

LEARNING RESOURCE LINEAR

DESIGN AND TECHNOLOGY Stage 4 & 5



‘Our country is living, breathing life. Our land is reflected in us and we are reflected in the land... Our past, present and future is all in the land, from creation time to future time – all at once’.

David Mowaljarlai

LINEAR

Linear explores line and lineage within Indigenous cultural narratives and practices. The exhibition brings together the unique, diverse and personal voices of 12 leading Indigenous cultural practitioners from across Australia, alongside artworks and objects from the collection. Ngarinyin Elder David Mowaljarlai’s visual map of lines that tie this country together, culturally, spiritually and physically, is at the core of this exhibition. These lines hold meaning beyond a mark on a map; they describe everything — Land, People and Story. Whilst many of the stories in the exhibition might appear to be discrete, they are multi-dimensional and deeply interconnected. Even though they seem to travel to the right, to the left or straight ahead the narrative lines are always crossed.

Marcus Hughes, Curatorial Lead

The works explored in this learning resource featured in the exhibition and can be accessed via the Museum’s online collection and collection sets.

collection.maas.museum/set/7283

Developed by the Powerhouse Museum

This learning resource uses a visible thinking routine called See-Think-Wonder. It is a useful tool to guide conversations about museum objects. Observe closely, make deductions and speculate by using the guiding words and ask:

What do you See?
What do you Think?
What do you Wonder?

This routine is best done in a group. Ask your friends or family to join in with you, to share your thoughts and stories around the circle.

See-Think-Wonder is a learning tool developed by the Harvard Graduate School of Education’s Project Zero.

Exhibition view showing David Mowaljarlai’s visual map of lines on the left.
Photo: Ryan Hernandez

LEARNING RESOURCE

LINEAR

NICOLE MONKS



SEE

Shapes
Colours
Materials
Texture
Detail

THINK

Why do you think those materials have been used?
Where have they come from?

Design
History
Construction
Material
Purpose

WONDER

Imagine sitting around the table, who would sit there with you? What would you be doing?

Dream
Read
Research
Reflect

CREATE

Map out a design for a piece of furniture that tells the story of your friends or family. What materials would you use? What shapes would you make? What story would you tell? Imagine how your design would be used by your family or community. Where would it be placed?

LEARNING RESOURCE

LINEAR

NICOLE MONKS

ARTIST STATEMENT

I am a Yamatji Wajarri woman with Indigenous, English and Dutch ancestry.

My work *nyinajimanha* (sitting together) forms part of a larger collection *marlu*, a range of furniture that was supported by Arts NSW, Australian Design Centre and my mentor Terri Winter from Top3 by Design.

Meaning 'kangaroo', *marlu* was inspired by a trip back on Country, visiting my 93-year-old Aunty Dora Dann and reminiscing about her childhood and stories of my great-great-grandmother's renowned kangaroo-tail stew. *marlu* represents the importance of knowledge transfer and the role of memory and lived experience in this process, while encouraging cultural exchange and learnings from Aboriginal philosophies and culture within the contemporary Australian context.

For example, 'nyinajimanha' tells the story of people coming together to share knowledge and stories, and so the chairs are designed to be lower than standard to ground us to the earth and create an intimate zone that allows those sitting on the furniture to connect and create community, and encourage social wellbeing, connecting our cultures through our similarities.

Conversation with family, local Aboriginal people and Yamatji Wajarri Elders, images of Country, recipes and reference books were used to inform the creative process, while ensuring cultural protocols were embedded during the development of the furniture.

All the works are customised and made to order, promoting sustainable practice and a mindful consumption that reflects a caring for Country. This ethical approach ensures cultural sustainability and wellbeing.

The collection features an aesthetic of seamless joins, simplified lines and forms, and a minimalist style, appreciating and learning from Aboriginal philosophy, and encouraging social and cultural connection.

LEARNING RESOURCE

LINEAR

LUCY SIMPSON



SEE

Shapes
Colours
Materials
Texture
Detail

THINK

What is the link between these two objects?
How are they similar? How are they different?

Design
History
Construction
Material
Purpose

WONDER

Reflect, have you been shown how to make something by a relative or friend? Have you shown someone else how to make it?

Imagine
Dream
Research
Read

CREATE

What materials could you use in your own making that would connect you back to your home, place or experience? What object could you make with it? Think of how you could use it to tell your story without words. Ask a friend what material they would use. Is it different to yours? Could you make something using both of your ideas? Map out a design for your object, it could be a drawing, a sculpture or a wearable piece.

LEARNING RESOURCE

LINEAR

LUCY SIMPSON

ARTIST STATEMENT

I am a Yuwaalaraay woman, a freshwater woman from north-western New South Wales and I live in Sydney. Our ngurrmbaa (family lands) are up towards the Queensland border and just over. The third in a generation of three daughters on Mum's side, I also connect to the Barwon/ Namoi/Narran rivers and lakes of Dad's. Gaawaa Miyay is a way that I describe myself, and that is River / Daughter.

I've always been a creative person, always been a maker. I didn't think of myself as an artist — but just knew I was this other thing.

I found that through making and materiality I could connect to Country, or connect to place and connect to family past experience and story. Translating and communicating layered concepts and often quite complex narratives through design creates a window to these worlds through a tactile exchange or experience... design the conduit and making the tools.. making it really powerful in that way – bridging time, place and difference.

Yilaalu has a dual meaning... a long time ago, and also for a long time into the future. As you get older responsibility changes, as your knowledge and your learning develop and deepen, things change. When I was a kid I would make necklaces from bigibila and dhinawin wiyayl (echidna quill and emu feather). That was how my grounding in Aboriginal design and notions of sustainability and exchange were founded. Once the meat was eaten, every element of that animal was used, there was no waste – honouring both the animal and the process, while also being mindful of the importance of our role in maintaining balance.

We understand that all things have dhuwi, an inner energy or essence that is carried within. After time spent visiting collected materials from Yuwaalaraay country in museums around the world, I made a decision to create things that spoke of that dhuwi to which we connect (while these cultural materials may be physically absent from their own people / place, their story and energy to which we are bound remain as strong as ever).

This work, Yilaalu Cont is a replica, it speaks of something that you can't see, you can't touch, you can't feel. In honour of these stories, this work was created.