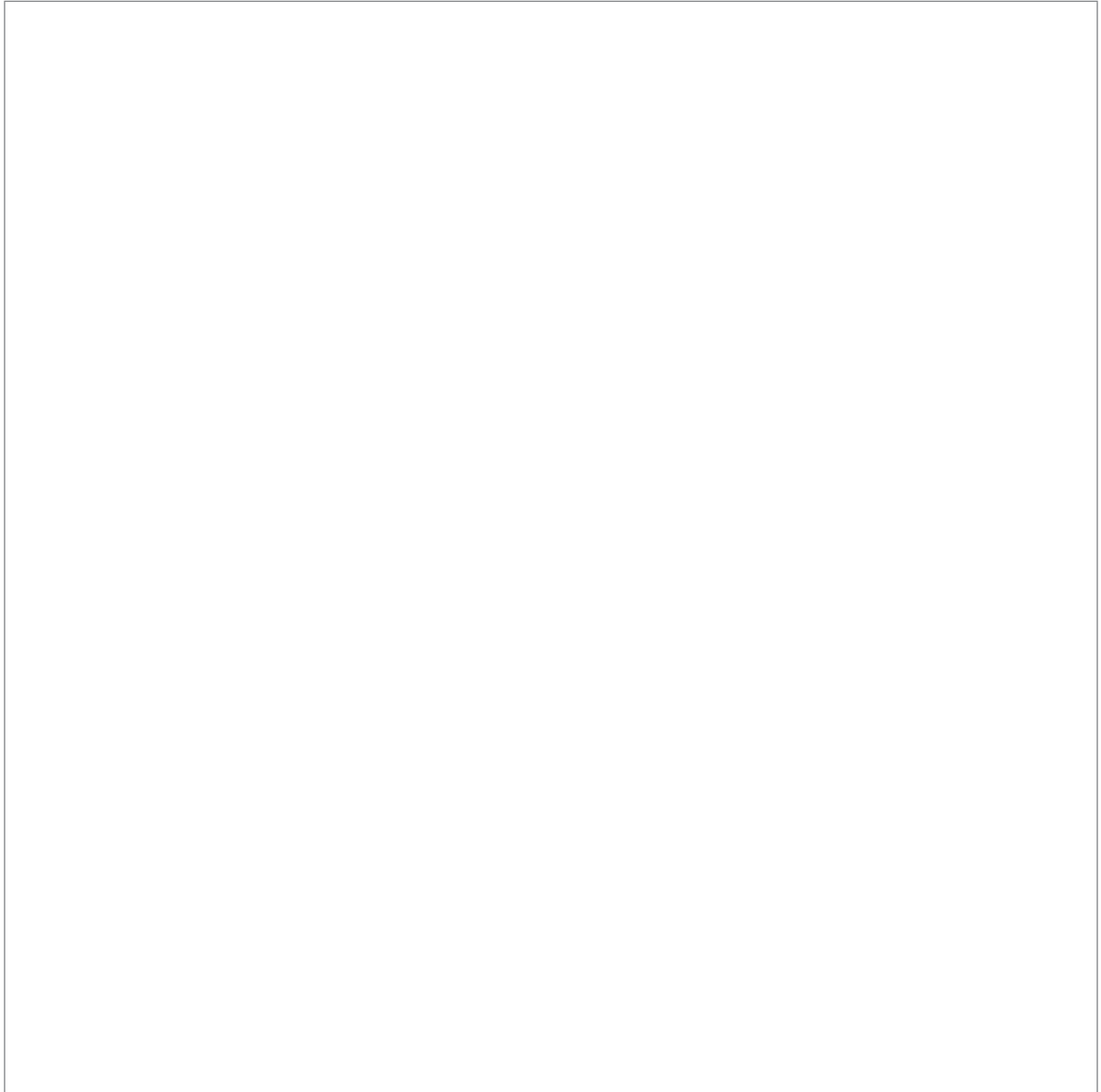
ACTIVITY 1 HAYLEY MILLAR-BAKER

Unity		
Movement		
Rhythm		

1. Write a paragraph describing the work you chose, the elements and principles you have identified, and your interpretation of the work. Remember to use description language and visual arts terminology.

ACTIVITY 1 HAYLEY MILLAR-BAKER

2. Draw and enlarge a section of Hayley Millar Baker's artwork using a 4B/6B pencil. Remember to start with an outline and then go back and add texture and tone.



ACTIVITY 1 HAYLEY MILLAR-BAKER

Read the profile on the artwork and the veteran the work is about and complete the art analysis questions below. Remember to highlight the important points as you read through the information.

3. What is the artwork title?

4. What is the medium of the work?

5. What are the dimensions of the work?

6. Who has the artist made the artwork about?

7. What are 5 interesting things about the veteran the work is about?

- 1.
- 2.
- 3.
- 4.
- 5.

ACTIVITY 1 HAYLEY MILLAR-BAKER

8. What are 5 interesting things about the artist and the artwork?

1.
2.
3.
4.
5.

9. Why has the work been made?

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10. What is the message of the artwork and how has it been conveyed? Refer to the artist information and veteran profile.

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ACTIVITY 1 HAYLEY MILLAR-BAKER

CREATE A STILL-LIFE PORTRAIT

Create a Still-Life Portrait using a similar approach to Hayley Millar-Baker. Your Still-Life Portrait could be of self, a friend, or family member – your choice. Think about how you could represent that person through a portrait with objects and the medium of photographic collage.

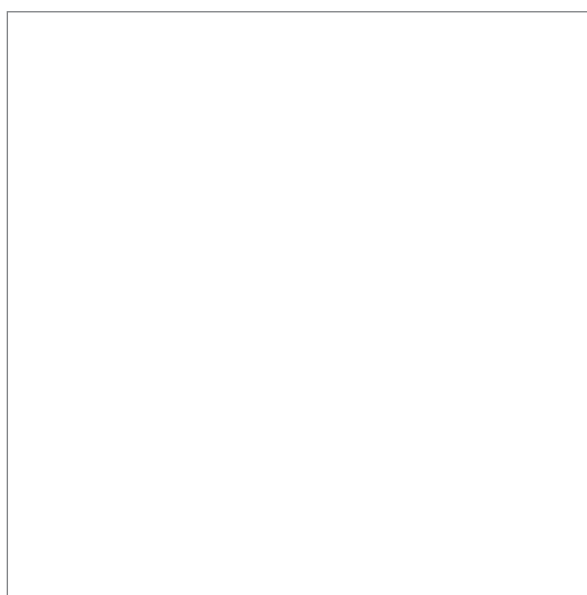
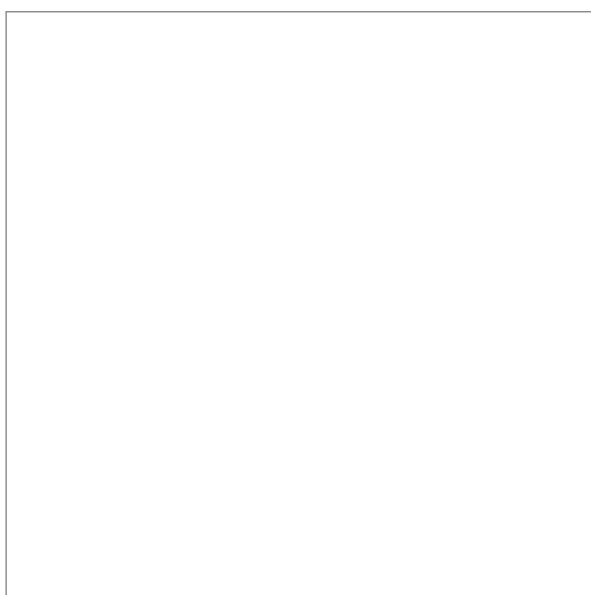
Choose seven potential objects and complete the table below explaining what each object is and its symbolism/meaning and how it represents your chosen subject.

Object and Symbolism	Sketch of Object:

ACTIVITY 1 HAYLEY MILLAR-BAKER

ACTIVITY 1 HAYLEY MILLAR-BAKER

1. Collect objects – you can either photograph objects individually, find representative images using Google Image Search, or do a good copy of your drawings on cartridge paper. Once you have collected your images, import your them into a word document together and print in black and white.
2. Cut-out your image and collect an A3 table template. Assemble your image cut-outs across the top just as Hayley has done in her work. Remember to think about composition, and what each object means – you are curating your portrait through objects.
3. To connect your work with Country, research Aboriginal symbols and totems. Choose one or two that resonate with you and your story. Draw them in the boxes below.



Symbol Name: _____

Symbol Name: _____

What does it represent? _____

What does it represent? _____

What does it mean in your work? _____

What does it mean in your work? _____

4. Detail the two symbols you chose with graphite and black coloured pencil. Cut them out carefully and add them to your still-life composition.
5. Create a label for your artwork that includes:
Your Full Name, *Title of the Work* (2019), photographic collage with pencil drawing, size.
6. Stick the label to the front in the corner.



ACTIVITY 2

MAJOR SUMNER AM NGARRINDJERI

Materials needed:

4B/6B Pencil	Clay slab	Clay tools
Shield template A3 paper	Visual Journal	



ACTIVITY 2 MAJOR SUMNER AM Ngarrindjeri



Major Sumner AM, *Shield and Spears Guarding Their Country - Wakkaldi Kaiki Tapun Yarlumar Ruwe* (2019), Wakkaldi (Shield): kiln formed wheel ground and engraved glass, 44 x 92 x 7cm; 29 Kaiki / (Reed Spears): reed, teatree, nglaiye (grasstree) sap, wax, ribbon, 150 x 2 x 2cm (each). Photo by Chris Herzfeld.

Major ('Uncle Moogy') Sumner AM is a senior elder of the Ngarrindjeri people of the Coorong in South Australia. His artistic practice is focused on continuing and reinvigorating cultural practices by creating Ngarrindjeri objects such as spears, shields and canoes with the aid of contemporary technologies. Uncle Moogy's contribution to public life spans groups promoting Aboriginal health, social welfare, youth and cultural heritage. His community activism and commitment to continuing and sharing Ngarrindjeri culture is driven by his aim of showing the Australian people that Aboriginal culture is about sharing and working together for the benefit of the whole community. He was appointed as a Member of the Order of Australia in 2014 for his many decades of service to the Indigenous community.

ACTIVITY 2 MAJOR SUMNER AM

ABOUT THE ARTWORK

Major ('Uncle Moogy') Sumner AM is a senior elder of the Ngarrindjeri people of the Coorong in South Australia. His artistic practice is focused on continuing and reinvigorating cultural practices by creating Ngarrindjeri objects such as spears, shields, and canoes with the aid of contemporary technologies.

He was commissioned to create an honour roll for *VIETNAM – ONE IN, ALL IN* to acknowledge the 27 Aboriginal veterans from South Australia who served in the Vietnam War – both living and passed. In response, Uncle Moogy has produced a contemporary monument, titled *Shield and Spears Guarding Their Country - Wakkaldi Kaili Tapun Yarlumar Ruwe* (2019), a work that takes form in two interconnected parts – a Ngarrindjeri shield forged in glass and a collection of 29 spears.

The shield has been cast in a golden amber-coloured glass, and is both strong and fragile in its materiality. The names of the 27 have been engraved in gold across its exterior, arranged in a list that ebbs and flows down its centre like a running river that directs the eye from side-to-side. The markings that adorn the top and bottom of the shield are not representative of one particular Country, but rather act as collective symbol of Aboriginality that has been inscribed in honour of all who served. The traditional style handle secured at the shield's centre with its six prongs that connect and hold it steady, have been wrapped with ribbons that correspond with the coloured stripes of the Vietnam service medal.

Three spears have been arranged in the shape of a pointed arrow behind the shield, their stems running down through the centre, their ends meeting together at the base of the work. The remaining 26 spears extend outward, framing either side of the shield that forms the central point of the installation; each spear hand-crafted by Uncle Moogy, and decorated with ribbons that are representative of each veteran's service – the 27 who served in Vietnam, and an additional two to acknowledge both Marjorie Tripp AO and Jeffrey McCormack whose stories also feature in the exhibition.

The individual spears that make-up the 29, are unique in shape and form, signifying the individual personalities and roles of each veteran. They are delicate yet strong just like the shield, and have been crafted the traditional way using collected reeds and tea tree, the two elements joined at the top with a mix of bees wax and resin from the grass tree. Uncle Moogy responds:

"To those that served and supported them. The shield is to protect, the spear is to fight. Men traditionally carried a spear and shield to protect them as they travelled in our country and across the land.

Our people went to Vietnam to protect, so in our way we honour them with a shield and a spear. We are making this for them, because that is what they did for us.

We have created an honour roll listing all those that served in the Vietnam War, as is tradition for all wars, but this one is carved into our traditional shield - the shield which is the protector. The markings on the shield are not particular to one traditional group, rather to represent all those that served.

The shield is made in glass. Glass is transparent and beautiful yet fragile. We have nothing to hide.

We made the spear in the Ngarrindjeri way. Kailki is a fighting spear used for warfare.

The Kailki are made from the reeds collected at Lake Alexandrina, with tea tree spear heads, bound in grass tree sap, and twine - traditionally Kangaroo gut. The colours within some spears represent their metal ribbons they received. There is one spear for all those that served us.

We see this as an opportunity to give honour and recognition, which was not given when Veterans returned, not just aboriginal service men and women — but all those that served in Vietnam.

They received bad treatment and it is about time we looked at what they have done and what they have sacrificed - family members, mates, cousins - because when they returned, they were not the same people as when they left."

– Major Sumner AM, 2019

ACTIVITY 2 MAJOR SUMNER AM

PROTECTIVE OBJECTS

Look at Uncle Moogy's work carefully and consider the Elements of Art (line, colour, texture, tone, shape) and the Principles of Art (balance, contrast, emphasis, pattern, unity, movement, rhythm). Complete the table below. Note: You can Google the elements and principles to see examples and refer to the resources at the back of this pack.

Element	Draw an example from the work here:	Describe the element and how has it been used to convey meaning
Line		
Shape		
Texture		
Tone		

ACTIVITY 2 MAJOR SUMNER AM

Principles	Draw an example from the work here:	Describe the principle and how has it been used to convey meaning
Balance		
Contrast		
Emphasis		
Pattern		

ACTIVITY 2 MAJOR SUMNER AM

Unity		
Movement		
Rhythm		

1. Write a paragraph describing the work, the elements and principles you have identified, and your interpretation of the work. Remember to use descriptive language and visual arts terminology.

ACTIVITY 2 MAJOR SUMNER AM

2. Draw a section of Uncle Moogy's work enlarged using a 4B/6B pencil. Remember to start with an outline and then go back and add texture and tone. Refer to the artist information and veteran profile.



ACTIVITY 2 MAJOR SUMNER AM

Read the information on the artwork and Uncle Moogy’s Artist Statement and complete the art analysis questions below. Remember to highlight the important points as you read through the information.

3. What is the artwork title?

4. What is the medium of the work?

5. What are the dimensions of the work?

6. Who has the artist made the artwork about?

7. What are 5 interesting things about the veteran the work is about?

- 1.
- 2.
- 3.
- 4.
- 5.

ACTIVITY 2 MAJOR SUMNER AM

8. What are 5 interesting things about the artist and the artwork?

1.
2.
3.
4.
5.

9. Why has the work been made?

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10. What is the message of the artwork and how has it been conveyed?

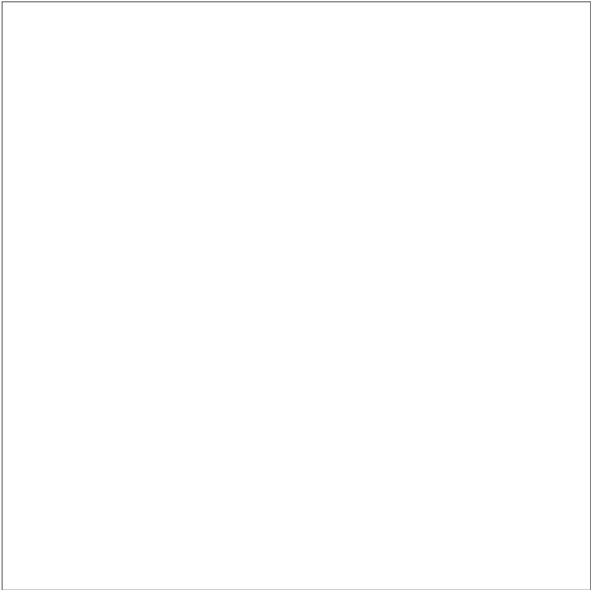
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ACTIVITY 2 MAJOR SUMNER AM

CREATE A PROTECTIVE OBJECT

Uncle Moogy has created *Shield and Spears Guarding Their Country - Wakkaldi Kaiki Tapun Yarlumar* (2019) to commemorate and show respect to South Australian Aboriginal veterans who served in the Vietnam War - both living and passed. The glass shield and spears are fragile and strong and representative of the veteran's strength and resilience. The work is unified in themes of celebration of life, honour of those who have passed, Aboriginal peoples connection to Country, and of healing through talking and walking together.

- 1. Research Ngarrindjeri and Kurna shields. Look at the different shapes and markings. Draw an example of two different types of shields in the boxes below and write down 3 facts about each one.



Type of shield: _____

Type of shield: _____

Fact 1: _____

Fact 1: _____

Fact 2: _____

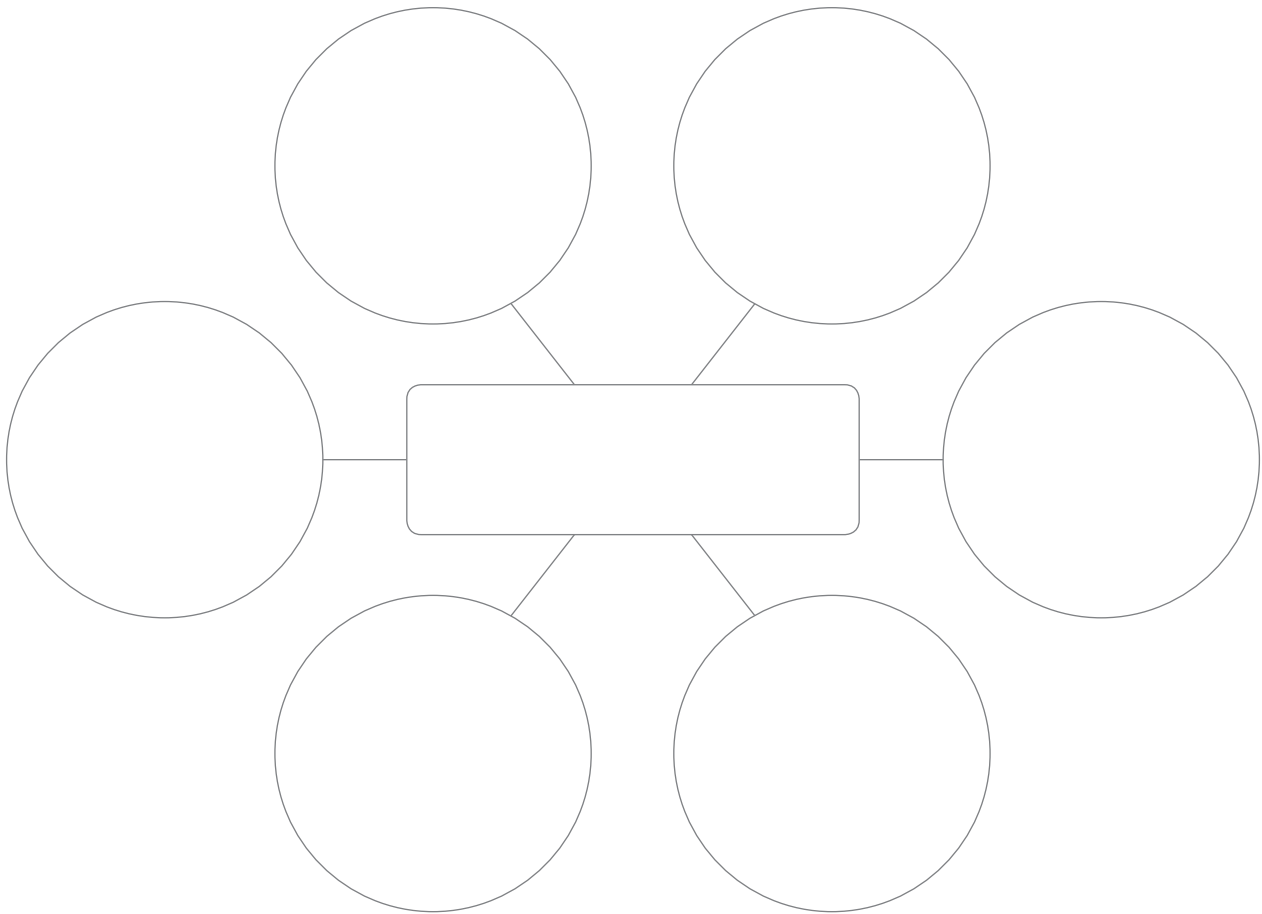
Fact 2: _____

Fact 3: _____

Fact 3: _____

ACTIVITY 2 MAJOR SUMNER AM

2. Brainstorm different ideas of signs and symbols you would include on a shield of your design. Remember shield are used for protection, what will the shield you design be a protective object for? Create a mind map below to gather your ideas - write the shields purpose in the centre and in the bubbles outside note your ideas for representative signs and symbols.



ACTIVITY 2 MAJOR SUMNER AM

3. Write 1-2 sentences describing what each sign means and why you want to include it in your shield design.

4. Choose 3 signs/symbols and draw them below.

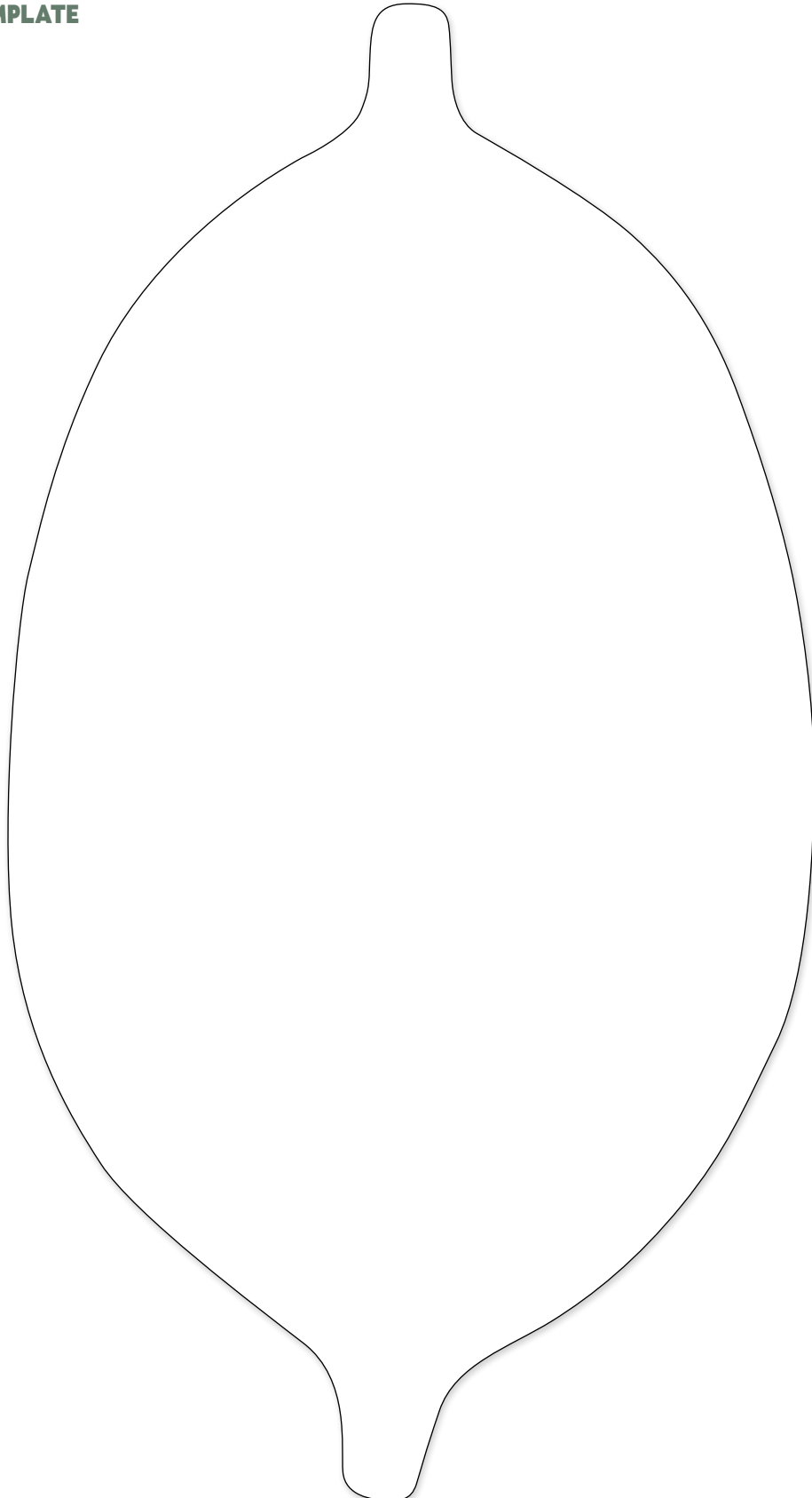
5. What is your shield protecting? What is its message?

6. Using the Shield template on the next page, design your shield in lead pencil.

Note: Look back at your responses to the questions and your drawings. Add markings, symbols, names, and decorate using tone and texture.

ACTIVITY 2 MAJOR SUMNER AM

SHIELD TEMPLATE



ACTIVITY 2 MAJOR SUMNER AM

7. Make a 3D shield using the clay slab technique outlined below. Note: there are lots of YouTube videos that demonstrate the slab-making process if needed.
 - Begin with rolled-out, flat, and moist pieces of clay (you can roll them out by using a rolling pin or slab roller). Soft slab naturally warps and bends during the making and firing, so roll out the slabs on each side repeatedly.
 - Stack with a smooth and wrinkle-free material in between each slab (like newspaper) to prevent any tearing or distortion.
 - Using clay tools and your shield template, trace the outline of your shield and cut-out the shape – mould the edges to round them.
 - Start decorating your shield with the signs and symbols you chose – you can draw these by using a scoring tool or mould them out of your clay off-cuts and attach them by scoring both surfaces and fixing with slip – be creative!
 - Set outside to dry on newspaper.
 - Fire shield in kiln.
 - Underglaze to decorate and fire again.
 - Glaze shield and final firing.

ACTIVITY 2 MAJOR SUMNER AM

Reflection Questions:

Write a short paragraph reflecting on your creative process by answering the following questions in a short paragraph.

1. Describe your clay shield using visual arts terminology.

2. Explain the meaning of your shield – what does it represent, what is it protecting?
What is its message and how does it communicate this?

3. How have you used the elements and principles of art to convey your ideas?
Explain how the visual elements of your artwork convey your story and ideas.

ACTIVITY 3

ALLAN COLLINS

ARRENTE / WESTERN LURITJA / WULLI WULLI

Materials needed:

4B/6B pencil	iPad/iPhone camera	Lapseit App
Computer and internet access	Sequence of Events template	



ACTIVITY 3 ALLAN COLLINS Arrente / Western Luritja / Wulli Wulli



Allan Collins, *On Reflection* (2019), digital video, duration: 1min 53 secs. Images courtesy of the artist.

Allan Collins is an established cinematographer and director with a wide-ranging background including photography and television. He now also records sounds to enhance the imagery. Allan's creative practice prioritises community collaboration and is driven by processes. He has a distinct passion for social documentaries, but also enjoys telling fictionalised stories. Allan's dedication to community, to sharing our stories, and uncovering historical truths are central to his work – conjuring emotive connections in his audience through his creative approach to visual language, dialogue and soundscapes.

ACTIVITY 3 ALLAN COLLINS

ABOUT THE ARTWORK

Allan Collins is a cinematographer and director with a wide-ranging background that includes photography, film, and television. His creative practice prioritises community collaboration and is driven by his distinct passion for social documentaries and the telling of fictionalized stories.

He was paired with Vietnam veteran Ivan McKenzie who served in the Navy on HMAS *Vendetta* as an engineering mechanic. Ivan's role required an intense four hours on eight hours off cycle, making steam to propel the battleship forward. The HMAS *Vendetta* was escorting the troop carrier HMAS *Sydney* in and out of Vietnam.

Allan said: "Ivan McKenzie is a humble man. When speaking about the time he spent serving in the Australian Navy, he had no complaint, and only pride. In the case of the Vietnam War Ivan served on the HMAS *Vendetta*, working mostly below as a stoker for the diesel driven furnace to create steam that would power the ship."

On Reflection is an audio visual installation that Allan has created in response to Ivan's reflections and stories of mates, discipline, foreign countries, his personal role, and earning the rank of Able Seaman. The work is multi-layered and multi-sensory, combining a sky and seascape that has been captured through time-lapsed long exposure photography, and paired with a looped audio track of atmospheric sounds.

The imagery is in constant evolution, the clouds in constant motion as objects and memorabilia that reference Ivan's recollections float in and out of the screen. The objects appear and disappear, riding the waves of the time-lapse that is on a continuous loop and in constant motion, moving from day to night, from clouds to stars.

Through both its materiality and imagery, *On Reflection* enacts a powerful visual metaphor that reflects on Ivan's role, "the works underlying theme, to remember the special moments within the harsh and the mundane".

Allan's use of time-lapse as a medium for reflecting Ivan's story provokes a dialogue around the subjectiveness of time. It acknowledges differing perspectives on space and time through the looped sky and seascape, and recognises the nature of memory as fragmented, often coming back to focus on the happier times and special moments, drifting in and out. The objects together with the atmospheric audio conjure connections to Ivan's role in the Navy working in the boiler room and the trains he worked after his service, from Country to the sea and back again.

On Reflection exists as an internal film reel of Ivan's memories and memorabilia, reflected within and floating through a constantly shifting and changing sea of memory. It presents an interactive and poetic response in honour of Ivan's humility and acknowledgement of the stories and experiences he shared.

ACTIVITY 3 ALLAN COLLINS

VETERAN PROFILE

Seaman Ivan Clyde McKenzie

Ivan or 'Macca' was born on the 8 October 1951 in Hawker, South Australia. He was 17 and "looking for an adventure" when he joined the Royal Australian Navy, he said: "Out of the blue I just joined the Navy."

He applied in 1967, was sent to Adelaide for his medical, was accepted and then sent to HMAS *Cerberus* in the Mornington Peninsula, VIC to complete his recruit training as a marine engineering mechanic.

He was posted to the Daring-class destroyer HMAS *Vendetta*; a steam-run battleship that was on Far East Strategic Reserve deployment for sea duties in and around Singapore and Hong Kong. In his role, Ivan worked a continuous cycle of four hours on, eight hours off "in the boiler rooms, lighting the fires to make steam to get the propellers going".

His service in Vietnamese waters on-board the HMAS *Vendetta* was between 28 October and 12 November 1970, escorting an old aircraft-carrier turned troopship the HMAS *Sydney*, that was "bringing troops home and sending new ones in".

Ivan was in the Navy for six years: "The first seven months was in Vietnam. The rest was going up the Far East to do certain duties. In that six years, I spent at least four and a half years at sea". Whilst at sea "we'd be running low on supplies, and then you'd have a supply ship come by to transfer goods over to us... we were a battleship on duty."

Reflecting on his time in the Navy, Ivan spoke of his routine, role, and the life changes, commenting that "the discipline was the biggest part".

After Navy life, Ivan returned home to Port Augusta and started looking for a job. He found work in the railway workshop and from then it did not take him long to become a locomotive engineman, driving trains from Kalgoorlie to Alice Springs and Adelaide.

When asked to describe his service in Vietnam, Ivan replied, "I don't know, I don't regret it... not again, but I don't regret it".



ACTIVITY 3 ALLAN COLLINS

Read the profile on the artwork and the veteran the work is about and complete the art analysis questions below. Remember to highlight the important points as you read through the information.

1. Who has Allan created the work about?

2. Why do you think Allan decided to call the work *On Reflection*?

3. What was Ivan's role on the ship he served on in the Navy?

4. What are 5 interesting things about the veteran the work is about?

- 1.
- 2.
- 3.
- 4.
- 5.

ACTIVITY 3 ALLAN COLLINS

5. What are 5 interesting things about the artist and the artwork

1.
2.
3.
4.
5.

6. What is the message of the artwork and how has it been conveyed?

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ACTIVITY 3 ALLAN COLLINS

MIRRORED MEMORIES

Create a short video about something you have achieved or are proud of with still and moving images.

1. Ivan is really proud of his service in the Navy. Think about something you have done or achieved that you are really proud of. List 2-3 achievements below:

1.
2.
3.

2. Choose one from your list and answer the following questions:

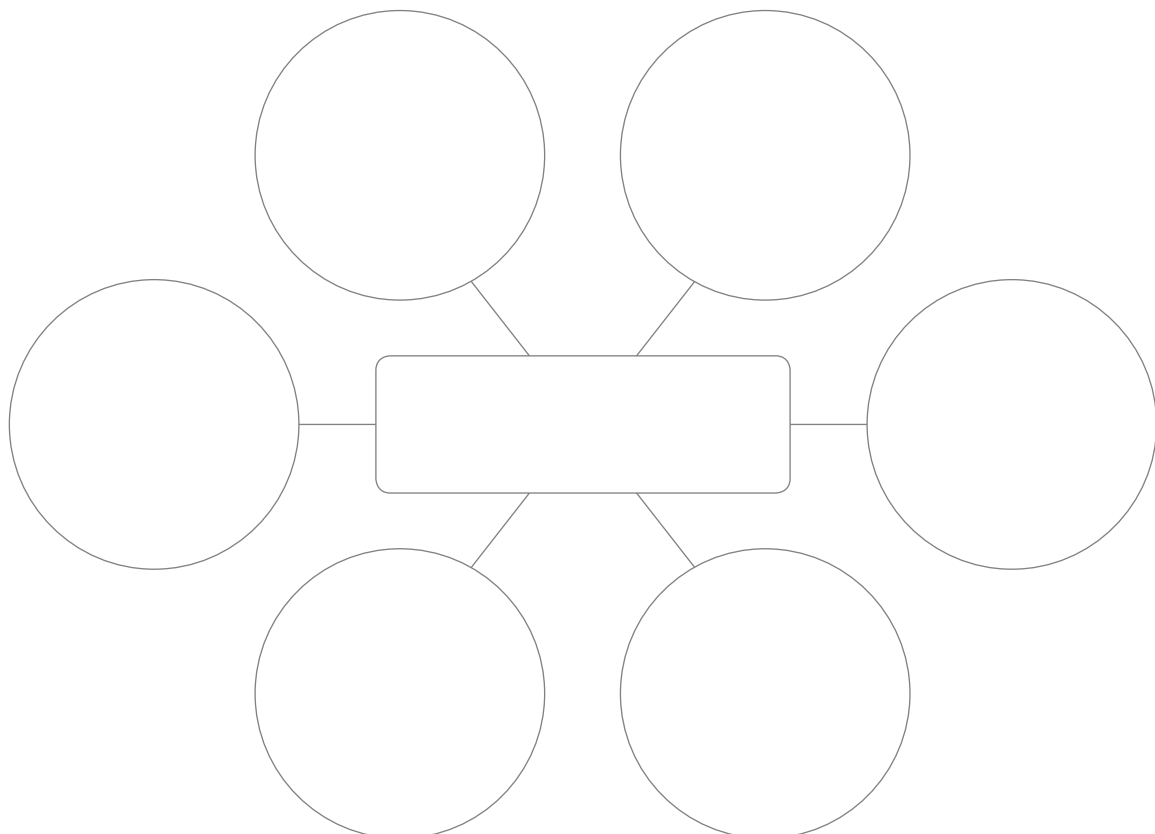
Where did your special moment or achievement happen?

--

How did it make you feel?

--

What do you have to remember the special moment or achievement by? Or what reminds you of this moment?
Create a mind map below to gather your memories and ideas:



ACTIVITY 3 ALLAN COLLINS

Questions for discussion:

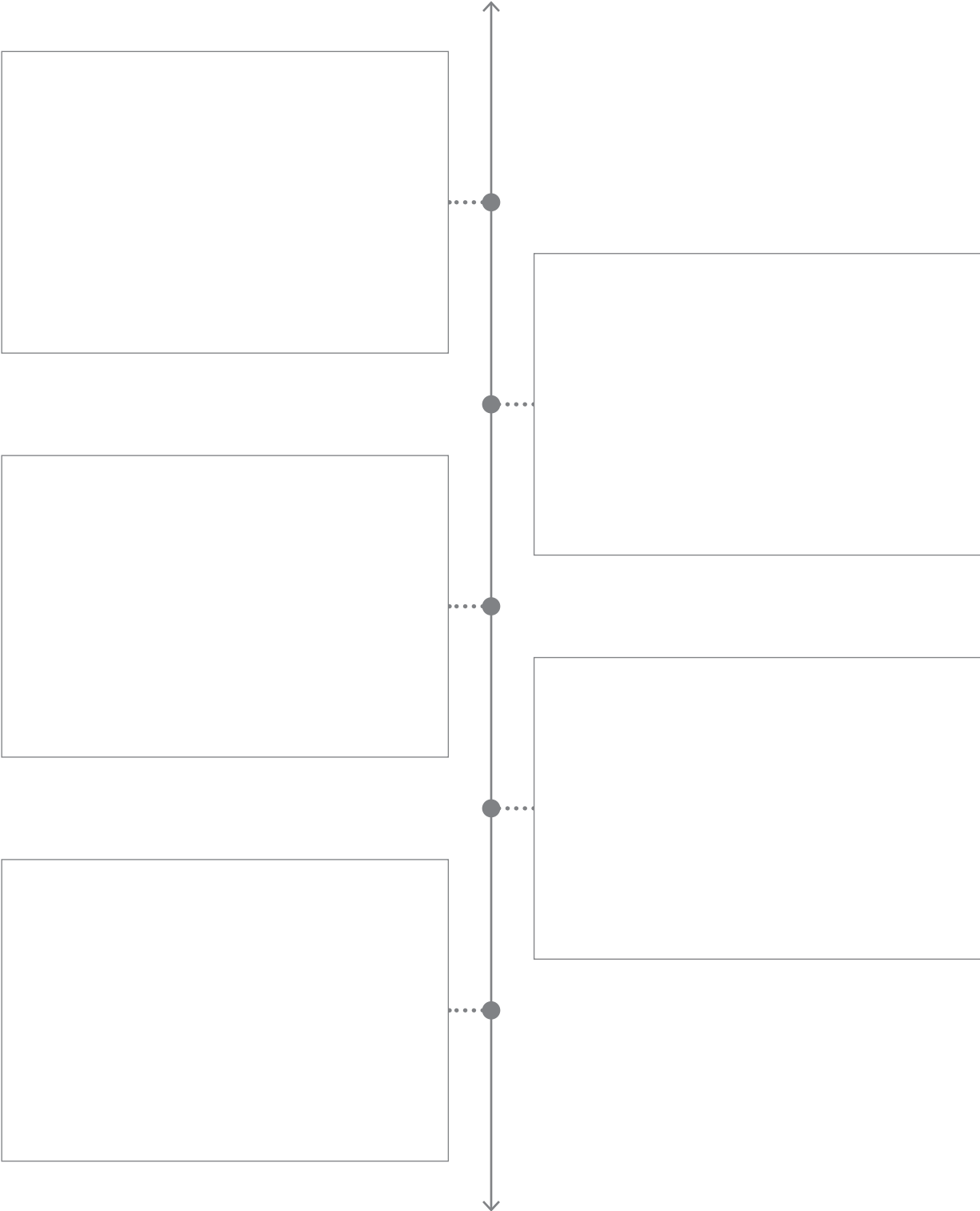
1. What are some ways to organise your story? Is chronologically the only way? This about how stories are presented in your favourite movies.
2. How do different media require different storytelling techniques – for example how is video different from a written story?

Activities:

1. Using the template on the next page, write down the sequence of events of your special moment or achievement in 5 steps – What happened? Where did you go/what did you do? How did it happen? What was the outcome?
2. Look at your completed ‘Sequence of Events’ template and consider the order you want each image/video to appear. Write a number next to each box to show how your images will be seen in your video.
3. Collect the props (objects and things) you want to photograph to represent your sequence of events. Think about how you want to photograph them – close-up, far away, against a background. Once you have decided, take a photo of each of your objects/things. Note: You will need at least 3 photos and make sure to include at least one that is figurative.
4. Working in pairs, you will need a video camera – you can use the one on your phone or iPad. Go outside and find a place in nature to video; this could be the sky and clouds, the trees blowing in the wind, or running water. Note: Your video should be at least 3 minutes long.
5. Go back to the classroom and on the same device download the free app ‘Lapseit’. Follow the instructions below to turn your video into a time-lapse like Allan Collins has in his work:
 - Once downloaded, open the app and create an account.
 - Tap on the blue circle in the top right corner that says ‘Import’.
 - Scroll through to tap on the video you took to select it.
 - Choose the option ‘100% 240 frames’ by tapping on the text and a window will appear showing the file being turned into a time-lapse.
 - Tap the play button to watch your time-lapse video.
 - Tap the ‘Export’ button in the orange circle – this will render your video.
 - Save your video to your phone and email it to yourself.
6. Using the website ‘Animoto’, import your photo and video files and organise them into the order outlined in your sequence of events. Note: You can find instructions [here](#).
7. Make sure all of your images and videos are imported into Animoto and they are in the right sequence. Note: Check your Sequence of Events template. Finalise your video, download and save it to your desktop.
8. Share your artwork on Instagram and/or Facebook using #vietnamoneinallin @countryarts_sa.

ACTIVITY 3 ALLAN COLLINS

SEQUENCE OF EVENTS



ACTIVITY 3 ALLAN COLLINS

Reflection Questions:

1. What is the title of your video?

2. What is the video about?

3. What does the video say about you?

4. Explain how have you used photographs and video to convey your ideas? What elements and principles have you used?

5. Write a short paragraph describing your work, its meaning, and explaining how the visual elements and principles within your artwork communicate your story and ideas.

YEAR 9 & 10

australiancurriculum.edu.au

ACTIVITY 1: PORTRAIT BOXES JAMES TYLOR

Artworks:

Not Quite Men, No Longer Boys (2019), timber, canvas, screws, PVA glue, ochre, and natural fibres, 125 x 64 x 12cm. Artist represented by Vivien Anderson Gallery, Melbourne. Photo by Chris Herzfeld.

Materials needed:

4B/6B pencil
Visual journal
Scissors
Sculpting materials
Mixed media materials
Glue
Paint
Paint brushes

[→ Go to activity](#)

ACTIVITY 2: JOURNEY MAPPING SANDRA SAUNDERS

Artwork:

Bundjalung Man's Journey (2019), painting: acrylic, paper, and found objects on canvas, 122 x 60cm; installation: Australian flag, wooden cross, plastic skeletons, replica medals, dimensions variable. Photo by Chris Herzfeld.

Materials needed:

Mixed media materials
Cardboard
Paint
Paint brushes
PVA glue
Story-board template

[→ Go to activity](#)

ACTIVITY 3: DARK AND LIGHT TONY WILSON

Artwork:

Dark and Light (2019), acrylic, photographic transfers, and stenciling on canvas, 152 x 60cm. Photo by Chris Herzfeld.

Materials needed:

4B/6B pencil
Photocopier/printer
Rectangle canvas
Gel medium
White and black paint
Paintbrushes

[→ Go to activity](#)

ACTIVITY 1

JAMES TYLOR

KAURNA

Materials needed:

4B/6B pencil	Visual journal	Scissors
Sculpting materials	Mixed media materials	Glue
Paint	Paint brushes	



ACTIVITY 1 JAMES TYLOR Kaurna



James Tylor, *Not Quite Men, No Longer Boys* (2019), timber, canvas, screws, PVA glue, ochre, and natural fibres, 125 x 64 x 12cm. Artist represented by Vivien Anderson Gallery, Melbourne. Photo by Chris Herzfeld.

James Tylor was born in Mildura and explores Australian cultural representations through his multi-cultural heritage. He is an interdisciplinary artist who has established a practice that examines concepts around cultural identity in Australian contemporary society and in social history.

His work focuses largely on the 19th century history of Australia and its continual effect on present day issues surrounding cultural identity and representation in Australia. James specialises in experimental and historical photographic processes using a hybrid of analogue and digital photographic techniques – physically manipulating digital photographic prints or creating new and contemporary daguerreotypes with the aid of modern technology.

ACTIVITY 1 JAMES TYLOR

ABOUT THE ARTWORK

James Tylor has established a contemporary practice that examines concepts around cultural identity in Australian contemporary society and social history. His work explores cultural representation and focuses largely on 19th century history of Australia, and its continual effect on the present.

Driven by a love of research, James has responded to the stories held within the pages of Kenny Laughton's book, *Not Quite Men, No Longer Boys* (1987) – crafting a large khaki-green wooden crate housing a collection of objects that reference Kenny's stories.

Taking the same title as Kenny's book, James' work, *Not Quite Men, No Longer Boys* (2019) takes a similar form to the army crates that would have been sent over to the troops in Vietnam, carrying the much needed resources, weaponry and supplies. Encased within it lies a series of objects that have each been crafted and assembled in honour of Kenny's fight both in Vietnam and back home.

The individual objects give a physical presence to the words, stories and life experiences Kenny shares throughout his book. A hand-carved replica of a M16 rifle lies silent in acknowledgement of war, of Kenny's skills and survival – similar to the one he would have carried during his time in Vietnam working alongside the infantry as a combat engineer. An Aboriginal flag sits to the left of the rifle, neatly folded next to a wad of khaki-green canvas typically used for the tents soldiers called home in Vietnam and their thick and heavy uniforms. A political placard hovers above, advocating for veterans' rights, and reads, "WHAT OUR VETERANS REALLY WANT" symbolising Kenny's dedication to community, and his active role within Indigenous affairs and fighting for Aboriginal rights.

In the years that followed his return home from Vietnam, Kenny has been outspoken for the rights of Vietnam veterans, working hard within Indigenous affairs for better outcomes for Aboriginal people.

The placard runs down through the middle of the crate, meeting the end of the rifle and a representation of Kenny's book. Adjacent sits a small ochre painting on canvas – James' re-creation of one of Kenny's vibrant watercolour paintings of Country that he shared when they met; drawing forth his deep connection with culture.

Not Quite Men, No Longer Boys (2019) exists as a poignant reminder of a soldier's dedication to service in Vietnam and beyond. The work reflects on Kenny's experience in Vietnam, acknowledges his strength, resilience and survival, and honours his continued commitment to the rights of Vietnam veterans and his important work within Indigenous affairs and communities.

ACTIVITY 1 JAMES TYLOR

VETERAN PROFILE

Lance Corporal Kenneth Cleland 'Kenny' Laughton

Kenny Laughton is an Arrernte man who was born on 3 May 1950 in Alice Springs, Northern Territory. He spent most of his younger life there aside from a short stint in Adelaide for high school, after which he moved straight back to Alice, to Country.

He signed on as a regular in the Army at the age of 18, a decision he describes as his way to escape. As a regular, he completed his three-months rookie training at Kapooka in Wagga Wagga, NSW, where he won the award for 'most improved soldier'. This award allowed Kenny to choose where he would serve, and with some encouragement, he decided on the Royal Australian Engineers.

Kenny was sent to the School of Military Engineering in Casula, NSW, where he completed another three months training before being sent up to Canungra, QLD, for jungle training. When asked about his experience throughout his training, Kenny reflected on the drastic life changes it brought, having to "get used to someone just roar at you all the time no matter what", and the lifelong friendships that grew from the teamwork – "I loved it, but it did help that I was fit and good at sports".

On completing the required training in 1968, Kenny volunteered for duty in Vietnam and served two tours as part of the Royal Australian Engineers between 30 July 1969 and 4 March 1971. After returning home from the first, he remembers the shock he experienced when he was met with the protests and anti-war marches as he had been over in Vietnam with no access to the news or any knowledge about what was happening back home. He just wanted to go back again to serve with his mates, and he did.

In Vietnam, he was posted to Allied HQ in Sài Gòn, working for the Deputy Assistant Adjutant-General Major Cosgrove before obtaining a transfer to 3 Troop, 1st Field Squadron in Núi Đất as a combat engineer. His service in the squadron involved a range of tasks in support of the infantry, including creating field obstacles and fortifications, laying and clearing mines and booby traps, and clearing tunnel systems.

After devoting three years of his life to the armed forces, Kenny was discharged in 1971 and went on to work in multiple high-level leadership positions in both community and government organisations.

Art has also played a vital role in Kenny's life – after all he is a storyteller. The work he creates, both works of art and literature, come straight from the heart. In 1987, following the 'welcome home' march for Vietnam veterans, he wrote his first poem, *The Tunnel Rats of Phuoc Tuy (Ode to 1 Field Squadron)* (see page 64). This led to him publishing many works including *Not Quite Men, No Longer Boys* which has become an Australian best-seller.



ACTIVITY 1 JAMES TYLOR

OBJECTS AS PORTRAITS

The work James has created is a portrait of Vietnam veteran Kenny Laughton. Rather than paint a traditional figurative portrait, James has crafted a collection of objects that are representative of Kenny's service, achievements, beliefs and life journey.

This artwork highlights the life of Australian Aboriginal Vietnam veteran Kenny Laughton. The title Not Quite Men, No Longer Boys named after Kenny's book reflects on his experience of the Vietnam War. The artwork is an army crate that houses a series of hand-made wooden objects that reference Kenny's fight both in Vietnam and back home in Australia. In the years that followed his return home from Vietnam, he has been outspoken for the rights of Vietnam veterans and has worked hard within Aboriginal Affairs for better outcomes for Aboriginal people.

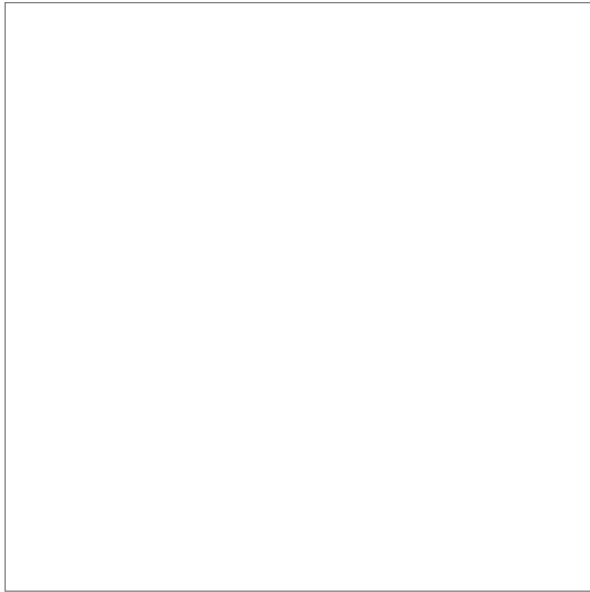
– James Tylor, 2019

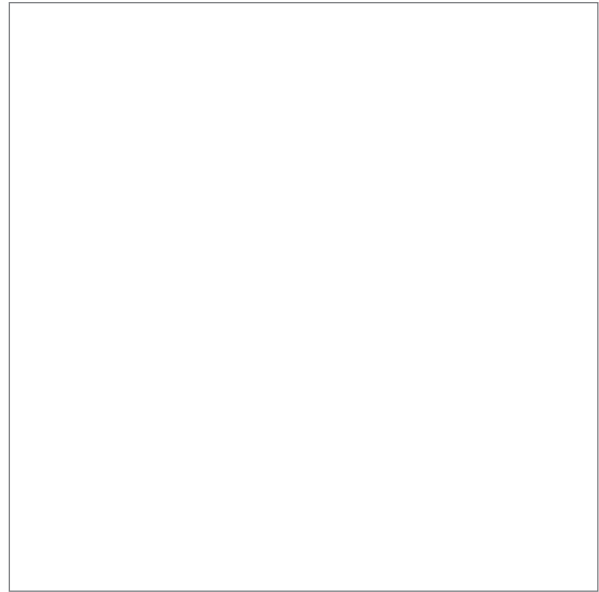
Questions:

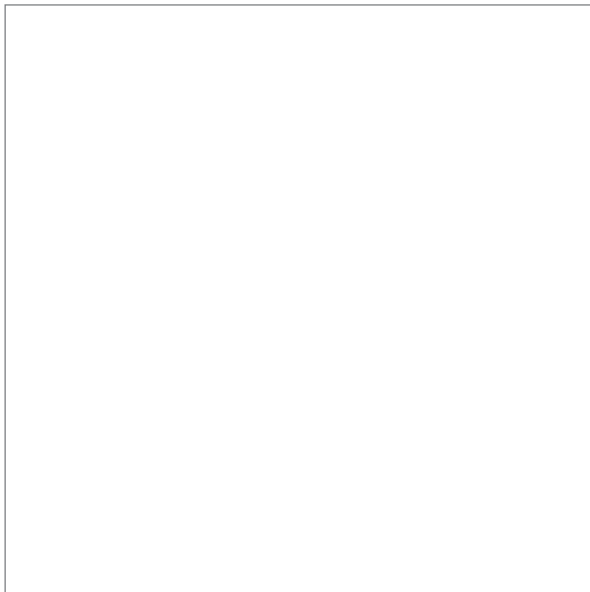
1. Think about your most important personal belongings, for example, what is in your bedroom, study, drawers, or diary? Make a list of items with which you feel a strong, intimate connection in your visual journal. Think about what objects would you miss most if you lost them?
2. Look at your list and select four objects which belong to separate parts of your life – to different ages or places or personal relationships. Draw a circle on a new page in your visual journal and divide it into four quadrants with a point for you at the centre. Label each quadrant with the name of one object.
3. Fill in one quadrant with words and phrases saying what concepts and emotions the object represents for you.
 - Why do you cherish this object?
 - What aspects of your personality does it symbolise?
 - What does it signify about your relationships with other people, either with specific individuals or with types of people?
 - Does the object have any special power for you, like a good luck charm?
 - Continue your examination by assessing any visual qualities that make each object special or identifiable. Repeat, analysing objects one by one and writing notes until you have filled in a quadrant for each of the four objects.

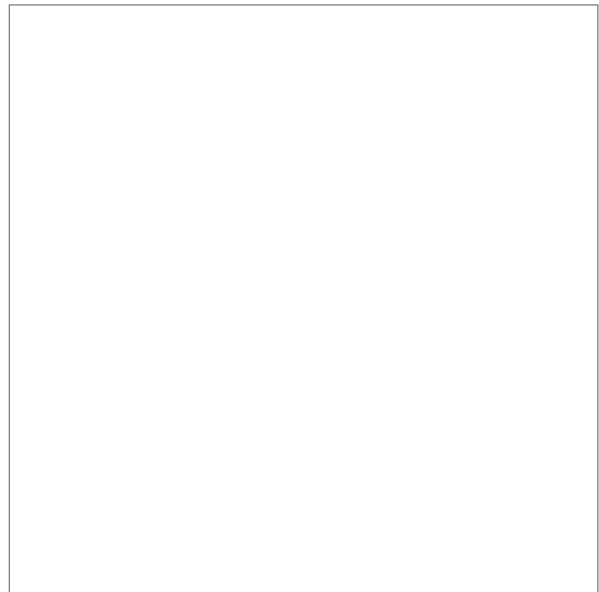
ACTIVITY 1 JAMES TYLOR

4. Sketch your 4 objects in the boxes below. Note down underneath each drawing what you intend to make the objects with. You could use techniques such as: construction, assemblage, soft sculpture, and also research sculptural techniques using Google search for inspiration.



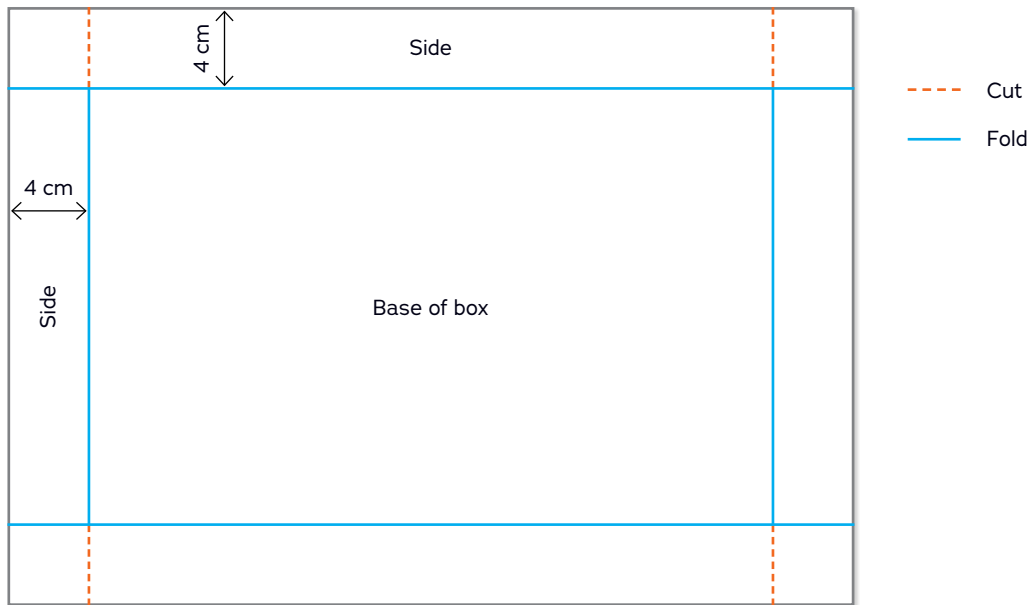






ACTIVITY 1 JAMES TYLOR

5. Select materials and sculpt miniature versions of your chosen objects. Remember that your objects will be viewed from above. Once you have made objects, set aside and move to the next step.
6. Draw the following template on an A3 piece of cardboard and start making your box.
Make sure you keep the lines in proportion. Secure your box with glue or masking tape.
Note: Use the entire piece of paper for your template



7. Select a colour to paint your self-portrait box – this could be your favourite colour or a colour that is important or meaningful to you. Ensure all joins and edges are secure.
8. Once the paint is dry, start arranging your objects inside the box – consider composition and the principles of art. When you are happy with the position of each object, secure them with glue and set aside to dry.

ACTIVITY 1 JAMES TYLOR

Reflection Questions:

1. What is the title of your artwork?

2. What does the artwork say about you?

3. Write an Artist Reflection about your work. Introduce the work, describe it using arts terminology, and explain your creative process – this should explore the meaning and symbolism of each object included within your self-portrait.

Name: _____

Class: _____

ARTIST REFLECTION

Reflecting on your artwork and sharing your thoughts about the art making process is an important part of art. Please thoughtfully complete the statements below based on the work of art you just finished.

I would like to name the work of art:

I created this work of art by:

My favourite part is:

If I could change something about it, it would be (include why):

While making it I was surprised that:

Something else I want to share about this artwork is:

ACTIVITY 2

SANDRA SAUNDERS

NGARRINDJERI

Materials needed:

Mixed media materials	Cardboard	Paint
Paintbrushes	PVA glue	Story-board template



ACTIVITY 2 SANDRA SAUNDERS Ngarrindjeri



Sandra Saunders, *Bundjalung Man's Journey* (2019), painting: acrylic, paper, and found objects on canvas, 122 x 60cm; installation: Australian flag, wooden cross, plastic skeletons, replica medals, dimensions variable. Photo by Chris Herzfeld.

Sandra Saunders was born in Millicent but currently lives in Wangary on Eyre Peninsula South Australia. She is a sought-after multidisciplinary artist working across the mediums of painting, sculpture, mixed media and installation. Her contemporary practice engages in a socio-political commentary, communicating historic narratives, highlighting contemporary activism, and telling stories of continued colonial resistance. Her work often uses dark humour to draw attention to serious issues. As a champion of Aboriginal rights, she played a major role in protesting the building of the Hindmarsh Island Bridge. She created a series of 32 paintings in response to the destruction of Aboriginal Women's sites and the community debate; each painting represents Sandra's version of the debate and how it unfolded.

For *VIETNAM – ONE IN, ALL IN* Sandra has responded to the stories and service of National serviceman Gil Green.

ACTIVITY 2 SANDRA SAUNDERS

ABOUT THE ARTWORK

Sandra is a multi-disciplinary artist working across the mediums of painting, sculpture, mixed media and installation. Her contemporary practice is focused in the realm of activism and seeks to provoke a socio-political commentary. Her unique painterly style and approach to story telling utilises dark humour to draw attention to serious issues and historical narratives, while highlighting continued colonial resistance.

Bundjalung Man's Journey (2019) comprises two elements – a mixed-media painting and an installation of significant and symbolic objects. Together, they represent Gil Green's stories that were documented in his interview, and further elaborated on throughout private conversations between artist and veteran.

The painting depicts Gil's journey to Vietnam, mapping it with beautifully plotted houses connected with dotted lines to symbolise his travels from childhood to adolescence, and on to war. The journey is long and framed between a group of anti-war protesters at the top-right, and a collection of army men bottom-right that have been arranged on the decks of the HMAS *Sydney* and are awaiting departure.

The right-hand side of the painting maps Gil's journey from home to Vietnam, and the left presents a dark, thick jungle that backs onto the base the Australian Army called home over there – a tent sandbagged halfway up, and an Australian flag delicately painted in front of a bespoke signpost that reads 'Núi Đất'. Sandra has depicted this chapter of Gil's life as one with uncertainty, the section of army men out on patrol moving tree to tree while the chaos of choppers and planes spraying agent orange fills the sky above.

The work speaks to the unknowns and the horrors of war, and also the unbreakable bond forged between brothers in arms. The green army men journeying from Sydney, to 'the Dat', have been staged, patrolling the thick and unforgiving jungle – all of them green and banding together under one flag. Gil says: "In the Army in Vietnam we were all part of the green machine. Some of us were light green and some of us were dark green."

The second element in *Bundjalung Man's Journey* is an installation that sits underneath the painting presenting a collection of objects that commemorate Gil's service and contributes to the memory of all Australian's who served in Vietnam. The objects include a carved wooden cross with printed statistics of Australia's involvement in the Vietnam War, a group of plastic skeletons, a replica set of Gil's medals, and a diary filled with the day-to-day memories of an infantry soldier – a recreation of the one Gil kept with him during his service. The objects have been arranged over an outstretched Australian flag, the flag they all fought for, together.

ACTIVITY 2 SANDRA SAUNDERS

VETERAN PROFILE

Private Gilbert George 'Gil' Green

Gil Green is a Bundjalung and Wadi Wadi man, born on 9 October 1949 in Kyogle, New South Wales. He is the youngest of three brothers and three sisters, and grew up in Greater Western Sydney. He moved there after his parents separated and attended Blacktown Primary School where he excelled at sport.

After finishing high school, Gil started looking for an apprenticeship, though what he really wanted was to be a butcher. At this time, Gil recalls hearing of the 'domino effect' and Prime Minister Menzies advocating for young men to join the Army in the fight against Communism that was perceived as a direct threat to Australia. He decided to join the Army at 18 and enlist as a National Serviceman.

After being called up, he went to Sydney for his medical and was told he didn't have to go for National Service. He asked why and the doctor replied, "because you're Aboriginal". Gil remembers pointing to the young bloke beside him, also having his medical and said; "Well is his blood red? Yeah, my blood is red too... and if he is going, I am going. It's my country too".

Gil was then sent to Singleton, NSW, for recruit training where he recalls being tested: running up hills, being blindfolded and made to sit up the top of the hill and point and describe what was going on around him. His natural abilities shone through and he was assigned as a machine gunner 1 in the infantry. From there, Gil was sent to join 7RAR in the Blue Mountains and complete an additional six weeks training in the rugged and freezing terrain that was not at all indicative of the conditions he would be met with when he arrived in Vietnam.

He served two tours in Vietnam between 16 February and 17 December 1970, during which time his unit participated in Operation Concrete during April and May, and Operation Cung Chung in conjunction with South Vietnamese forces over the remainder of the year.

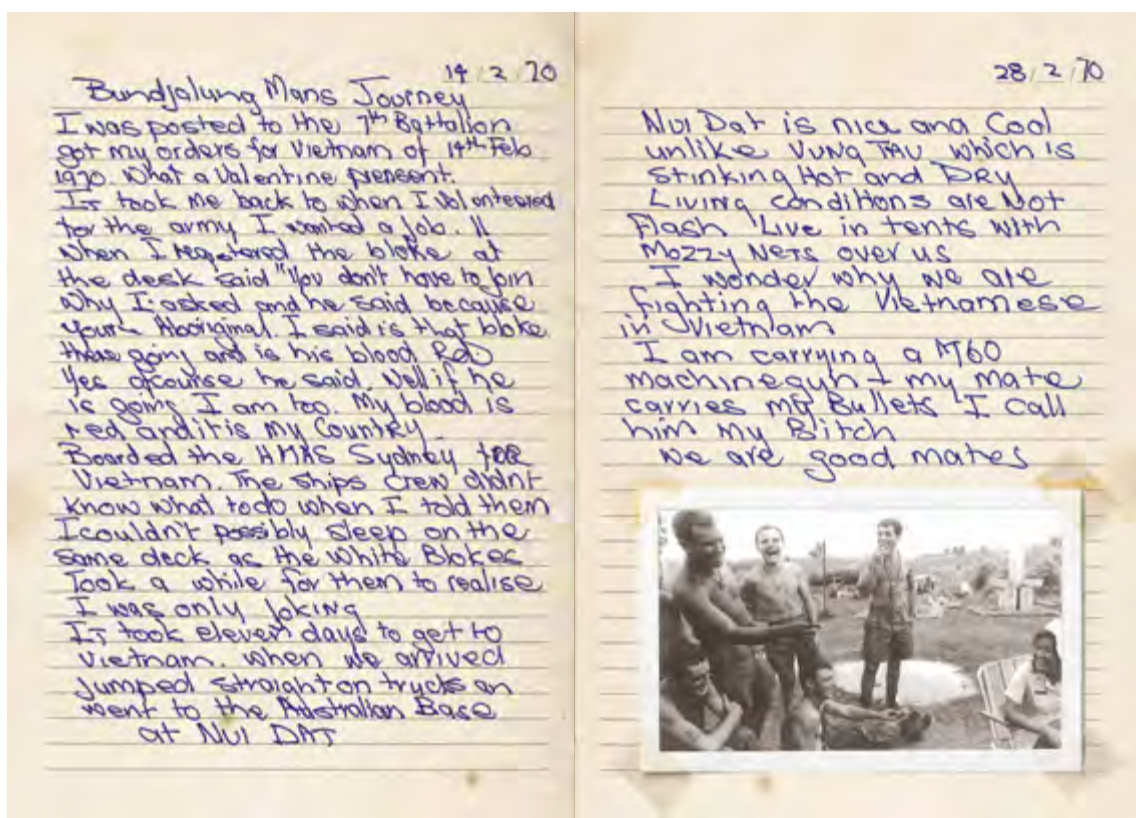
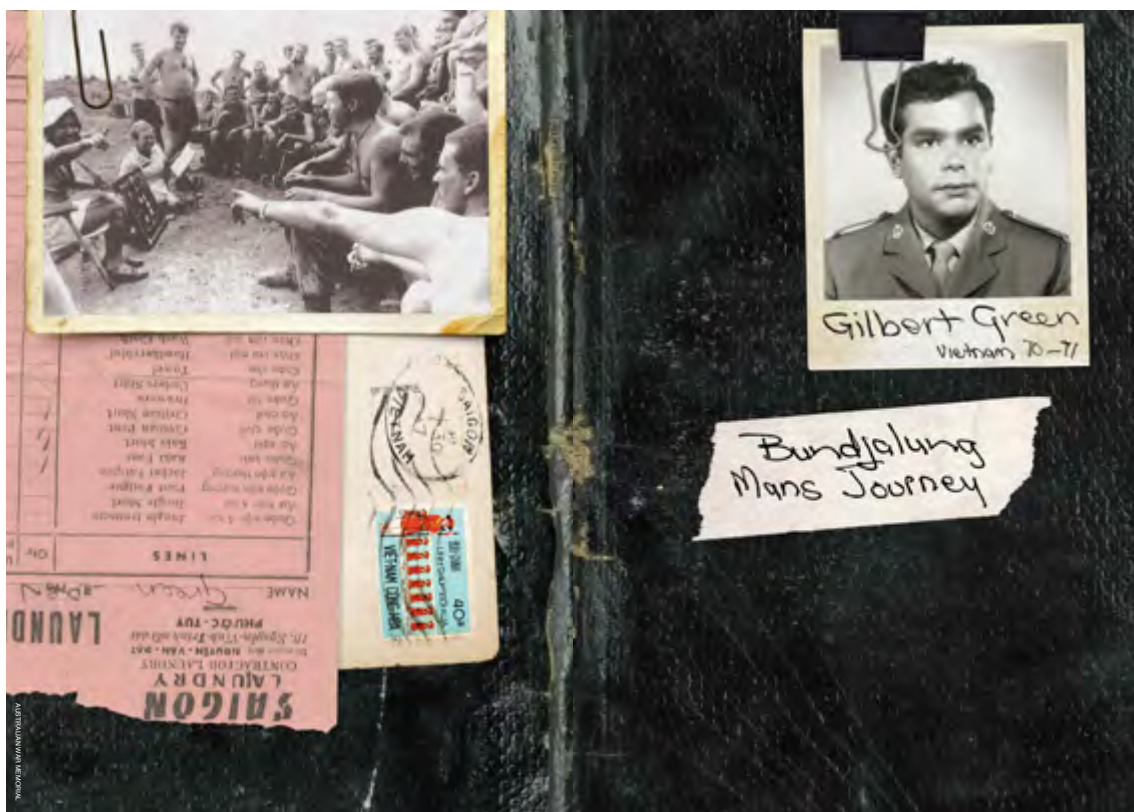
Gil returned home from Vietnam on a Pan American flight where he ended up swapping his slouch hat with an air hostess who upgraded him to first class after hearing his claim, "I am a Prince in my Nation". Upon landing, he remembers getting off the plane still wearing the air hostess's hat and exclaiming: "This is the best country in the world and I love it."

He remained in the Army for three years after Vietnam, transferring from the infantry to the Military Police, and eventually moving to Adelaide and joining the South Australian Police to which he dedicated 15 years.

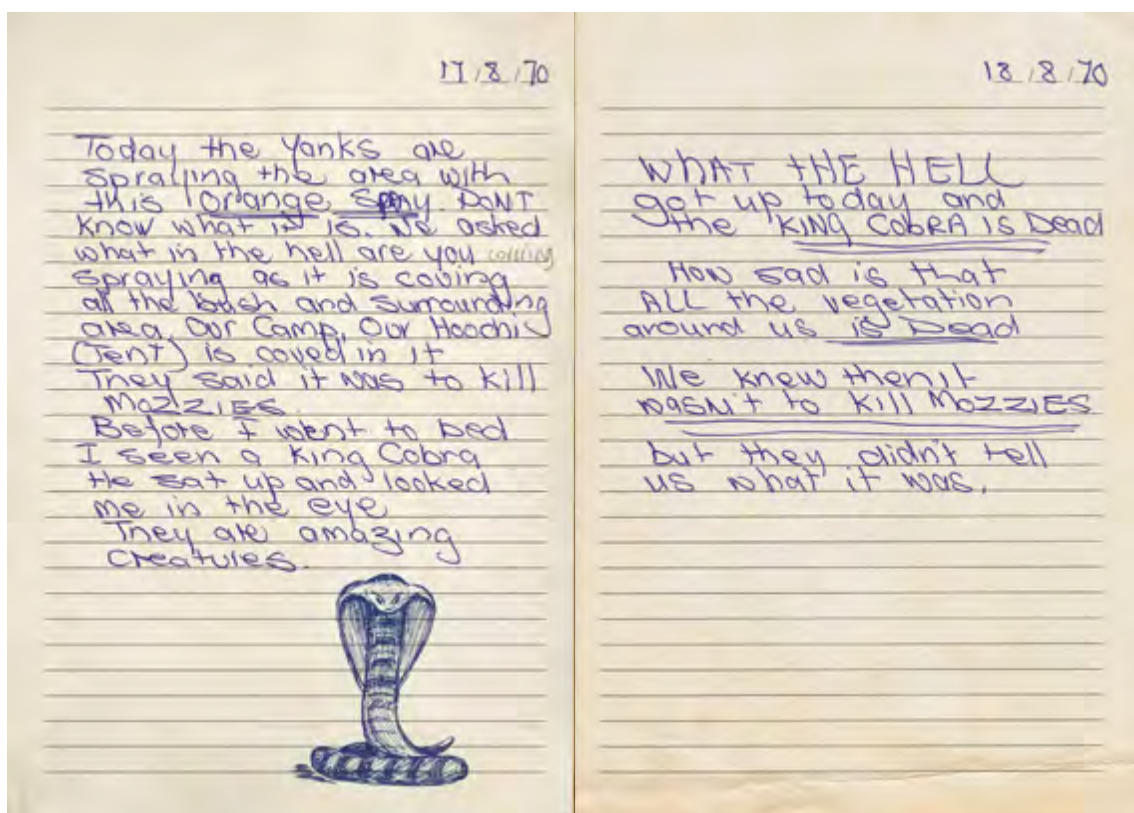
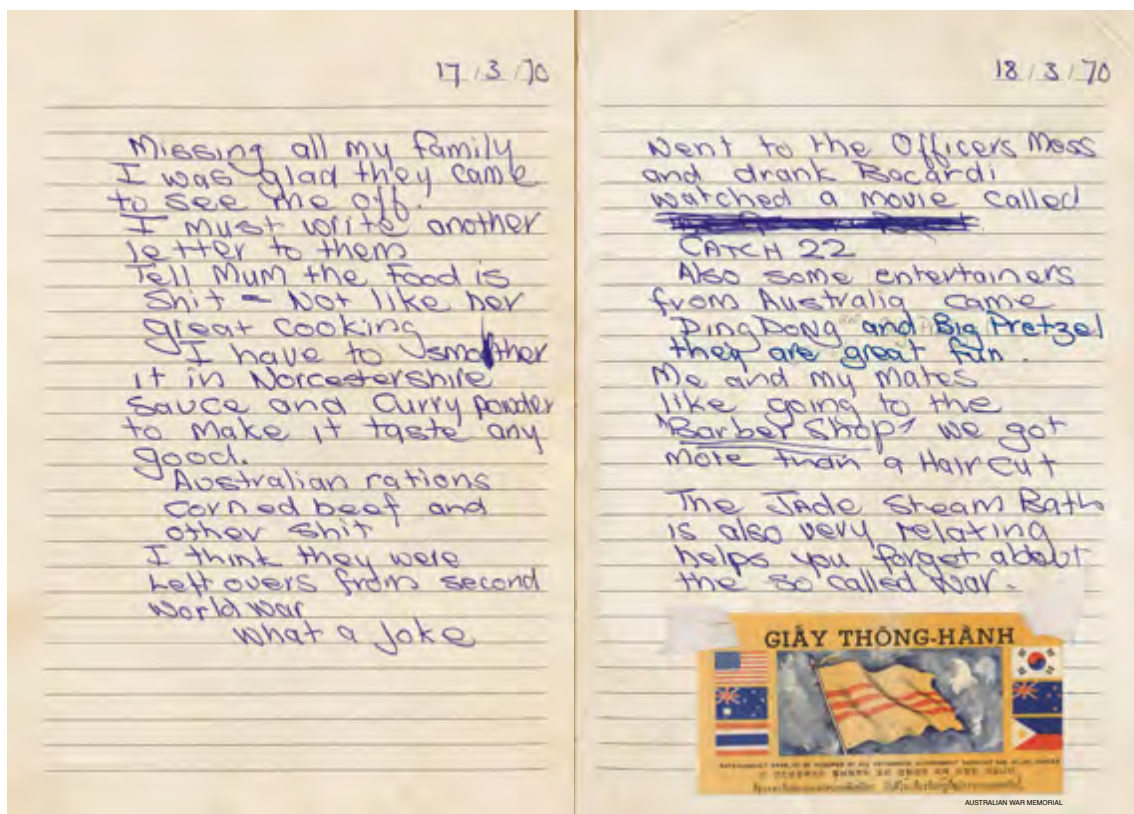
Gil has since made Port Lincoln his home and is affectionately known as 'Greeny'. He fondly reflects on the happy times, pranks and friendships made during his service in Vietnam, explaining: "There's a bond there... there's a bond you can't break, and brothers in arms sort of thing. I know it's like a cliché but it's true. You got friends you keep for life".



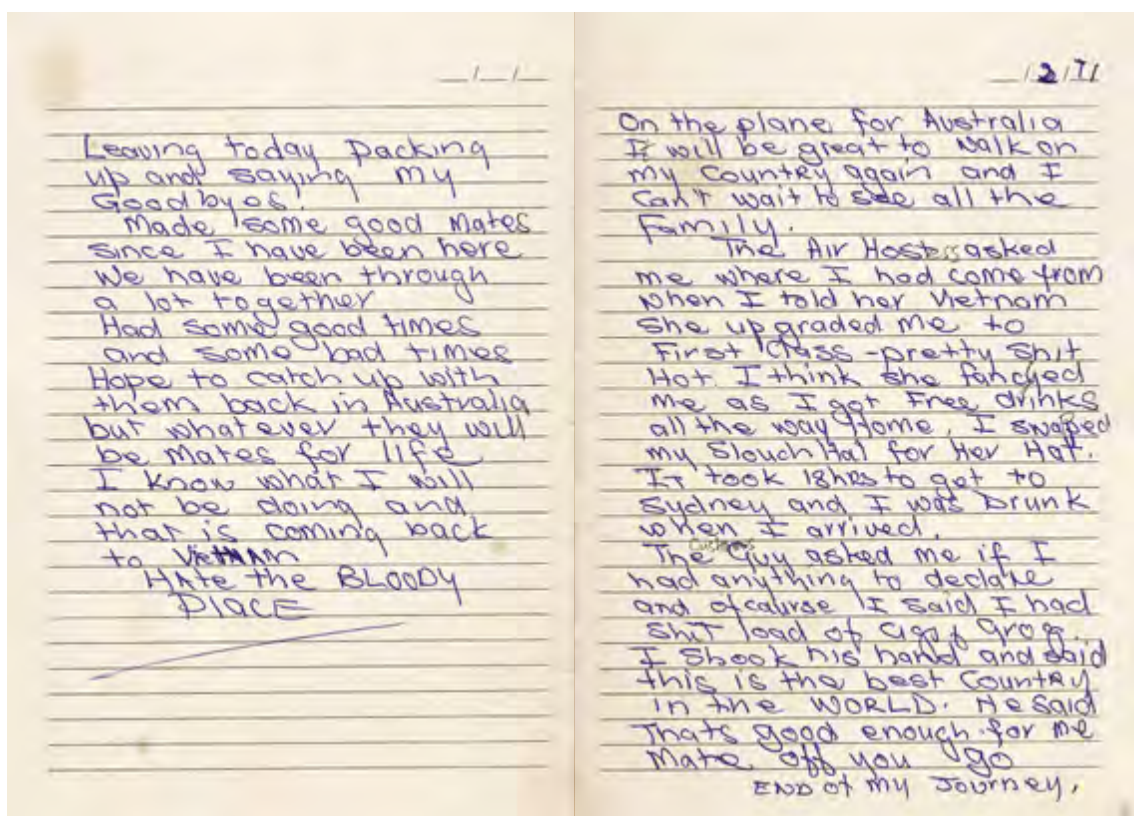
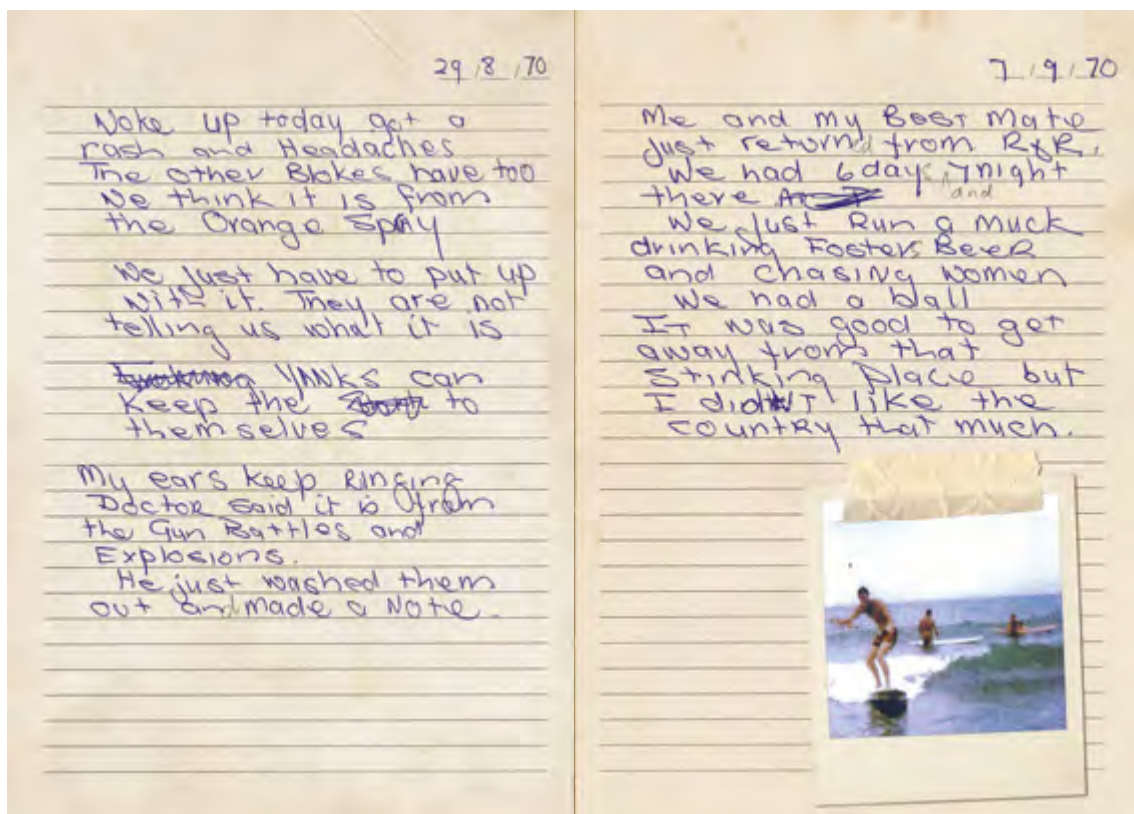
ACTIVITY 2 SANDRA SAUNDERS



ACTIVITY 2 SANDRA SAUNDERS



ACTIVITY 2 SANDRA SAUNDERS



ACTIVITY 2 SANDRA SAUNDERS

Read the profile on the artwork and the veteran the work is about and complete the art analysis questions below. Remember to highlight the important points as you read through the information.

1. Who has Sandra created the work about?

2. Explain why you think Sandra has decided to call the work *Bundjalung Man's Journey*?

3. What was Gil's role in the army in Vietnam? What tasks did his role involve/include?

4. What are 5 interesting things about the veteran the work is about?

- 1.

- 2.

- 3.

- 4.

- 5.

ACTIVITY 2 SANDRA SAUNDERS

5. What are 5 interesting things about the artist and the artwork?

1.
2.
3.
4.
5.

6. What is the message of the artwork and describe how has it been conveyed?

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ACTIVITY 2 SANDRA SAUNDERS

JOURNEY MAPPING

Create an artist book that takes viewers on a journey – this could be a physical journey from place to place, an emotional journey you can relate to, or even a future journey you want to take.

1. Research Artist Books. Look at examples and write a definition below. An artist book is:

2. Choose three examples of artist books and note them below by drawing a quick sketch and noting what you like about it:

ACTIVITY 2 SANDRA SAUNDERS

ACTIVITY 2 SANDRA SAUNDERS

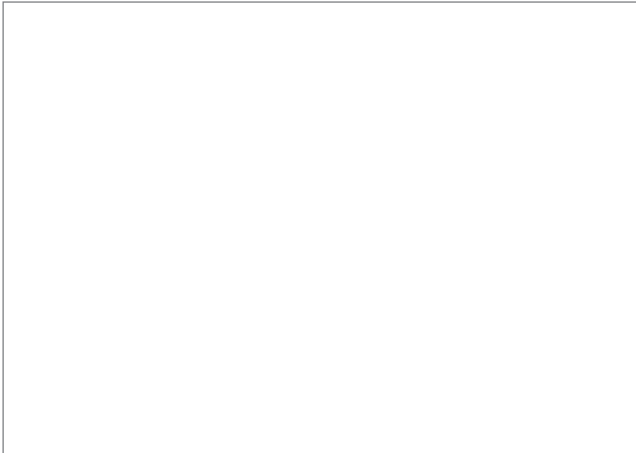
3. Form group of 3-4 and share your examples with each other – why you chose them, what you like, what you want to use for your Artist Book.
4. Start planning your artist book by first deciding on the type of journey you want to create your book about and completing the story-board template below. Remember to annotate materials, techniques, elements, etc. that are important in communicating that particular phase of the journey for each page on the template on the next page. In the end, you will have planned 8 pages for your Artist Book.

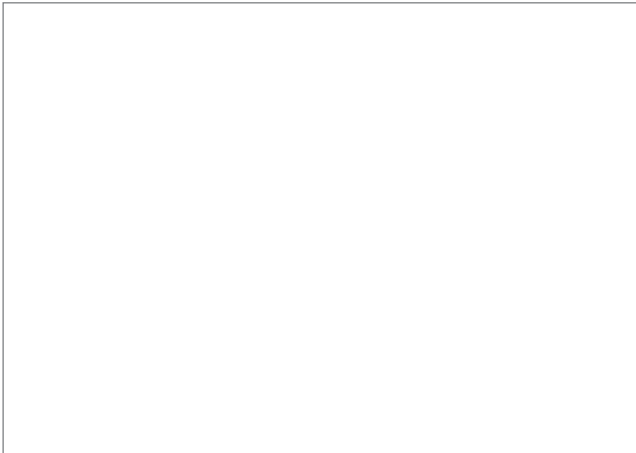
Note: every Artist Book has a clear theme and message and each page should present an aspect of you journey. Experiment with creative techniques that build layers – just as Sandra has done for her mixed media painting. Practice art-making techniques in your visual journal to test out ideas for Artist Book pages.

5. Once you have completed all pages set them aside to dry and begin researching book binding techniques. Choose one, collect materials and bind your Artist Book.

ACTIVITY 2 SANDRA SAUNDERS







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ACTIVITY 2 SANDRA SAUNDERS

Reflection Questions:

1. What is the title of your Artist Book?

2. What does the Artist Book say about you?

3. Explain the journey you chose to depict throughout your Artist Book and explain your decision-making around selecting it as your subject.

4. Write an Artist Statement in the form of a diary entry. Introduce the work and the journey, reflect on the process of making it, what it means, and how you have conveyed meaning – use visual arts terminology and remember to support your statements.

ACTIVITY 3

TONY WILSON

NARUNGA / NGARRINDJERI

Materials needed:

4B/6B pencil	Photocopier/printer	Rectangle canvas
Gel medium	White & black paint	Paintbrushes



ACTIVITY 3 TONY WILSON Narungga / Ngarrindjeri



Tony Wilson, *Dark and Light* (2019), acrylic, photographic transfers, and stenciling on canvas, 152 x 60cm.
Photo by Chris Herzfeld.

Tony Wilson is a contemporary artist based in Adelaide. He creates intricate and evocative artworks that explore themes of identity, collective resonance and connectedness. Heavily influenced by his cultural heritage, interactions with people and Country, Tony's work propels us to "the space between our thoughts". They call us to identify ourselves by our inner-selves, our essential core beings, and to use them to interpret and filter the outer layers that build us: our culture, our personality and our emotions. Self-empowerment is a central theme in Tony's artistic practice which is focused on painting and inspired by the special moments that make you pause, and bring you into the present. He is passionate about sharing knowledge and connecting with young people through his work as an artist-in-residence at a local school where he leads a youth art mentoring program.

For *VIETNAM – ONE IN, ALL IN* Tony has responded to the stories and service of Gordon Franklin

ACTIVITY 3 TONY WILSON

ABOUT THE ARTWORK

Tony Wilson creates intricate and evocative works that are heavily influenced by his cultural heritage, interactions with people, and Country. His paintings explore themes of identity, collective resonance and self-empowerment – calling us to filter the external factors that build our identity.

Dark and Light (2019) is a large black and white painting layered with evocative photographic transfers that Tony has created in response to Gordon Franklin's stories.

A sweeping wave of meticulously applied white dots stretches from end-to-end of the canvas, its form constricting and expanding at different points, cleverly playing with positive and negative space. Within the linear patterns, snapshots of photographic imagery flicker from light to dark, each one meaningfully connecting and activating elements of Gordon's story.

The beautifully detailed wave is framed by a stark black background that has been faintly stencilled with geographical locations of significance to Gordon's service. The overlaid text has been carefully printed and interspersed above and below the wave, along with a subtle lotus leaf that appears at the centre. The stencilling hovers in the darkness and collectively frames the wave of memory that stretches the canvas. The lotus – the national flower of Vietnam and a symbol of optimism and growth – acts as a powerful beacon of hope that continues to shine, even amongst the memories and heartache that surround it.

Gordon told stories of an unbreakable camaraderie and pride in his service, but also recollections of heavy trauma and loss. He shared the joy of interacting with the local children in Vũng Tàu. His unit actually bought a banana plantation and paid the boys on the streets to sell the bananas at the markets. There were stories of shock, horror and heartbreak; the trauma that stemmed from holding his mate close as he passed, witnessing a fellow soldier take the full blast of a mine to save so many more, and seeing firsthand, Buddhist monks light themselves on fire in protest in the streets. Gordon said, "there was a lot of stuff I wasn't prepared for..."

Dark and Light gently takes viewers on a visual and emotive journey toward hope and healing. It speaks to the deep psychological impact of war that remains, while emphasising the importance of talking, opening up and sharing to allow the healing process to begin: "Sharing stories is an important way for each of us to cope, accept and heal from traumatic experiences and events. This work for me is a reminder that we are not alone, we are in this together."

The wave has been left unfinished; the last image revealing Gordon's hands as they are now, and signifying a past still being healed and a journey still being walked, a lightness within the darkness.

ARTIST STATEMENT

Reflecting back through memories this painting captures moments both dark and light of war. Gordon is a brave man who was able to share his story from his time during the Vietnam War.

His story shows the deep impact that war and traumatic events can have on an individual. Post-traumatic stress disorder affects service men and women from all wars; by allowing their story to be told they can heal and connect the dots.

This painting takes you on a journey of healing from the present looking back. Representing the now are the hands from which you are taken on a journey reflecting back on personal moments that Gordon experienced at war. Some are more vivid than others.

Layered onto the painting are geographical locations of significance. Included in the background is the lotus which is the national flower of Vietnam. It symbolises optimism for the future, as it grows from muddy waters and blossoms into its own beauty.

Sharing stories is an important way for each of us to cope, accept and heal from traumatic experiences and events. This work for me is a reminder that we are not alone, we are in this together.

ACTIVITY 3 TONY WILSON

VETERAN PROFILE

Corporal Gordon Joseph Franklin

Gordon Franklin is a Kokatha man now living in Melbourne. He was born in Cook in South Australia on 24 April 1945 and grew up on family farms around the Eyre Peninsula. He went to school in Cleve, Elliston and Tumby Bay, though his father encouraged him to leave early and find a job. The family moved to Port Lincoln to have greater access to more career options.

He ended up working as a clerk at the Barley Board but found no satisfaction from office work. Gordon explains: "I just found it was boring... and I always wanted to be in electronics and engineering." In 1964, it seemed Gordon's dreams had come true when he saw an ad for the Australian Army on TV in Port Lincoln that said: "If you join the army, we will give you training in electronics", and he thought, "well that's exactly what I want".

Despite not knowing what the Army was all about, Gordon joined for the training and qualifications it offered. He was clever enough to be in the top section of the intake and was granted his dream job in electronics, heading off to Mornington Peninsula in Victoria to begin the two years of training that was required.

When Gordon joined he was told that Australia had no interest in going overseas, but by the time he had finished his training, his mates were already in Vietnam and he soon followed, sent over in November 1966. Before leaving home for his first tour, Gordon remembers staying on top of a hill in Port Lincoln all night, looking out to sea, and taking a rock from that hill as a reminder of home that he could carry while he was in Vietnam.

Gordon served two tours in Vietnam as an engineer installing, maintaining and operating Army communications equipment. On the first tour, he was responsible for all communications at Headquarters at Núi Đất with the 103rd Signal Squadron (12 December 1966 to 28 April 1967), and the 104th Signal Squadron (29 April 1967 to 28 November 1967). He was stationed in Sài Gòn on his second tour with the 110th Signal Squadron (16 April 1969 to 30 April 1970) at the receiver station for General Abrams, US Army.

As a result of his role in communications, Gordon remembers getting into trouble for talking about his work and the war: "You're not allowed to even talk about – that's why we got into trouble... you're not allowed to talk about anything politically... and I was on one of the top-secret levels... it was so secret I wasn't even allowed to look at the equipment."

To describe his service in Vietnam Gordon said: "Probably awakening because it was the first-time I'd ever been outside of Australia, the first time I had really gotten involved with another culture... as an Aboriginal person, I wasn't allowed to be involved in our culture because of the way that our people were separated in those times."



ACTIVITY 3 TONY WILSON

Read the profile on the artwork and the veteran the work is about and complete the art analysis questions below. Remember to highlight the important points as you read through the information.

1. Who has Tony created the work about?

2. Explain why you think Tony has decided to call the work *Dark and Light*?

3. What was Gordon's role in the army in Vietnam? What tasks did his role involve/include?

4. What are 5 interesting things about the veteran the work is about?

- 1.
- 2.
- 3.
- 4.
- 5.

ACTIVITY 3 TONY WILSON

5. What are 5 interesting things about the artist and the artwork?

1.
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6. What is the message of the artwork and describe how has it been conveyed?

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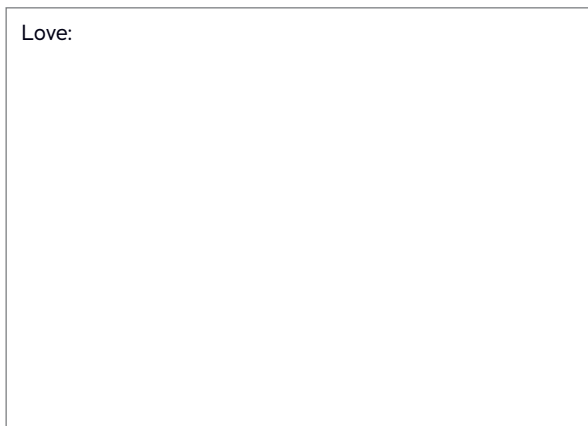
ACTIVITY 3 TONY WILSON

DARK AND LIGHT

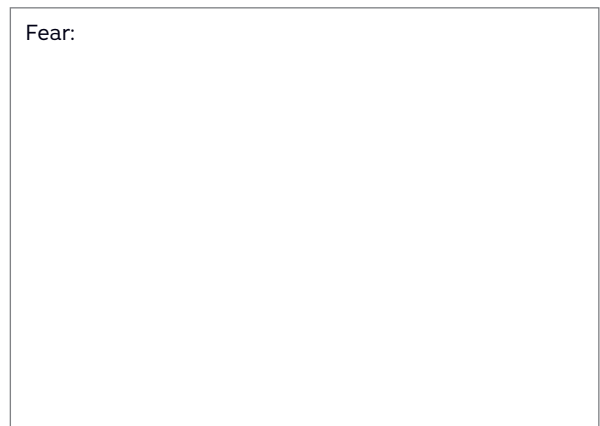
Tony has used a monochromatic palette to tell Gordon's story – evoking a contemplative space that is narrated with photographic imagery and multi-layered dotted lines that expand and constrict. Read the artist and veteran profile and consider the element of line and its ability to communicate meaning.

1. Google search 'types of lines'. Look at the emotions attached to the boxes below and fill each box with a line drawing that expresses each respective emotion.

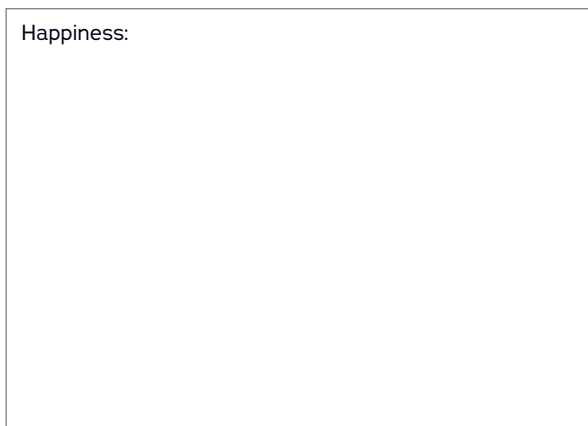
Love:



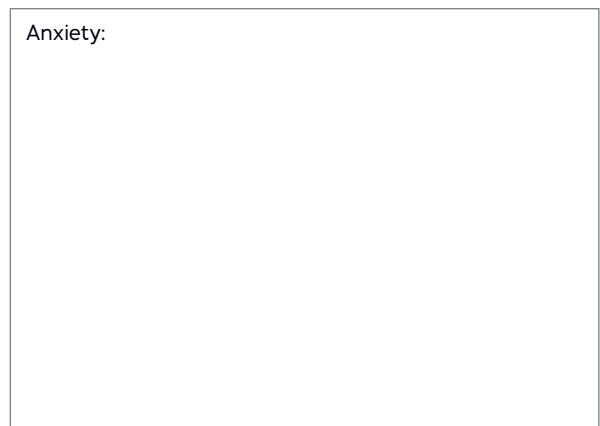
Fear:



Happiness:



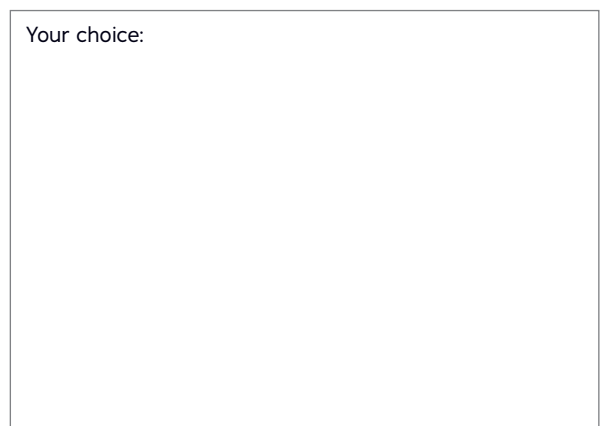
Anxiety:



Excitement:

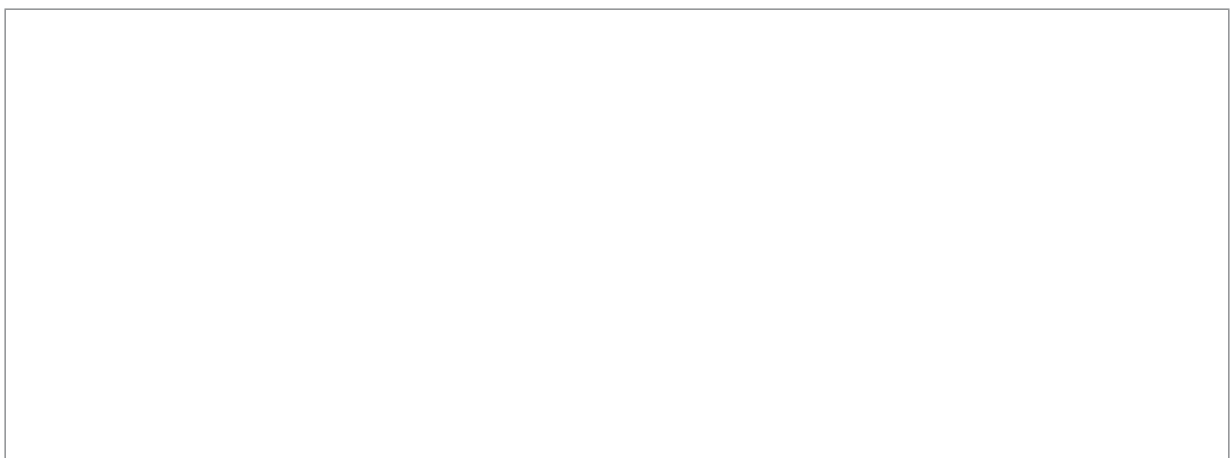
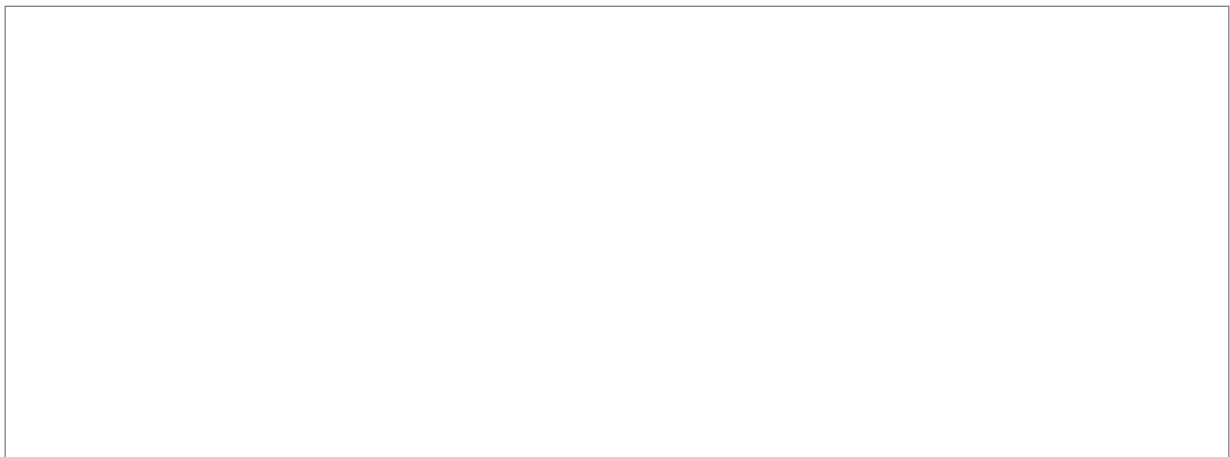


Your choice:



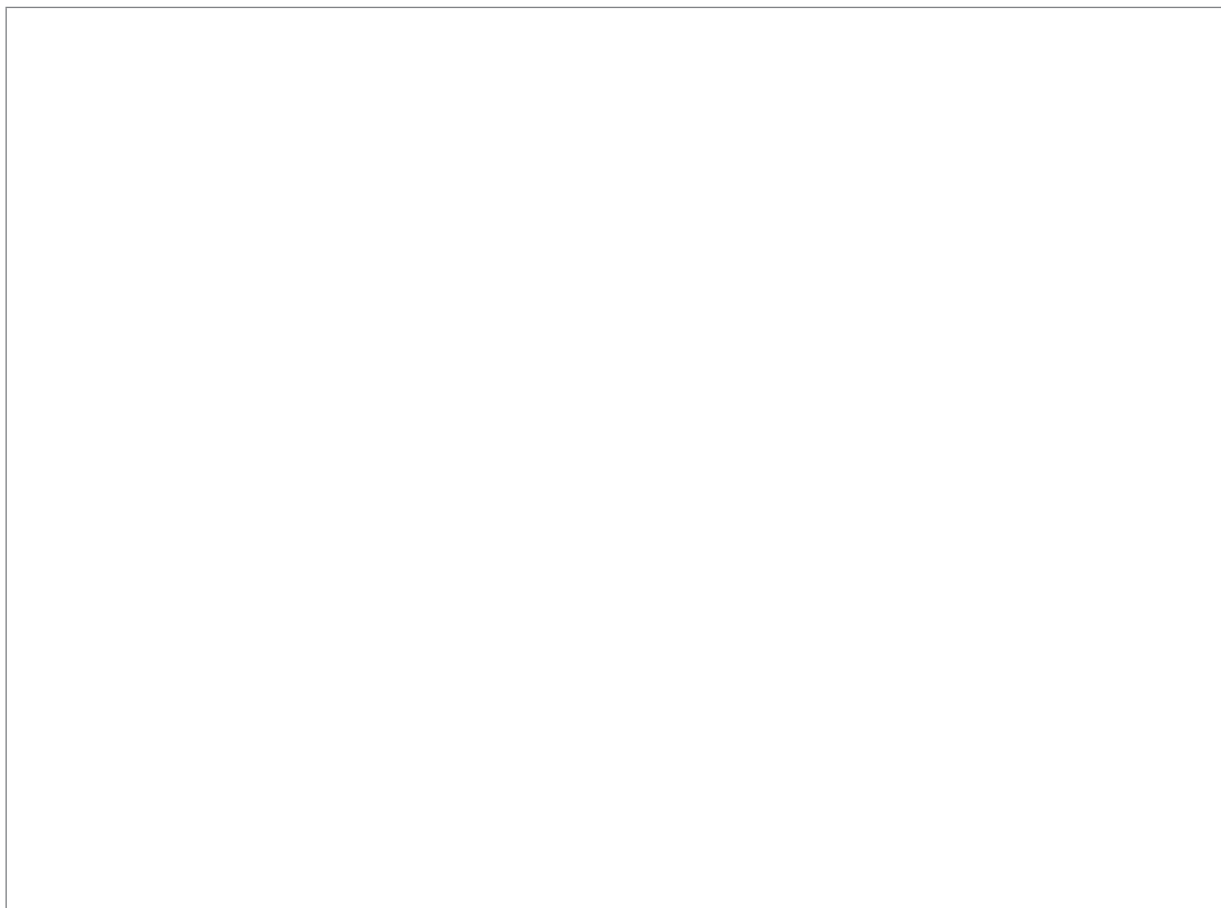
ACTIVITY 3 TONY WILSON

2. Choose one emotion and think about your relationship to the word and how it makes you feel – express this emotion into 3 unique line drawings in the boxes below.



ACTIVITY 3 TONY WILSON

3. On a rectangular canvas create a black background – layering it with tissue paper to build texture and painting it black. You can use strings of tissue paper, scrunch it and then flatten it, or collage sections – experiment with texture! Note: ensure all tissue paper and its edges are glued down and secure.
4. Choose three photographs or images that connect with you and the emotion you have expressed in your selected line drawing – these can be from a personal collection or general images/symbols found in magazines or on the internet. Note: All images must be printed on white paper and through a photocopier.
5. Choose one of your line drawings from question 2 and trace linear markings in white chalk or lead pencil over black background – you can use dots or dashes or a combination of both – and white paint, detail your emotive line drawing over your black canvas. Set aside to dry.
6. Cut-out printed images/photographs and place them at different points within your linear markings. Glue face-down with gel medium and leave overnight to dry completely.
7. With a wet sponge and a bowl of water wipe over the back of the images so that the paper starts to absorb the water. When damp, rub a sponge or your fingers over the back of each image – the paper will start to come away, leaving an image transfer on the canvas. Repeat with the sponge and paper rubbing until images are visible and clear. Extension option: add text detailing in background with stencils.
8. Sign your name on the bottom right-hand corner of your painting and set aside to dry once complete. Take a photo of your work and share on Instagram using #vietnamoneinallin @countryarts_sa.
9. Write a reflection paragraph about the journey expressed in your work. Be sure to describe the work and your process, and explain each layer of the work, its composition and meaning using visual arts terminology.



REFERENCE

ART ELEMENTS

[Art elements](#)

The art elements are the basic visual building blocks that can be observed or experienced in an artwork. Artists use them to compose or order the way we see an artwork. They also convey ideas through their associations.

Line

Has a single dimension, joining two points. It has length and direction. It may be a mark made by a painted tool, brush, pencil or pen. It may be the meeting edge between shapes or it may divide space. If repeated, it can make patterns, define a shape (outline), indicate mood or be used to create texture and tone. By varying a line's width and direction, an artist can create movement or weight and suggest emotions. Every line has a thickness, direction and rhythm. Terms to describe line include straight, contour, curvilinear, analytical, uneven, implied, explicit, calligraphic, erratic, thick, thin, gestural, vertical, diagonal, horizontal, and autographic.

Colour

Colour is generated by light reflecting off a surface and describes our experience of this action. Colour hue, value and intensity are the main characteristics of colour. Colour is a visual sensation and can be represented realistically or artists can deliberately alter colour for emotional or subliminal effects. Harmonious colours are similar and are close together on the colour wheel. Complementary colour schemes, such as red-green, purple-yellow, are opposite on the colour wheel and produce vibrant, clashing effects. Terms used to describe the use of colour might include: hue, saturation, intensity, brightness, monochromatic, polychromatic, palette, local, optical, impressionistic, arbitrary, abstract, expressionistic, warm, cool, primary, secondary, tertiary, complementary, opposite, analogous, adjacent, triadic, or tint.

Tone

Tones are black, white and grey and can be described as a range in terms of key or value. Tone can increase the sense of reality or the three-dimensional, or can add a sense of drama if tonal contrast is used. Terms used to describe the use of tone might include: harsh, subtle, gradual, dramatic, chiaroscuro (strong light on the subject with dark background, achromatic, mid-tones, shadow, highlights, silhouette, umbra, tonal patterns and shading).

Texture

Texture the surface quality, from smooth to rough, that can either be felt or observed (literal or implied). Texture can be simulated or actual. Application of paint with a dry brush suggests roughness while heavy application of paint mixed with impasto can create raised ridges of actual texture. Terms used to describe the use of texture might include: invented, impasto, rough, smooth, natural, irregular, scratched, polished, gritty, uneven, wrinkled or furry.

Shape

Shape an area contained within an implied line, or defined by a change in colour or tone. Shapes have two dimensions: width and breadth. They can be free-form and organic (asymmetrical) or geometric in nature (symmetrical). Terms used to describe the use of shape might include: non-objective, representational amorphous, irregular.

REFERENCE

ART PRINCIPLES

[Art principles](#)

Art elements are organised individually or in combination to create art principles.

Balance

Balance is the distribution of visual weight in a work of art. Elements like shape may be balanced along a visual axis symmetrically or asymmetrically. The comparative amounts of colours, tones, and textures can create a sense of balance within a composition. Points to consider when looking for balance: comparison of elements and objects, and a comparison of stillness/movement.

Contrast

differences in tone, colours, textures, shapes and other elements used to draw attention or to make dramatic parts of an artwork. For example, complementary colours or black and white tones create high contrast, and setting circular and elliptical shapes against each other creates low contrast.

Emphasis

The artist's application of art elements make a part or parts of the composition stand out. Artists often use implied line to draw the eye to a location on an artwork. Some works have a single focal point, some provide a clear ordering of emphasis, and others have multiple focal points. Isolation, accents and placement can create a focal point or emphasis.

Movement

Can be still, anticipated, kinetic, due to kinetic empathy, suggested by motion blur. Pattern, the arrangement of recurring figures/motifs and modules (3D form), can create movement.

Proportion

Refers to the comparative amounts or ratios of an element. This includes concepts such as the Golden Section and distortions. Proportion includes the connection between parts and the whole.

Repetition (Pattern)

A regularly recurring motif/ shape/ figure creates pattern. A motif that recurs irregularly is repetition. These can create a sense of unity, rhythm or movement in a work. For example, a repetition of line can cause a pattern, or suggest movement, or a time sequence.

Rhythm

Where the use of an element is repeated. This can be a regular or an irregular repetition and if regular can form a pattern. Rhythm creates a sense of movement (think of musical beats); movement in a pattern, the relationship of parts to the whole. Different types of rhythm include flowing; regular; alternating; progressive and random.

Scale

Refers to the comparative size of shapes or forms, use of time, volume of sound in an artwork. Examples could be human, small or large scale. Scale can be a comparison of sizes as in a ratio, for example, one half of the original; in relation to human figures, scale can be larger than, smaller than or actual life size.

Space

Refers to its visual/pictorial (illusionary/ plastic) depiction or physical (sculptural/ architectural) use. Physical space includes relief and in the round work. Visual space can refer to an amount within a composition (i.e. crowded or empty) or the depiction of depth (i.e. shallow, endless). Space can be created visually by simple overlapping or chiaroscuro, or through more complex techniques such as atmospheric or geometric perspective. Terms such as foreground, middle ground, background, or interpenetration are useful terms for discussing space. Techniques include foreshortening, multi-point perspective or amplified perspective.

Unity

Refers to the similar or uniform use of an element that unifies or ties together a composition. Unity can create a sense of balance in an artwork. Patterns, figures/motifs and modules (3D forms) can create unity.

Variety

The diverse use of an element creates a more assorted and visually dynamic composition. Variety can be used to create slight differences or alter the rate of change, for example, a drawing is more expressive if variation is used in the thickness of the lines. Variation in tones when painting an object produces a greater sense of solidity.

GLOSSARY

Analysis: the process as a method of studying the nature of something or of determining its essential features and their relations.

Art Elements: the basic visual building blocks that can be observed or experienced in an artwork. Artists use them to compose or order the way we see an artwork. They also convey ideas through their associations.

Art principles: Art elements are organised individually or in combination to create art principles.

Artist Book: a medium of artistic expression that uses the form or function of "book" as inspiration. It is the artistic initiative seen in the illustration, choice of materials, creation process, layout and design that makes it an art object.

Artist Statement: An artist's statement is an artist's written description of their work. The brief verbal representation is for, and in support of, his or her own work to give the viewer understanding.

Assemblage: a sculptural technique of organizing or composing into a unified whole a group of unrelated and often fragmentary or discarded objects.

Background: the part of a picture or scene that is towards the back or seems to be furthest away.

Collection: a gathering of a group of things of the same type.

Commemorate: to serve as a memorial or reminder of.

Composition: the placement or arrangement of visual elements or 'ingredients' in a work of art, as distinct from the subject. It can also be thought of as the organisation of the elements of art according to the principles of art.

Conscripted: to enrol by force of law in military service; draft.

Contemplative: the act of contemplating; thoughtful observation, full or deep consideration; reflection.

Contemporary: existing, occurring, or living at the same time; belonging to the same time.

Convey: to communicate; impart; make known.

Cultural Practice: doing something of or relating to culture.

Curate: to take charge of (a museum) or organise (an art exhibit)

Describe: to tell or write about; create a picture of in words.

Elder: a senior person in Aboriginal communities who holds cultural knowledges and practices.

Environment: all the things together that surround animals and humans in the natural world, including the air, the water, and the soil (preceded by "the").

Evoke: to call up or produce (memories, feelings, etc.)

Exhibition: a public showing of art, crafts, products, or skills.

Explain: to make clear in speech or writing; show in detail.

Figurative: representing by means of a figure or likeness, as in drawing or sculpture.

Foreground: the part of a picture or view that appears to be nearest to the person looking at it.

Geometric: made up of lines or shapes like those of geometry.

Identity: all of those things by which a person or thing is known or is considered as being.

Installation: a site-specific 3D artwork that makes you think about perception and space.

Interdisciplinary: combining or involving two or more academic disciplines or fields of study.

Interpret: to give or provide the meaning of; explain; explicate; elucidate.

Landscape: a painting, drawing, photograph or sculpture of a place/ environment.

Man-made: made or formed by human beings; not natural.

Medium: a means or tool, materials something is made from.

Metaphor: something used, or regarded as being used, to represent something else; emblem; symbol.

Mixed-media: the use of more than one medium.

Monochromatic: containing or using only one colour.

Multi-layered: having two or more layers, and/or offering several viewpoints, solutions, degrees of complexity, etc.

Natural: of or produced by nature; not made by humans.

Organic: having to do with or coming from living things.

Painter: one who paints pictures.

Photographer: one who takes or creates photographs.

Portrait: a painting, drawing, photograph or sculpture of a person.

Protest: an objection or complaint.

Reflection: the process of deep or serious thinking, or a particular thought that results from this process.

Represent: to show or picture in a work of art, or act or speak for something/ someone.

Sculpture: the art or craft of making 3D artworks.

Sequence: the following of one thing after another; succession.

Shield: something that gives protection.

Spear: a weapon with a long wooden shaft and a sharp pointed tip. Spears are thrown or thrust with the hand.

Still-Life: the category of subject matter in which inanimate objects are represented, as in painting or photography.

Symbol: something used for or regarded as representing something else; a material object representing something, often something immaterial; emblem, token, or sign.

Totem: A totem is a natural object, plant or animal that is inherited by members of a clan or family as their spiritual emblem.

Veteran: a person who has served in the armed forces during a war.

Weaving: to make by passing threads or strips over and under each other.



RESEARCH PARTNER

2019 EXHIBITING PARTNERS



Education pack written by Jessica Clark, Curator *VIETNAM - ONE IN, ALL IN*
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