

JAMFACTORY ICON 2021
KUNMANARA CARROLL:
NGAYLU NYANGANYI NGURA WINKI
(I CAN SEE ALL THOSE PLACES)

EDUCATION RESOURCE





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INTRODUCTION

The Resource

This resource provides information and activities designed to assist teachers in developing student engagement with the **JamFactory Icon 2021 Kunmanara Carroll: Ngaylu Nyanganyi Ngura Winki (I Can See All Those Places)** exhibition. Activities are tailored toward secondary students in the middle years age bracket (Years 7-10), however, teachers are encouraged to adapt all content to suit the age and needs of their specific student group. Some suggestions for modification and extension have been provided.

Curriculum Connections

This resource aligns with the general aims for 'The Arts' learning area of *The Australian Curriculum* (Australian Curriculum, Assessment and Reporting Authority (ACARA) 2009-2022) and all activities have been developed to address specific content descriptions outlined in *The Australian Curriculum: Visual Arts (Version 8.4)*. *Although the specific content descriptions referenced in this resource have been selected from the Years 7-8 and Years 9-10 bands, common concepts and themes, such as interpretation and personal response, concept development and experimentation with materials, techniques and styles, are repeated across all bands and are relevant to all age groups.

This resource also addresses the **General Capabilities** and **Cross-curriculum Priorities** outlined by ACARA:

- Opportunities for students to demonstrate and develop *all* **General Capabilities** are embedded throughout this document.
- **Cross-Curriculum Priorities** are primarily addressed through **Aboriginal and Torres Strait Islander Histories and Cultures**:
 - a) Carroll's artistic expression of his connection to and responsibility for **Country/Place**.
 - b) The diversity of Australia's First Nations People, specifically looking at the **Western Desert** Language group – language, belief systems, Country/Place, visual art practices.
 - c) Historical experiences of the Western Desert peoples, their resilience and continuity.
 - d) Carroll's many contributions to his community and national and international recognition as a talented and prodigious artist.

This Exhibition

JamFactory ICON 2021 Kunmanara Carroll: Ngaylu Nyanganyi Ngura Winki (I Can See All Those Places) celebrates the life and work of Luritja, Pintupi and Pitjantjatjara artist, the late Pepai Jangala Carroll (1950–2021). ICON is JamFactory's annual, touring exhibition launched each year during the South Australian Living Artists (SALA) festival to recognise South Australia's most accomplished visual artists working in craft-based media. Carroll was a skilled painter and ceramicist, a leading artist from Ernabella Arts and respected elder within the Pukatja community. His art practice was devoted to the preservation and transmission of cultural knowledge and expresses a deep admiration and respect for his **Country**. This exhibition focusses on Carroll's ceramic works, showcasing a new body of ceramic vessels, which are complemented by a series of thematically related paintings and a woven tapestry created in collaboration with the Australian Tapestry Workshop.

Coding System used to indicate Curriculum Connections

Content Descriptors:

Years 7/8 band (e.g. **ACAVAM118**)

Years 9/10 band (e.g. **ACAVAM125**)

General Capabilities:

LIT: Literacy PSC: Personal & Social Capability

NUM: Numeracy EU: Ethical Understanding

ICT: Information & Communication Technology capability IU: Intercultural Understanding

CCT: Critical & Creative Thinking

Curriculum Priorities:

SUS: Sustainability

Cross-disciplinary Connections:

e.g. History – *brief description of thematic links.*

GOVERNMENT PARTNERS



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SECTION 1 MEET THE ARTIST



The life story of **Kunmanara** Carroll spans many places and encompasses many roles and responsibilities: *miita* (husband), *mama* (father), *tjamu* (grandfather), *pulitjumunu* (policeman), artist... Every chapter is characterised by a deep sense of responsibility to take care of people, place and culture. As Carroll's wife, Alison Milyika Carroll, shares with us, his was the life of *wati wiru* – a good man.

The late Pepai Jangala Carroll (1950-2021), a Luritja, Pintupi, Pitjantjatjara man, was born in 1950 at Ikuntji, or Haasts Bluff, in the Northern Territory. At this time, Haasts Bluff was a government **ration station** and Lutheran mission outpost that provided rations such as tea, flour and sugar for **Anangu** women and children, the elderly and **infirm**. Carroll's father, Henry Paripata Tjampitjinpa (born c. 1920-c. 1969), was a Pintupi man whose homelands spanned the vast area around Lake Mackay and Lake Macdonald on the Northern Territory/Western Australian border, (Lake Mackay is approximately 300 kilometres west of Haasts Bluff).

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Throughout the early Twentieth Century, many Pintupi people (among other **Western Desert** Aboriginal people) had begun to walk long distances to visit the various government settlements and church missions established on the desert fringe, including Haasts Bluff, Areyonga and Papunya. While there is no authoritative explanation for this migration, it is generally believed that a combination of drought (exacerbating already harsh living conditions) and the offer of a reliable food and water source may have encouraged Anangu to seek out government/church settlements. The long and often arduous nature of these journeys, especially during periods of drought, may have deterred some people from returning to their homelands; the records show that some people perished during these journeys and others arrived at the settlements severely malnourished and dehydrated. Some groups permanently settled at places like Haasts Bluff while others moved back and forth between their custodial lands. It is thought that the declining numbers of people remaining in desert communities then made the maintenance of traditional desert lifestyles and social structures increasingly difficult. By the 1960s, very few Pintupi people remained in the desert.

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By 1950, Paripata and his two wives – Carroll's mother, Nancy (Anpulyura) Napangati (born c. 1920-c. 1962) and Imari Napaltjarri (born c. 1932-1968) – had settled at Haasts Bluff, however, still made trips back to visit Paripata's Pintupi **Country**.

"We would head west to various homelands... we would travel as a family, along with two camels..."
– Kunmanara Carroll

The Haasts Bluff station did not provide rations to able-bodied men but would trade them for dingo pelts. Paripata sometimes made solo journeys to visit his homelands and collect pelts along the way and, as a boy, Carroll joined his father on one of these trips. They visited important places including Ilpili, Walungurru (Kintore) and Ininti where he learned about the "...cultural and spiritual responsibilities..." that he would inherit from his father.

"I wasn't educated [but learned] through my father as he travelled with camels..."
– Kunmanara Carroll

In the mid-1950s, population growth and poor water supply at Haasts Bluff forced the government to make plans for a new settlement, Papunya, to be established about 30 kilometres north-west of Haasts Bluff. Sometime after the official opening in 1959, Carroll's family moved to Papunya where he began attending school.

"...everybody moved to Pupanyi and we went [to be with the] family there, yes, staying there. And I was attending school at Pupanyi."
– Kunmanara Carroll

Left: *Walungurru*, 2020, Stoneware, 600 x 245 x 135 mm, photographer: Grant Hancock

While settled at Papunya, Carroll regularly visited his mother's **Pitjantjatjara** relatives at a neighbouring settlement, Areyonga, about 110 kilometres to the south-east of Papunya. Carroll's mother, Nancy, became very ill in the early 1960s and passed away so, following cultural convention, the family moved to Areyonga to be with her family.

After a mourning period, Paripata, Imari and a number of Carroll's siblings returned to Papunya but Carroll remained in Areyonga to continue his education. He sometimes travelled back to Papunya to visit his family until, in the late 1960's, both Paripata and Imari passed away only months apart. This tragedy destabilised Carroll, leaving him feeling isolated, and he started to display very uncharacteristic delinquent behaviour. However, it was after being picked up by the police and taken to jail that Carroll was given some advice that would set him on the path toward a happy and fulfilling future.

"... at the time of the court hearing a policeman said to me, 'Alright, you must go to a different place, somewhere you've not been already and finish this trouble.' And I went to Ernabella."
- Kunmanara Carroll

At nineteen years of age, Carroll left everything he knew and set off to find his mother's Pitjantjatjara relatives living at Ernabella. He travelled by horse, then donkey, over 200 kilometres before reaching Eagle Bore, just over the South Australian border, where he found work as a station hand. He later settled in nearby Ernabella (now named Pukatja), where he met and married Alison Milyika Carroll. Together, they built a happy life in Ernabella, raising their five children, celebrating the arrival of many grandchildren and spending time together "...doing things Anangu love to do, like going out to the bush".

"Pepai was Alison's friend before he went to Amata to look after Anangu who were recovering from petrol sniffing. One day, Alison's father... brought Pepai back to Ernabella. Thus, she knew her parents liked and approved of Pepai, there were no words necessary. Alison walked away because she was too shy and went to see her girlfriends. She talked to them about Pepai until she got the courage to walk back home. That was that - Pepai and Alison became a couple..."
- Alison Milyika Carroll, as told by Anne Thompson

■ ■ ■

Pukatja is located in the Musgrave Ranges in the **Anangu Pitjantjatjara Yankunytjatjara (APY) Lands** of South Australia, about 30 kilometres south of the Northern Territory border. It was originally the site of the Ernabella Mission established by the Presbyterian Board of Missions in 1937 with a rare commitment to creating a culture of reciprocity - Anangu were encouraged to continue their cultural practices and mission staff were required to learn the local Pitjantjatjara language. The mission was eventually taken under State Government control in 1970, then transferred to the Federal Government in 1972. It was handed over to the Pitjantjatjara Council in 1974 and later renamed 'Pukatja'. The mission craft room, later Ernabella Arts, was created in 1948 and "...is Australia's oldest, continuously running Indigenous Art Centre". Originally, the craft room was a place where Anangu women made handmade textiles featuring **anapalayaku walka** (Ernabella's design) or the 'Ernabella walka'. These women eventually began working as artists and more recently decided to begin using their art to represent their **Tjukurpa**. Over time, the craft room evolved into Ernabella Arts, "...a culturally strong contemporary art centre" with women and men, young and old, working together in a range of mediums including painting, ceramics, **batik** and printmaking.

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In Ernabella, Carroll started working as a carpenter and helped to build houses and fences around the Ernabella Mission and sheep station. He was baptised in the Ernabella church and performed as a tenor in the church choir. He then worked in the community office undertaking various governance roles. His natural leadership skills and sense of duty led to his appointment as Director of Nganampa Health and Ernabella Arts Executive Committee chairperson.

"No matter what he did, he always worked really, really hard."
- Alison Milyika Carroll as told by Anne Thompson

Carroll was later appointed Ernabella Community Constable and worked tirelessly to keep the community safe. He continued to demonstrate his unique leadership skills throughout his twenty years of service.

"He doesn't shout at people, and always treats people respectfully and quietly."
- Alison Milyika Carroll as told by Anne Thompson

In 2006, Carroll retired after just over fifty years of providing leadership and service in the community. In 2009, Carroll began attending workshops at Ernabella Arts designed to encourage the participation of male community members. Enjoying the atmosphere and fellowship with the younger men, Carroll continued to develop his painting practice. Two years later, he attended a ceramics workshop and began working with clay as well. Carroll soon became a leading figure within Ernabella Arts and found yet another way to help care for his community and culture.

"He tells people funny stories and keeps people's spirits high. He looks after the manager, staff, artists and the building and he is always looking after things, making sure things stay in order and are going in the right direction, both ways, both cultures, working together."
- Alison Milyika Carroll as told by Anne Thompson

In just over ten years, Carroll developed his subtle yet intricate painting style and joyfully graphic approach to ceramics, built a strong body of works, exhibited nationally and internationally (including multiple solo exhibitions), secured a number of grants and a residency at the Australian National University School of Art and Design Ceramic Workshop, was a finalist in multiple awards and winner of the 2020 Kings School Art Prize and had work purchased by a number of prestigious public and private art collections across Australia.

Art making presented Carroll with a way to remember the Country and culture he had left as a young man. In 2017, he was finally able to travel back to the Western Desert and once again experience being physically connected to his custodial lands. He visited a number of significant sites - Walungurru, Kiwirrkura, Wilkinkarra (Lake Mackay), Ilpili, Ininti and Yumari - some of which he had visited as a child with his father and family and others that were new to him.

During this journey, Carroll met with senior Pintupi men and family members in order to "...bridge the personal, social and cultural gap..." that had existed since the loss of his father and departure from his custodial lands. While this experience inspired a new body of work titled *Mark and Memory*, exhibited as part of the 2017 Tarnanthi festival of Aboriginal and Torres Strait Islander Art, its impact was much more profound, providing constant inspiration for both his art making and cultural transmission - two intricately interwoven practices.

JamFactory ICON 2021 Kunmanara Carroll: Ngaylu Nyanganyi Ngura Winki (I Can See All Those Places) is Carroll's seventh and final solo exhibition. Sadly, Kunmanara Carroll passed away just weeks after the opening of this exhibition. However, he will always be remembered by those who experience his art and by the family and community that he loved.

"He always looked after all his family and members of the community as he really cared for Anangu. He was quick to help anyone who was in trouble. If a car broke down or had a flat battery, he would be the first to assist. Pepai [had] a very calm nature and never showed anger... He [had] a big heart..."
- Alison Milyika Carroll as told by Anne Thompson

For a detailed outline of all Carroll's achievements, see the link to his curriculum vitae in SECTION 5 or pages 130-133 of *Pepai Jangala Carroll: Ngaylu Nyanganyi Ngura Winki (I Can See All Those Places)* - the monograph accompanying this exhibition.

SECTION 2 EXPLORING THE EXHIBITION THROUGH FOUR THEMES



THEME 1 - MEMORY TAKES FORM

As a young boy **Kunmanara** Carroll left his home at the **ration station** of Haasts Bluff to accompany his father, Paripata, on an expedition to hunt dingoes for their pelts in Paripata's ancestral lands. He had spent time in these places before, with the rest of his family, but this time they travelled alone and, at his father's side, the young Carroll began to acquire the knowledge he would need to fulfil his sacred cultural obligations to **Country**. This learning process should have continued for many years but the death of Carroll's mother, his subsequent move to Areyonga to live with her family and the death of his father meant that Carroll did not return to these places until he was a sixty-seven-year-old man. By then, he had established himself as a talented artist working in the mediums of painting and ceramics and his precious memories of his father's lands were the subject of his work.

Carroll's artistic career began in 2009, after his retirement from a long career in community service roles. He explained: "When I retired and after I had a rest I started at the art centre. I started to paint my father's country from my memories". In 2011, he attended a '**Wati** Workshop' (Men's Workshop) held by Ernabella Arts to encourage male participation in ceramics making and added ceramics to his artistic **oeuvre**. In both his painting and ceramics, Carroll depicts the lands of his father and the *Tjukurpa* associated with them. The importance of *Tjukurpa* cannot be overstated - they are the stories that form "...the foundation of **Anangu** life." Through their explanation of the creation of the landscape by ancestral beings, *Tjukurpa* impart multi-layered information about every aspect of life, from morality to directions to find water or food sources, all within the same story. For any young person the loss of one's parents and homeland would be traumatic but for Carroll this was compounded by the loss of identity arising from his separation from his ancestral lands and the chance to learn the increasingly complex lessons of their *Tjukurpa* as he grew. Through art he could "conjure up" these lands once more - bringing them to life in paint and clay and invoking them over and over again with the names that meant so much to him: Walungurru, Ininti, Ilpili.



Left: *Ilpili*, 2020, Stoneware, 540 x 330 x 255 mm, photographer: Grant Hancock

Above (Left-Right): *Kiwirrkura*, *Ilpili*, *Yumari*, *Walungurru*, 2021, Stoneware, photographer: Grant Hancock.

In 2017, Carroll finally returned to these lands. Accompanied by a small group of friends including Derek Jungarrayi Thompson, a fellow artist from Ernabella Arts, and curator Luke Scholes, Carroll travelled back to the places that had remained memories for so long. He met with senior Pintupi men who acknowledged him as a rightful custodian of their Country and helped him to acquire some of the knowledge that had been lost to him, through circumstance, while directing him to places of great importance that he should visit. Carroll connected strongly with these places and they also became the subjects of his deeply personal artworks.

In Carroll's hands these places are transformed into works of art that speak of his emotional connection to them and their cultural significance. In exquisitely subtle paintings and bold, vibrant ceramics he shows us the soakage at Ininti where he remembers camping with his family as a boy, the *ininti* tree that grows throughout his father's lands providing seeds that Anangu women use to make ceremonial adornments, the rock hole at Yumari which was his grandmother's place.... Carroll employs a complex personal symbolism to evoke both the physical qualities of these places and the *Tjukurpa* that created and sustain them. For instance, in his depictions of his father's lands of Walungurru (Kintore) we often find a *wanampi*, an ancestral serpent being who is responsible for the creation of bodies of water in the area, represented as a "meandering" line snaking through, or around, the composition. Similarly, the distinctive cross-shape of the rock hole at Yumari forms a motif in Carroll's representations of it in both paint and ceramic - its associated *Tjukurpa* explains its shape was created by a man as he lay there waiting to engage in an illicit encounter with his mother-in-law (*Yumari* means mother-in-law). While we can understand these particular symbolic motifs much of Carroll's symbolism, like the concentric diamond and circle motifs, zig-zagging lines and repetitive squares that adorn his ceramics, is esoteric and personal - it is understood only by himself and those with whom he shares it. His vessels take on the organic forms of the landscape they reference - rocks, termite mounds, branches of the ininti tree and the open mouths of rock holes. The colours of the landscape are there too - rust red, pink, orange, green and blue - interpreted in soft, harmonious tones on canvas and vivid, contrasting ones on his ceramic vessels with the ability of a true **colourist**. Particularly distinctive is the use of blue throughout his practice - especially a shade reminiscent of the intense colour of the Australian sky in summer and also a very deep, midnight blue that appears frequently on his ceramic works.



Above (Left-Right): *Ininti*, *Ininti*, *Ilpili*, *Walungurru*, 2021, Stoneware, photographer: Grant Hancock.
 Right (Left-Right): *Walungurru*, 2020, Stoneware, 530 x 220 x 220 mm. *Walungurru*, 2021, Stoneware, 230 x 200 x 190 mm
 photographer: Grant Hancock

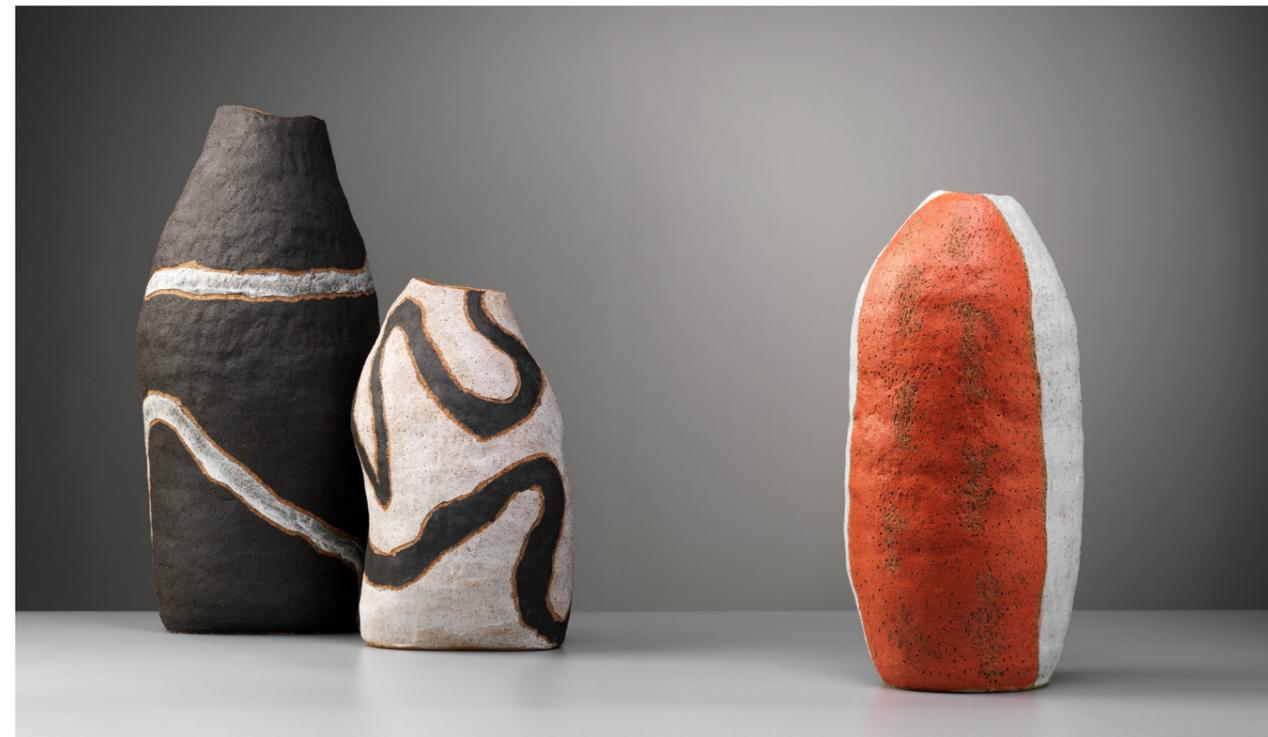


With shape and colour, marks and symbols, Carroll builds layer upon layer of meaning – memory takes form as a representation of Country that has been described as both “highly individual and original”. Margaret Hancock Davis, the curator of this exhibition, visited Carroll at Ernabella Arts to see his work and learn about the significance of its subjects. She recalls that “When talking, Carroll often pauses, looks beyond us and smiles, before continuing, often repeating the words ‘I can see all those places’”. By transforming these places from his memory into clay and paint, Carroll offers us a chance to see them and the meaning they hold, through his eyes.

THEME 2 - A LIFE OF SERVICE

Looking at the artwork of **Kunmanara** Carroll on display in this exhibition it is difficult to believe that just over ten years ago he was a Community Constable in Pukatja with no thought of becoming an artist. Yet, while the development of the confident and individual style demonstrated in these works in such a short career is remarkable, the career change from police work to art practice is less surprising when considered in the context of Carroll’s lifetime of commitment to his community and culture and the important role art making plays in contemporary **Western Desert** communities.

The subjects of Carroll’s artworks are his father’s Pintupi custodial lands but his practice is based in Pukatja – the place he has lived since he was a young man. Carroll arrived in Pukatja (then the Ernabella Mission) at a very difficult period in his life following the deaths of, first, his mother and then his father which had left him feeling isolated and struggling to deal with his loss. Carroll displayed a strong commitment to the community of his new home from the beginning of his life there. His wife Alison Milyika Carroll, who he met at as a young man at Ernabella, recalls “He always looked after all his family and members of the community as he really cared for Anangu. He was quick to assist anyone who was in trouble. If a car broke down or had a flat battery, he would be the first to assist.” Over time he took on roles in local governance and was the Community Constable for many years – an important role in maintaining the safety and wellbeing of the community. Alison has said of her husband “He doesn’t want anything, except to give everything to everyone.” In the next phase of his life, Carroll found a new way to give through his artistic practice.



Above: *Kunmanara Carroll, Walungurru, 2020, Stoneware, 550 x 300 x 640 mm and 430x 140 x 240 mm (2 piece); Kiwirrkura, 2020, stoneware, 505 x 170 x 185 mm, photographer: Grant Hancock.*
Right (Left to Right): *Kiwirrkura, Ininti, Yumari, Yumari, 2020, Stoneware, photographer: Grant Hancock.*



Art making plays a special role in the lives of people living in remote Western Desert communities like Pukatja – it is a “...purposeful cultural activity in which artists express their unique relationship with their land, history and identity.” At the heart of this is **Tjukurpa** – the creation stories that provide the foundation for Anangu life. *Tjukurpa* explain how the world, as it appears today, was created by ancestral beings who still inhabit the land of Anangu people. However, these stories are far more complex than simple explanations of how the landscape came to be the way it is. The activities of the ancestral beings related in the stories reveal layers of information that include prescribing relationships and correct behaviour, detailing where plants and animals can be found, the locations of water sources, how to care for the land, and what rituals to perform. In this way, these stories combine the roles of religious text, legal text, map, and ecological guide into one and function as a complete framework for Anangu society.

Tjukurpa does not exist as a written text – it has been memorized and passed down from generation to generation through ceremony, song, oral stories, ritual dances and rock art. Ensuring that these stories, and the knowledge contained in them, are passed to the correct custodians is a cultural obligation. In today’s Western Desert communities’, art making provides another vehicle for this cultural transmission to occur. Alison Milyika Carroll (who is also a talented artist and is a senior Anangu woman) explains, “...my...young granddaughters love to sit and watch me as I mark my stories in clay. This is how our stories and skills are passed down, one generation teaching and learning from each other. We have built a strong art centre and a strong culture this way.” In this way, the enjoyment of artistic expression is coupled with the important task of passing on information to ensure that each generation understands the lessons of *Tjukurpa* and maintains its important knowledge into the future. Through his artwork, Carroll was able to relate the *Tjukurpa* of his father’s lands, fulfilling his cultural obligations, even though circumstance had made him physically distant from them. As Belinda Briggs has noted of Carroll’s work “Firm in his mind is his most important audience: his children and grandchildren and future generations who share this belonging”.

Carroll’s achievements as an artist also serve his community in another important way. While maintaining culture through his artistic practice, Carroll’s work is also intended for an audience who do not share his culture. It has been exhibited across Australia and internationally to an audience who, not only do not “share his belonging” to the lands he evokes, but often know nothing about his culture. In this context, his work has the purpose of all art – to open a window into a world that we may have no experience of and allow us to understand a little more about the lives, emotions and experiences of others. In Carroll’s artworks, we are able to see the colours and forms of his lands – full of life, energy and meaning. Of course, we cannot completely understand this meaning as many details of *Tjukurpa* cannot be made public due to their sacred nature. However, Carroll has shared some elements which offer us a glimpse of the meaning they hold for those who are their custodians. For instance, at *Ininti*

(near Haasts Bluff) there is a soakage which was created when the *Kungka kutjarra* (Two women), spirit ancestors who had travelled from the south-east, entered the earth at the site and became the water. There is a creek called *Waṇampi Tjara* amongst the sandhills at Ilpili (near Kintore) that Carroll warns is guarded by a *waṇampi*. The *waṇampi*, an ancestral serpent being that moves water through the landscape, cut this creek through the sandhills as it chased a trouble maker who was fleeing. Ilpili is also the site of a story that forms part of the epic Seven Sisters *Tjukurrpa* which recounts the cross-country journey of female ancestral spirits as they flee from a predatory male spirit, called *Wati Nyiru*, who stalks them. At Ilpili, two of the sisters dig to find water and create a rock hole – as they sit beside it telling stories, *Wati Nyiru* lurks behind a rock watching them. In combination with Carroll's beautiful paintings and bold joyful vessels, these fragments of important stories assist us to understand more about the connection that exists between Anangu and their lands – something that was neither understood nor considered important by the European colonisers of these lands.

After twenty years spent protecting his community as Community Constable, Carroll's art practice allowed him to join his fellow Anangu artists in protecting the dynamism of their culture, passing it to the next generations, while also demonstrating it to the world. Carroll's works "...perform as beacons, calling their admirers to Country where their stories belong." They share with us the richness of a culture that was in most places (including Papunya where Carroll spent part of his childhood) seen as worthless or 'heathen' by those who sought to eradicate it and **assimilate** Australian First Nations people. Both his art, where he celebrates and maintains his father's lands, and his many years of service to the people of Pukatja reflect his deep sense of responsibility – to community, culture and Country.



Above: *Walungurru*, 2020, Acrylic on Linen, 1700 x 1800 mm, photographer: Grant Hancock
 Right: *Ininti*, 2020, Acrylic on Linen, 1700 x 1800 mm, photographer: Grant Hancock



THEME 3 – AN ANCIENT MATERIAL WITH NEW POSSIBILITIES: Ceramics at Ernabella Arts

Clay comes from the earth. It is a fine-grained soil with a unique mineral composition and molecular structure that allows it to become slippery, plastic and malleable when wet and hard and brittle when dry (particularly when fired). These properties have made clay useful to people from time immemorial. Aboriginal and Torres Strait Islander peoples have been using this material for thousands of years for a variety of purposes. The ability of clay to absorb toxins can treat gastro-intestinal complaints and render a number of toxic native plants edible. It can be combined with animal fat to create insect repellent and ointments. Clay can also be employed to preserve balls of desiccated fruit, regulate heat during cooking processes and waterproof bark canoes. **Ochre**, a clay pigment, is used to paint on bodies, rock, bark and other surfaces for ceremonial, storytelling and decorative purposes. In fact, ochre was a valuable commodity and material mined from high quality reserves, often associated with important locations, was traded widely across Australia. By comparison, pottery making, or **ceramics**, is a relatively new phenomenon within Australian First Nations communities. It was only in the 1960s-70s that ceramic production techniques were introduced to various First Nations communities around Australia, including Bagot (Bagot Pottery), the Tiwi Islands (Tiwi Pottery on Bathurst Island and Pirlangimpi Pottery on Melville Island) and Ntaria (Hermannsburg Potters) in the Northern Territory, and Barambah Pottery (Cherbourg) and Yagaljida (Yarrabah Pottery) in Queensland. While the success and sustainability of these pottery ventures varied, the natural affinity for working with clay demonstrated by Aboriginal and Torres Strait Islander potters and the quality and creativity of their work have served as examples for Art Centres, communities and individuals across Australia exploring new possibilities for working with this ancient material.

Ceramics was introduced to artists at Ernabella Arts in 1997 by Australian ceramicist Robin Best and, the JamFactory Ceramic Studio Director of the time, Stephen Bowers. Since its humble beginnings as the Presbyterian Ernabella Mission craft room, Ernabella Arts had slowly expanded its media to include weaving, printmaking, painting and **batik**. Best and Bowers consulted the artists to see if they would like to add ceramics to their repertoire and received a positive response. Originally, the JamFactory sent **bisque fired** plates and platters to Pukatja (Ernabella) and Best visited the art centre to teach the artists how to apply decorative designs using **underglazes**. The finished works were then transported back to the JamFactory to be glazed and fired in the ceramic studio. The initiative was a success and the artists enjoyed working with this new medium, however, the challenge of transporting



fragile vessels to and from a remote location meant that production during those early years was very slow. Ernabella artists travelled to Adelaide to work in the JamFactory ceramic studio for a short time and Best visited Ernabella several times to provide ongoing technical support. Early examples of Ernabella Arts ceramics were an instant success when exhibited for the first time at Tandanya National Aboriginal Cultural Institute as part Ernabella Arts' fifty-year anniversary celebrations in 1998 and, later in the year, at a JamFactory exhibition titled, *Tjungu Warkarintja - Working Together*.

In 2002, JamFactory ceramic studio technician, Peter Ward, travelled with Best to Pukatja to hold a ceramic workshop. Ward was eager to continue working at Pukatja and was invited to teach ceramics at Ernabella school and while also working as the ceramic studio coordinator at Ernabella Arts. Under Ward's guidance, along with federal government funding, the Ernabella Arts ceramic studio was set up in the old screen-printing room in 2003. During this time the celebrated Ernabella 'lost wax' decoration technique was invented. One day, senior artist Nyukana (Daisy) Baker returned to her batik table and discovered a bisque fired terracotta vase had been left there. Making an "imaginative leap", Baker picked up her **tjanting** (hot wax applicator) and applied a **wax resist** design to the vase as she would do to the fabric when making batik. Ward was delighted. The vase was sprayed with a coloured **slip** and fired - this melted the wax and left the imprint of Baker's design. A few weeks later, ceramics bearing this new technique were exhibited for the first time at the annual Desert Mob exhibition in Mparntwe (Alice Springs) and sold out within 20 minutes.

Another chance encounter introduced the Ernabella artists to their second signature mark-making technique, **sgraffito**. Merran Hughes, founding member of the Alice Springs Beanie Festival, was on her way out of the art centre when she noticed a group of women sitting around a large clay vase with a cutting tool laying nearby and asked if they were familiar with the **sgraffito** technique. After a short demonstration, one of the women in the group picked up the carving tool and completed the design - this was Malpiya Davey, an early pioneer of the **sgraffito** technique at Ernabella Arts. It is thought that the act of scratching or carving through the clay surface was similar to *milpatjunanyi*, a traditional form of storytelling used by Anangu in which images are drawn in the sand. Since then, many of the Ernabella artists have used different methods of scratching, carving and gouging to create their own personal styles of ceramic decoration.

Over the years, with the support of Ward and his successor, Geoff Crispin, and Arts SA funding, the Ernabella Arts ceramic studio continued to evolve as the artists honed their skills and developed individual **aesthetics**. Although they had learnt how to produce ceramic vessels using a number of techniques, including **wheel throwing, slip casting** and **press moulding**, it was more economically viable for the studio coordinator to produce the vessels (a more labour intensive task) while the artists decorated them (which was more time intensive). In a bid to help the ceramic studio operate independently, Crispin encouraged the all-female arts centre to consider inviting some men to assist with the production process. This idea meant a compromise on cultural protocols and required some deliberation. Eventually, the decision was made to welcome two young men, Ngunytjima Carroll and Hudson Alison, into the art centre and they industriously set about learning the various production techniques and how to operate the machinery.

This was the beginning of a new era for Ernabella Arts. Following the success of this new model, the centre later established the '**Wati** Workshops' (Men's Workshops), a series of events designed to encourage male community members to participate in art centre activities. It was during one of these workshops that **Kunmanara** Carroll took his first steps toward an illustrious artistic career. Carroll attended his first painting workshop in 2009 followed by a ceramics workshop two years later. Attracted to the camaraderie enjoyed by the men he continued working at Ernabella Arts. Carroll later became a leader of the *Wati* Workshops, helping to encourage the next generation of men to join the art centre.

The Ernabella ceramics studio has continued to grow and evolve over time, developing a strong national and international reputation for their innovative approach to working with clay. Aboriginal and Torres Strait Islander potters share a unique relationship with their medium. In their hands, clay is not just a vehicle for artistic expression but a symbol of the land that is central to their identities and the knowledge, stories and experiences expressed through their art. This relationship is further enhanced

Left: *Wilkinson* (Lake Mackay), 2021, Stoneware, 220 x 570 x 430 mm, photographer: Grant Hancock



at Ernabella Arts through the practice of collecting clay from their own **Country** to make some of their slips and **terra sigillata**. After the rain, Ernabella artists source clay from the side of the road in areas that have not been disturbed by vehicles. The clay is taken back to the studio and mixed with water until it is the right consistency to be used on their pots.

Today, the ceramic studio is entirely self-run. Female and male artists are involved in all aspects of the making and decorating process and have developed distinctive, individual styles. A number of artists have completed a Certificate II in Business from TAFE SA so that they can manage the funds made from ceramic studio sales. The centre is also a place where the artists can pass on their knowledge and skills to the young people and children who come to learn from them, ensuring the evolution of ceramic making at Ernabella Arts continues into the future.

THEME 4 - METHOD AND MEDIUM

From his first introduction to ceramics as a potential art making medium in 2011 to the imaginative and evocative pieces on display in this exhibition, completed just ten years later, **Kunmanara** Carroll built a prodigious ceramics career in a relatively short time. He once described his practice as, "I paint and mark in clay my father's country in the Northern Territory." While this straightforward explanation of Carroll's artistic intent makes clear what is at the heart of his moving works, the pieces themselves are the result of several technical processes that he skilfully adapts to his purpose.

Carroll acquired his ceramic making skills at a month long '**Wati Workshop**' (Men's Workshop) at Ernabella Arts. Here he learnt to fashion ceramic vessels using the **slab building** technique, under the guidance of ceramicists Simon Reece and Kirk Winters. Slab building is a technique used to hand-build clay vessels. It was commonly used by **Mesoamerican** potters, particularly during the Mayan civilization (classic period 250-950 AD). The process of slab building can be summarized in four stages:

Stage 1. A slab of clay is rolled out so that it is an even thickness all the way across. This can be done by hand, using a rolling pin, or by machine, using a **slab roller** or **extruder**. An alternative technique is to 'throw' a clay slab, which involves throwing the clay onto a hard surface at an angle so that the clay gently begins to pull against the surface. This technique does not produce a perfectly even thickness and is used when a more hand-made look is desired.

Stage 2. The slab is then cut into shapes using one or more templates. The shape of the templates will depend on the vessel being made. First, the base of the vessel is cut, followed by the wall or walls. Depending on the type of vessel being made, the slabs may be left to harden slightly (**leather-hard**) so that they are more easily handled.

Stage 3. The individual shapes (base and walls) are then attached to one another to create the vessel form. First, a tool is used to score along the clay at the points where the shapes will meet and attach. Water, or **slip**, is then applied to the scored clay to assist with the adhesion. The individual pieces are then lined up along the scored edges and gently pressed together. All of the seams where the two slabs have been joined are then smoothed over using a tool or fingers.

*Alternatively, the slab may be formed into a bowl or platter using either a **slump mould** or **hump mould**.*

Stage 4. The vessel is then left to dry and **fired** in a **kiln**.
Decorative processes may occur at different points in this process depending on the desired effects.

Aside from teaching Carroll the technical elements of slab building, Simon Reece's artistic style had a profound impact on the budding artist. Reece's ceramics practice is influenced by the landscape around his home in the Blue Mountains, New South Wales, manifesting in the use of earth tones, textured surfaces and grainy glazes. Reece's aesthetic, and respect for local materials and the natural environment, seems to have resonated with Carroll's own sensibilities and relationship to **Country** and

Left: *Yumari*, 2020, Stoneware, 610 x 350 x 280 mm, photographer: Grant Hancock

influenced his stylistic development. Carroll soon found his own aesthetic: highly textured surfaces reminiscent of rough bark and grainy sand; forms inspired by elements of the natural world such as water holes, termite mounds and tree trunks; colours that reflect the landscape of his homeland including the rich oranges and browns of earth, brilliant sky blues, glaring white of rock and deep red of *ininti* seeds.

The symbolic visual language that Carroll developed to represent his father's lands and their stories is marked into his vessels with a technique called **sgraffito**. **Sgraffito** is a decorative technique, used for wall décor and pottery, that was invented in Italy during the **Renaissance** (15th-16th centuries) when it was used to create intricate **frescos**. It involves scratching through layers of coloured material to create a design that reveals the layers underneath. The result features elements of texture, line and colour. Women at Ernabella Arts have employed the sgraffito technique in their ceramic works since 2003. It consists of a three-step procedure:

Step 1. Apply 2-5 coats of **underglaze** or coloured **slip** to a leather-hard ceramic surface and leave to dry.

Step 2. Scratch or carve away parts of the layers to reveal the different colours, or clay surface, underneath. Different effects can be achieved depending on the tools used and amount of pressure applied during the scratching process. Continue this process until the pattern, image or texture is completed.

The design can be drawn/traced onto the surface before scratching begins in order to guide the process.

Step 3. Once the scratching or carving is completed, leave the vessel to air-dry. It is then **bisque fired, glazed** and then fired again.

Using this method, Carroll covers the surface of his ceramics with strong, assertive lines. His gestures are bold and confident giving the vessels a dynamic energy which is emphasised by the intense contrasting colours he selects – orange and blue, black and white, blue and white. This combination of mark making technique and colour result in pieces that are joyful and arresting – insisting on our attention.

In a very short time Carroll was able to absorb these techniques and influences and make them his own, combining their elements to evoke a vivid image of his ancestral homelands and the knowledge embedded in their earth. The result is a highly original and highly personal body of ceramic works, as recognised by JamFactory CEO, Brian Parkes:

"There's a unique vision to it, and there's a confidence in the looseness of form and decoration. There's a lot of lived experience to draw on, and I see that in the work really clearly."

Carroll's work exemplifies the special quality imbued in the ceramic art of Aboriginal and Torres Strait Islander peoples by their deep connection to, and relationship with, the land. There is a rare cohesion between material and meaning in these works as vessels made from the earth physically embody Carroll's homelands, his memories and important cultural knowledge.

Left: *Walungurru, Tjukula/Waterholes*, 2020, Stoneware, 540 x 230 x 200 mm and 80 x 300 x 225 mm (2 piece),
photographer: Grant Hancock



SECTION 3

AN OUTLINE FOR TEACHERS

PREPARING YOUR EXHIBITION EXPERIENCE



ADMINISTRATIVE TASKS

If you are planning to bring a school group to this exhibition, please book now. Bookings are required to guarantee scheduled entry to the exhibition.

Covid-19 guidelines are determined by the venue. We advise checking these prior to your visit.

Please contact the venue for all bookings and enquiries.

CONTEXT BUILDING

See **SECTION 4: A BEFORE THE EXHIBITION** for a range of activities designed to provide the context needed to enhance students' experience of the exhibition.

*Please ensure students have been informed that it is a cultural convention that **Anangu** people do not use the name of someone who has passed away. The term, '*Kunmanara*' is used to replace the first name of the deceased person. Therefore, the gallery and this resource will refer to the artist as *Kunmanara* Carroll, while pre-existing publications will use Pepai Jangala Carroll.

ON ARRIVAL

On arrival, your group will be met and welcomed by a member of the exhibition venue staff.

Before entering the venue:

- Ensure all Covid-19 guidelines are observed.
 - We recommend organising students into smaller groups, or pairs, to facilitate a more manageable viewing experience.
 - Distribute any materials students will require to complete on-site activities (see **SECTION 4: B AT THE EXHIBITION**).
 - Focus students and review gallery viewing protocols:
 - Quiet talking.
 - Calm and careful movement through the gallery space (walking not running).
 - Do not touch the artworks, unless otherwise informed.
 - Be aware and respectful of other visitors in the space.
- *There are many fragile ceramic elements in this exhibition, so we encourage teachers to emphasise the need for students to be aware and careful of their movements in the gallery space.
- Emphasise the importance of spending quality time viewing and reflecting on the artworks. Encourage students to invest time viewing a couple of their favourite pieces so that they can develop a deeper personal connection with the artwork.

IN THE EXHIBITION

Spend time moving between groups of students to ensure they are on task and successfully engaging with the artworks

AFTER THE EXHIBITION

See **SECTION 4: C AFTER THE EXHIBITION** for a series of activities that promote deeper thinking about the exhibition (i.e. themes, materials, techniques and curatorial properties) and provide students with the opportunity to draw on their experience to create a personal response.

Left: *Kiwirrkura*, 2020, Stoneware, 290 x 270 x 150 mm and 505 x 170 x 185 mm (2 piece), photographer: Grant Hancock

SECTION 4

ACTIVITIES FOR STUDENTS

INTERPRETING AND RESPONDING TO THE EXHIBITION



The following series of activities are designed to support students' engagement with the exhibition in three stages: before, during and after experiencing the exhibition. You may draw on the thematic information provided in **SECTION 1: MEET THE ARTIST** and **SECTION 2: EXPLORING THE EXHIBITION** to support the implementation of these activities.

Teachers or students may select any number and combination of the activities to complete.

All activities can be undertaken as individual, pair, small group or whole class activities, depending on the context (i.e. student age and needs and any time, space or resource limitations).

A. BEFORE THE EXHIBITION

- WATCH the [Ernabella Arts Ceramics Studio](#) video to learn about Ernabella Arts, the art centre in which Carroll made his work, and the values that drive this community (see 'Ernabella Resources' in SECTION 5 for the full listing).
*Please do not use the 'close captions' function as the subtitles provided are highly inaccurate.

ACAVAR124

ACAVAR131

ICT, IU

History - continuity of First Nations Australian society and culture; cultural perspectives

Geography - the value of landscapes and landforms for people; societal perceptions of and connections to place

Civics and Citizenship - values and beliefs; expression of identity; social diversity

- Carroll's life, culture and work was centred in the vast plains of the **Western Desert** in Central Australia. While the Western Desert spans many Aboriginal groups, this area is collectively known as the Western Desert Language group and the people refer to themselves as **Anangu**. **Pitjantjatjara** and **Yankunytjatjara** are the main dialects but up to six different Aboriginal languages are spoken in this area.

EXPLORE the 'Anangu Resources' in SECTION 5 to learn about Anangu culture and language. Familiarise yourself with the meaning and pronunciation of some common and important Pitjantjatjara words.

ACAVAR124;

ACAVAR131

LIT, ICT, EU, IU

History - continuity of First Nations Australian society and culture; cultural perspectives

Geography - geographical representation; the value of landscapes and landforms for people; societal perceptions of and connections to place

Civics and Citizenship - values and beliefs; expression of identity; social diversity

Languages - Aboriginal languages

English - interlinguistic and intercultural comparisons

- LOCATE places of significance in Carroll's life using a map of Australia and the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) online [Map of Indigenous Australia](#) (see 'Other Resources' in SECTION 5 for the full listing) including:
 - Luritja, **Pitjantjatjara** and Pintupi homelands
 - Kiwirrkura, WA
 - Wilkinkarra, WA (Lake MacKay)
 - Yumari, WA (a significant site featuring a long rock hole in the Gibson Desert, west of Walungurru and east of Kiwirrkura)
 - Ikuntji, NT (Haasts Bluff - former government ration station site and Lutheran mission outpost)
 - Walungurru, NT (Kintore)
 - Ilpili, NT (a region of rocky terrain near Walungurru, on the way to Mount Leibig and Papunya,

Left: *Tjukula/Waterholes*, 2020, Stoneware, 195 x 550 x 385 mm, photographer: Grant Hancock.

- where a rock hole can be found)
- Ininti, NT (a significant site where a soakage is found nestled between sandhills)
- Papunya, NT (former government settlement)
- Utju, NT (Areyonga – former government ration station site)
- Eagle Bore, SA
- Pukatja, SA (Ernabella)
- Ernabella Mission/Ernabella Arts, SA

TRACE Carroll's journey from Haasts Bluff to Ernabella, via Papunya, Areyonga and Eagle Bore. *Imagine having to make such a long journey at such a young age. How might you feel if you had to leave your home and start again in a different place?*

*Online mapping services or digital mapping tools can be particularly useful for this activity.

ACAVAR124;

ACAVAR131

LIT, ICT, EU, IU

LIT, NUM, ICT, PSC, EU, IU

English – multimodal texts

Mathematics – scale, symbols, direction and grid references

Geography – geographical representation; the value of landscapes and landforms for people; societal perceptions of and connections to place; interpreting and using maps

- The lands of the Pintupi people (Carroll's paternal homelands) span a vast area of land across Western Australia and the Northern Territory

LOCATE the Pintupi lands using the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) online *Map of Indigenous Australia* (see 'Other Resources' in SECTION 5 for the full listing).

EXPLORE the landscape of Pintupi **Country** including significant places such as:

- Ilpili, NT (a region of rocky terrain near Walungurru, on the way to Mount Leibig and Papunya, where a rock hole can be found)
- Walungurru, NT (Kintore)
- Ininti, NT (a significant site where a soakage is found nestled between sandhills)
- Kiwirrkura, WA (remote community)
- Wilkinkarra, WA (Lake Mackay)
- Yumari, WA (a significant site featuring a long rock hole carved into rock in the Gibson Desert west of Walungurru and east of Kiwirrkura)

INVESTIGATE the bat's wing coral tree (*Erythrina vespertilio*), know to **Anangu** as the *ininti* tree, that grows throughout the **Western Desert** and produces seeds that are used by Anangu women to make jewellery and other decorations, often for ceremonial purposes. This tree and its seeds are also a common motif in the art made throughout the Western Desert.

CREATE a collage that represents the natural environment of these lands.

Think about landforms, plant life and key features of the environment as well as colour, texture, shape, pattern, scale, space and contrast. Use aerial maps, photographs and descriptions of each place (or their surrounding areas).

ACAVAR124

ACAVAR131

LIT, ICT, CCT, IU

Science – native biodiversity; ecosystems; Earth sciences

Geography – landforms and landscapes; the value of landscapes and landforms for people; societal perceptions of and connections to place; geographical representations; interpreting and using maps

- READ Theme 2 'A Life of Service' (in SECTION 2) and think about the **Tjukurpa** Carroll expresses through his art.

DISCUSS the function and importance of Tjukurpa to **Anangu** people's lives. *In what ways does the Tjukurpa help guide Anangu life?*

CONSIDER the stories told by your own cultural, spiritual or social community. *How are they similar or different to the Tjukurpa?*

ACAVAR124

ACAVAR131

LIT, ICT, CCT, PSC, EU, IU

English – narrative as cultural record; oral narrative traditions

History – continuity of First Nations Australian society and culture; cultural perspectives

Geography – the value of landscapes and landforms for people; societal perceptions of and connections to place

Civics and Citizenship – values and beliefs; expression of identity; social diversity

Languages – Aboriginal languages

- INVESTIGATE how to create a three-dimensional form using the **slab building** technique used by Carroll to make his clay vessels (See SECTION 5 for links to helpful YouTube videos demonstrating this technique).

EXPERIMENT with the slab building technique to see if you can create a cup or box. Clay substitutes can also be used to approximate this process e.g., plasticine, Play-Doh, bread dough or modelling clay (search for home-made recipes online).

*Think about the form of your vessel. Carroll drew inspiration from nature when forming his sculptures e.g., termite mounds, the **ininti** tree, water holes. How could you manipulate the material to make your vessel look like something else?*

ACAVAM118; ACAVAM120, ACAVAM121

ACAVAM126; ACAVAM127

LIT, NUM, CCT, ICT

Mathematics – measurement, shape, three-dimensional forms

Science – understanding properties of materials

Design and Technologies – investigating the characteristics and properties of materials and techniques; design processes; safe work practices

B. AT THE EXHIBITION

- WRITE down your first impressions of the exhibition as you enter the gallery space. *Is it interesting, quiet, boring, beautiful, peaceful, interesting, inspiring, confusing...? What is it about the display makes you feel this way?*

REVISIT your first impressions before you leave and see if they have changed now that you have had time to engage with the artworks.

Why do you think your opinions have changed/not changed?

ACAVAM122

ACAVAM129

LIT, CCT, PSC

English – reflective writing

- What words could be used to describe what you see? WRITE a list of words that describe the artworks in this exhibition. *Think about **design elements**, **design principles** and **visual conventions**. Would you use different words to describe Carroll's painting and ceramic works? Remember to use your visual arts language!*

Now think about how the artworks make you feel.
WRITE a list of words that describe the mood of the exhibition.
Are the artworks energetic, sombre, inspiring, calm, passionate...?

ACAVAM118, ACAVAR123
ACAVAR130
LIT, CCT, PSC

English - descriptive language; simile and metaphor; modality

- CHOOSE your favourite painting in the exhibition and look at its title.

LOCATE a ceramic piece that shares the same name as your chosen painting.

COMPARE AND CONTRAST the two works.

Are there any similarities in design, composition or motif? How do the two pieces differ in the use of colour, line, pattern, contrast...? What atmosphere or feeling is created by each piece? Do you prefer one more than the other? Why?

ACAVAM118; ACAVAR123, ACAVAR124
ACAVAM125; ACAVAR130; ACAVAR131
LIT, CCT

English - comparative writing; analysis skills

- Spend two minutes closely observing one of Carroll artworks.
IDENTIFY the **design elements**, **design principles** and **visual conventions** used by Carroll to create this work.

Think about line, shape, colour, texture, pattern, contrast...

ANALYSE what you think these details could mean.

Consider what you already know about the artist, his experiences, culture and environment. What do you think the artwork is about? What message do you think the artist is trying to communicate through this artwork? Why do you think this is important to him?

ACAVAM118; ACAVAM119; ACAVAR123; ACAVAR124
ACAVAM125; ACAVAR130; ACAVAR131
LIT, CCT, IU

English - analysis and interpretation skills; symbolism

History - continuity of First Nations Australian society and culture; cultural perspectives

Geography - the value of landscapes for people; societal perceptions of and connections to place

Civics and Citizenship - values and beliefs; expression of identity; social diversity

C. AFTER THE EXHIBITION

MAKING

- Carroll created his art within a society "...that values knowledge above almost all else...". His main motivation was a sense of responsibility to care for and pass on important cultural knowledge.

CONSIDER your own cultural, social or spiritual knowledge.

What places, stories, values, rules, beliefs or customs are important to you, your family or your community?

CREATE an artwork, using available materials, that conveys one aspect of this knowledge.

*Think about how you can use **design elements**, **design principles** and **visual conventions** to represent your subject.*

[REMEMBER: it is important for us not to copy the artist's ideas or style but, rather, take inspiration from their work to create our own ideas and **aesthetic**]

ACAVAM118; ACAVAM119; ACAVAM120
ACAVAM125; ACAVAM126; ACAVAM128
LIT, CCT, PSC, EU, IU

English - narrative as cultural record; symbolism

Geography - the value of landscapes for people; societal perceptions of and connections to place

Civics and Citizenship - values and beliefs; expression of identity; social diversity

Design and Technologies - design processes

- Carroll's artworks depict aspects of the natural landscape that hold cultural significance.

THINK about the landscape around your home or community.

Is there a place that is particularly important to you, your family or community? What does this place look like? Does it have any distinctive features?

EXPERIMENT with different ways of representing your chosen environment using available materials and your knowledge of **design elements**, **design principles** and **visual conventions**.

How can you symbolise the key features of your chosen environment using different qualities of line, colour, shape, texture, space, contrast, pattern...?

[REMEMBER: it is important for us not to copy the artist's ideas or style but, rather, take inspiration from their work to create our own ideas and **aesthetic**]

*Possible alternative: experiment with creating as many different ways to symbolise one key feature of your chosen environment.

ACAVAM118; ACAVAM119; ACAVAM120
ACAVAM125; ACAVAM126; ACAVAM128
LIT, CCT, PSC, EU, IU

English - symbolism

Geography - landforms and landscapes; the value of landscapes and landforms for people; societal

perceptions of and connections to place

Civics and Citizenship - values and beliefs; expression of identity; social diversity

Design and Technologies - design processes

Science - native biodiversity; ecosystems; Earth sciences

- Carroll's clay sculptures are highly patterned and textured. He often used a technique called **sgraffito** to create surface treatments that would express his ideas.

EXPERIMENT with different mark-making techniques using slabs of clay (or a clay substitute such as plasticine, Play-Doh, bread dough or modelling clay - search for home-made recipes online).

Think about different ways to carve, scratch or imprint into the surface? What materials can you apply to the surface? What is the effect of each different technique - what mood or idea does it suggest?

ACAVAM118; ACAVAM119; ACAVAM121
ACAVAM125; ACAVAM126; ACAVAM127
LIT, CCT,

Science - understanding properties of materials

Design and Technologies - investigating the characteristics and properties of materials, tools and

techniques; design processes; safe work practices

- Carroll's work reveals several recurring motifs that are created in both paint and clay. For this exhibition, he collaborated with the Australian Tapestry Workshop to recreate one of his designs, *Ilpili*, as a tapestry.

EXPERIMENT with recreating one of your own artworks in a different medium.
What material will you use? What techniques will you use? Will the scale differ from the original? How will you recreate the texture, tones, line quality...? Does the new medium change the meaning of your work?

ACAVAM118; ACAVAM119; ACAVAM121
 ACAVAM125; ACAVAM126; ACAVAM127; ACAVAM128
 LIT, CCT, PSC
 Science – understanding properties of materials
 Design and Technologies – investigating the characteristics and properties of materials, tools and techniques; design processes; safe work practices

RESPONDING

- Carroll's work expresses his deep connection to the ancestral lands of his father and grandmother, a region that he had to leave as a child and was unable to revisit until much later in life. While his connection to Pintupi **Country** is very specific to his cultural beliefs, values and customs, other artists have also used art to explore their experience of displacement.

EXPLORE the work of some of the following artists who share the experience of having left their homeland to start a new life in a new place:

- Hossein Valamanesh
- Zarina (Zarina Hashmi)
- Mona Hatoum
- Walid Siti
- Yun-Fei Ji

How has their experience of leaving their homeland influenced their artmaking? How is this experience represented in their art?

COMPARE AND CONTRAST the work of one of these artists with that of Carroll.

ACAVAM118; ACAVAM119; ACAVAR123; ACAVAR124
 ACAVAM125; ACAVAR130; ACAVAR131
 LIT, ICT, CCT, IU
 English: comparative writing; analysis skills
 History: cultural perspectives; research and analysis skills
 Civics and Citizenship – values and beliefs; expression of identity; social diversity

- Yumari is a place (a long rock hole in the Gibson Desert west of Walungurru and east of Kiwirrkura), a word meaning mother-in-law and a **Tjukurpa**. It features as a recurring motif in the work of both Carroll and Pintupi artist Uta Uta Tjangala (Tjangala was one of the original painters of the **Papunya Tula Art Movement**).

REFLECT on Carroll's painting, *Yumari* (2020), featured in the exhibition.

READ "Land, loss and identity: art of a great Pintupi lineage" featuring Tjangala's painting *Yumari* (1972) (see 'Other Resources' in SECTION 5 for the full listing).

COMPARE AND CONTRAST the two artists' representation of Yumari.
What does each representation look and feel like? Are there any similarities in use of technique, pattern, shape...? How do the two paintings differ in colour, style and energy? What factors might influence how the artists depict this important site?

[DISCLAIMER: The *Yumari Tjukurpa* contains mature themes]

ACAVAM118; ACAVAM119; ACAVAR123; ACAVAR124
 ACAVAM125; ACAVAR130; ACAVAR131
 LIT, ICT, CCT, IU
 English: comparative writing, analysis skills
 History: continuity of First Nations Australian society and culture; cultural perspectives; research and analysis skills
 Geography – the value of landscapes for people; societal perceptions of and connections to place
 Civics and Citizenship – values and beliefs; expression of identity; social diversity

- Seeds (or beans) from the bat's wing coral tree (*Erythrina vespertilio*), known to **Anangu** as *ininti*, are used by Anangu women to create jewellery and other decorations often used for ceremonial purposes. The form and colour of the *ininti* tree and its seeds also feature as motifs in art made throughout the Western Desert – including many of Carroll's works named '*Ininti*'. *Ininti* seeds have also been used by Western Australian artist Nalda Searles. Searles has spent time teaching and learning from Australian First Nations women as part of her artistic development and uses these seeds as part of her commentary on identity, **colonialism** and cultural exchange.

READ "Troubling objects: the sculptural practice of Nalda Searles" (see 'Other Resources' in SECTION 5 for the full listing).

LISTEN to Searles discussing her use of *ininti* seeds to make *Trading Teapot* (2003) – part of a series of objects imagined for **Daisy Bates'** campsite (see 'Other Resources' in SECTION 5 for the full listing).

CONSIDER the implications of working with ideas, materials and techniques inspired by Australia's First Nations people and culture.
*What is cultural appropriation? Why is cultural appropriation a problem? How do we identify cultural **appropriation**? How do you take inspiration from Aboriginal and Torres Strait Islander art and culture without appropriating it?*

COMPARE AND CONTRAST Carroll and Searle's use of *ininti* seeds as part of their individual expression of identity.
*What are the individual identities of these artists? How are their identities similar/different? How has each artist used *ininti* seeds to represent identity?*

(DISCLAIMER: this activity explores complex concepts and mature themes that are more suitable for older students).

ACAVAM118; ACAVAM119; ACAVAR123; ACAVAR124
 ACAVAM125; ACAVAR130; ACAVAR131
 LIT, ICT, CCT, PSC, EU, IU
 English: comparative writing, analysis skills
 History: continuity of First Nations Australian society and culture; colonialism; cultural perspectives; research and analysis skills
 Geography – the value of landscapes for people; societal perceptions of and connections to place
 Civics and Citizenship – values and beliefs; expression of identity; social diversity

SECTION 5 FURTHER RESEARCH FOR TEACHERS AND STUDENTS



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*Select each image of Carroll's work for additional information.

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OTHER ARTISTS and AFFILIATED ORGANISATIONS

Alison Milyika Carroll: (b. 1958) Pitjantjatjara, Yankunytjatjara. Senior artist at Ernabella Arts. Carroll started visiting the craft room, at Ernabella Mission, as a young girl to watch her mother and other Anangu women working. After finishing school, she became a health worker and occasionally worked in the craft room painting her personal *anapalayaku walka* (Ernabella's design or the '*Ernabella walka*') on bookmarks and cards and making batik. Carroll's *walka* represents her identity as a contemporary Pitjantjatjara, Yankunytjatjara woman. Eventually, she started working in the craft room on a full-time basis and was one of the first Ernabella artists to make ceramics (starting in 1997). She is now a leader of the Ernabella Arts ceramic studio and has exhibited widely across Australia and overseas; her work is held in many collections. Carroll has undertaken two ceramics residencies at the Australian National University and travelled to Singapore to attend a residency at Jalan Bahar Clay Studios. She is the current *Anangu Mayatja* (Manager) at Ernabella Arts and Ku Arts (Anangu Arts and Cultural Aboriginal Corporation), she was chairperson of Ernabella Arts from 2007 - 2010 and 2018 - 2021 and serves as a member on a number of important committees. In recognition of her many achievements and community service, Carroll received the *Premier's Award for Lifetime Achievement (Ruby Awards)*, South Australia (2018) and the *Red Ochre Award for Lifetime Achievement* from the Australia Council (2020).

Australian Tapestry Workshop (ATW): Established in 1976, the ATW is an Australian organisation that facilitates the collaboration between artists and a team of skilled weavers and a dyer to create original, hand-woven tapestries. Employing traditional techniques used by artisans in Europe since the fifteenth century, the ATW have woven over 500 tapestries and built an international reputation for creating innovative and contemporary designs. Their work hangs in a number of significant public and private collections, both in Australia and overseas.

Derek Jungarrayi Thompson: (b. 1976) Pitjantjatjara. Established ceramics artist at Ernabella Arts. Thompson began working in the ceramic studio after attending the first ceramics 'Wati Workshop' (Men's Workshop) in 2011. He uses the *sgraffito* technique on his pots to represent his *Tjukurpa* - often relating to *wanampi* or hunting stories. Thompson has undertaken two ceramics residencies at the Australian National University, a JamFactory residency in Adelaide, made two journeys to Jingdezhen, in China, to work at the Big Pot Factory and been a finalist in numerous awards.

Ernabella Arts: Australia's oldest, continuously running Indigenous Art Centre, located in Pukatja (Ernabella), in the **Anangu Pitjantjatjara Yankunytjatjara (APY) Lands**, South Australia. It is an Aboriginal owned and run corporation that supports and promotes the practice of local artists in a number of mediums, including textiles, painting and ceramics. Women and men of all ages produce art to sustain, support and promote their cultural heritage and make a positive contribution to the way of life of their community. Ernabella Arts is committed to ethical practices in the creation and sale of Aboriginal art. <http://www.ernabellaarts.com.au>

Geoff Crispin: Australian ceramicist with an interest in working with raw materials. Crispin also contributes to community development projects designed to help remote or disadvantaged communities build sustainable enterprises (predominantly pottery-based) in order to promote financial independence. He worked as Ceramic Studio Coordinator at Ernabella Arts from 2005-2006.

JamFactory: Adelaide-based not-for-profit organisation that supports and promotes the work of innovative and outstanding artists working the fields of craft and design. The centre houses four studios (Ceramics, Glass, Furniture, and Jewellery and Metal) and a gallery and a retail space designed to champion the value of craft and design in our everyday lives. <https://www.jamfactory.com.au>

Kirk Winter: Australian ceramicist specialising in wood fired pottery (i.e., heating a kiln by burning wood). Wood firing is very labour intensive and requires a group of people to ensure the kiln stays at the correct temperature over many hours. The use of fire creates unique effects on the finished pieces. Winter also uses native clays and rocks. His aesthetic is influenced by the natural properties of raw materials and the environment from which it came.

Malpiya Davey: (b. 1959) Pitjantjatjara. Ernabella Arts artist working in painting, printmaking, weaving and ceramics. Most well known for her ceramic works. Davey was one of the first Ernabella artists to work with clay and an early adopter of the *sgraffito* technique. She has created her own style of *sgraffito* combined with complex paintings through which she represents her *mai putitja walka* (bush food) and personal *walka* (design). Davey has had her ceramic works exhibited widely across Australia and has pieces held in the Art Gallery of South Australia and National Gallery of Australia collections.

Nganampa Health Council (NHC): Aboriginal controlled community health organisation in the **Anangu Pitjantjatjara Yankunytjatjara (APY) Lands**, South Australia. <https://www.nganampahealth.com.au>

Nyukana (Daisy) Baker: (1943-2017) Pitjantjatjara. Senior artist at Ernabella Arts. Baker began working in the craft room at Ernabella Mission as a young girl, in the 1950s. She worked in wood carving, weaving, painting, ceramic and batik. Baker travelled to Indonesia to learn batik making techniques and was one of the first Ernabella artists to work in the medium. She was particularly celebrated for her exceptional batik skills and symmetrical design work. She expressed her cultural identity through a combination of her personal *anapalayaku walka* (Ernabella's design or the '*Ernabella walka*') and *Tjukurpa*. She was also the creator of the Ernabella 'lost wax' ceramic decoration technique. Her work has been exhibited nationally and internationally and is held in a number of important collections. Baker served as Ernabella Arts chairperson from 1992-2000. She later moved to Mparntwe (Alice Springs) due to ill health and participated in the Alice Springs Pottery pilot project, created by Robin Best and Peter Ward. The project aimed to assist Pitjantjatjara artists who had moved to Mparntwe, for health reasons, to continue making art.

Peter Ward: Australian ceramicist. He worked as a JamFactory ceramic studio technician from 1999-2000 and Ernabella Arts Ceramic Studio Coordinator from 2003-2005. Ward also worked on the Alice Springs Pottery pilot project designed to assist Pitjantjatjara artists who had moved to Mparntwe (Alice Springs), due to poor health, to continue making art.

Robin Best: Australian ceramicist from Western Australia, currently living in Jingdezhen, China. Her work explores the history of European trade and its connections to scientific discovery and cross-cultural exchange. She was a JamFactory Ceramic Studio Director from 2008-2010 and worked closely with the Ernabella Arts Centre to establish their ceramics practice. Best also worked on the Alice Springs Pottery pilot project designed to assist Pitjantjatjara artists who had moved to Mparntwe (Alice Springs), due to poor health, to continue making art.

Simon Reece: Australian ceramic artist from Blackheath in the Blue Mountains, NSW. His practice focusses on the creation of utilitarian vessels with an aesthetic influenced by the natural environment and the properties of raw clay.

Stephen Bowers: Australian ceramicist interested in combining modern experiences with traditional skills. His works are decorated with highly detailed and colourful imagery. Bowers has a long history with the JamFactory, undertaking a traineeship and access residency in the Ceramics Studio from 1982-85, becoming the Head of the Ceramics Studio from 1991-99 and later the Managing Director of the JamFactory Contemporary Craft & Design.

Tandanya National Aboriginal Cultural Institute: Non-for-profit cultural organisation in Adelaide and Australia's oldest Aboriginal-owned and managed multi-arts centre. Tandanya supports and promotes Aboriginal and Torres Strait Islander visual and performing arts through a range of activities, including their gallery and shop on Grenfell Street.

Remote Communities Ceramics Network (RCCN): Umbrella body established in 2006 that provides a platform for interaction and collaboration between Aboriginal and Torres Strait Islander ceramic artists working in remote communities. The RCCN is a semiformal partnership between five remote Aboriginal and Torres Strait Islander art centres that have artists working in ceramics, working to promote the work and voices of their artists.

SECTION 6 GLOSSARY

EXPLANATION OF BOLD TERMS



These definitions are taken from several sources listed under 'Terminology Sources' in SECTION 5. Some have been modified to aid student comprehension.

Aesthetic: Relating to or characterized by a concern with beauty or good taste (adjective); a particular taste or approach to the visual qualities of an object (noun).

Anangu: (Arn-ang-oo) Aboriginal people of the western desert. Literally means 'people' in both **Pitjantjatjara** and **Yankunytjatjara**.

Anangu Pitjantjatjara Yankunytjatjara (APY) Lands: Area of land in northwest South Australia. APY is incorporated by the 1981 *Anangu Pitjantjatjara Yankunytjatjara Land Rights Act* whereby the South Australian Parliament gave Aboriginal people title to more than 103,000 square kilometres of arid land in the far northwest of South Australia. All **Pitjantjatjara**, **Yankunytjatjara** and Ngaanyatjarra people who are traditional owners of any part of the Lands are members of Anangu Pitjantjatjara Yankunytjatjara.

Anapalayaku walka: Ernabella's design or the 'Ernabella walka'. Loosely translates as "drawn badly". The *walka* is a rhythmic, curvilinear pattern that was developed by **Anangu** women working in the Ernabella Mission craft room. It is based on the flowing gestures used by Anangu people when constructing visual narratives by drawing in the sand (*milpatjunanyi*), rather than on Western principles of design. Each artist has developed their own personal *walka* that represents their individual identity.

Appropriation: As an artistic strategy, the intentional borrowing, copying, and alteration of pre-existing images, objects, and ideas.

Assimilate: (In regards to Aboriginal and Torres Strait Islander Peoples) The process by which minority groups are taught the basic attitudes, habits and mode of life of another all-embracing culture and are expected to blend into and become part of the dominant culture.

Batik: A method of printing cloth by applying wax to the fabric in a desired pattern, thus sealing it off from the dye; a piece of fabric decorated using the batik technique.

Bisque firing: First kiln firing during which moisture is removed and the clay particles bond to become ceramic – a harder, stronger and more porous material. Clay must be bisque fired in order for glaze to adhere.

Colonialism: The policy or practice of a nation seeking to establish and maintain authority over other peoples or territories.

Colourist: A painter who is particularly concerned with effects of colour, for example Henri Matisse (1869–1954).

Country: The term "Country" is all-encompassing, and includes the land, sea, sky and everything contained therein. Artist and curator Nici Cumpston explains: "Country is spoken about in the same way non-Aboriginal people may talk about their living human relatives. Aboriginal peoples cry about Country, they worry about Country, they listen to Country, they visit Country and long for Country." Some artists represent features of the landscape in their artwork to communicate their profound, ongoing relationship with Country. Other artists raise awareness about the dispossession of Country as a result of invasion, using art to assert their rights as traditional owners of land and sea. (Extracted from *The Essential Introduction to Aboriginal Art (25 Facts): Interpretive Resource*)

Left: *Walungurru*, 2020, Stoneware, 530 x 220 x 220 mm, photographer: Grant Hancock

Daisy Bates: (1859–1951) Self-taught anthropologist, linguist, welfare worker, journalist, and political advisor on Indigenous policy. She spent forty years living in outback camps to work with Aboriginal communities in the South Australian and Western Australian desert. Bates published articles about her ethnographic work and political views in order to financially support her work, however, some of her findings have been criticised as inaccurate and defamatory towards First Nations Australians. She always wore very formal, Victorian style clothing, which can be seen as a symbol of her antiquated worldview and eccentricity.

Design elements: Include line, colour, shape, texture, space and form found in artworks, and incorporated in the design of performance spaces (including sets) for dance and drama.

Design principles: Accepted conventions associated with organising design elements and can include unity, balance, hierarchy, scale, proportion, emphasis, similarity and contrast.

Esoteric: Understood by or meant for a select few; profound; obscure.

Extruder: Machine which passes clay through a modifiable column to produce specific forms and coils.

Firing: The process of heating clay in a kiln to remove moisture and slowly harden the clay into a ceramic material. There are two firing processes: **bisque firing** and **glaze firing**.

Fresco: Mural painting technique that involves painting with water-based paint directly onto wet plaster so that the paint becomes an integral part of the plaster (i.e., is absorbed into the plaster).

Glaze: Glassy, hard, non-porous layer on the surface of a ceramic object. Glaze serves to colour, decorate and, or, waterproof a ceramic object. This is achieved by applying a glaze solution (ground glaze particles suspended in liquid) to the surface of a **bisque fired** ceramic object and then **fired** in a **kiln** until the glaze melts. The ceramic object is slowly cooled allowing the glaze to harden.

Glaze Firing: Final kiln firing in which glazes are melted to form a smooth glassy surface serving the purpose of colouring, decorating and, or waterproofing a ceramic object.

Hump mould: A convex, curved form used to shape a slab of clay – the slab is applied on top of the curve.

Infirm: Physically weak due to ill health or age.

Ininti: Pitjantjatjara word. Bat's wing coral tree/Bean tree (*Erythrina vespertilio*). Found throughout the **Western Desert**. Also refers to the red seeds produced by this tree that are used by **Anangu** women to make necklaces and other decorations, often for ceremonial purposes.

Kiln: Oven or furnace used to fire pottery objects.

Kungka: (koong-ka) Young woman.

Kunmanara: (koon-man-arr-a) Term used in the place of the first name of a deceased person in **Anangu** culture.

Kutjara: (koo-djah-rah) Two (2).

Leather-hard: Condition of clay in which it has stiffened but is still damp. Point at which pieces are joined and most surface modification and trimming are done.

Mama: (mah-mah) Father.

Mesoamerican: A region including parts of Mexico and Central America, especially as a region of cultures and civilisations prior to the Spanish conquest in the sixteenth century.

Minyma: (min-ma) Woman.

Ochre: Any of a class of natural earths, mixtures of hydrated oxide of iron with various earthy materials, ranging in colour from pale yellow to orange and red, and used as pigments.

Oeuvre: The total artistic output of a painter, writer, etc.

Papunya Tula Art Movement: Aboriginal art movement that began in 1971 when a school teacher, Geoffrey Bardon, encouraged some of the men at the Papunya settlement to paint a blank school wall. Bardon was responding to the men's concerns about being separated from their custodial lands and not being able to maintain their cultural responsibilities. The murals sparked tremendous interest in the community and soon many men started painting on canvas. Due to the artist's lack of knowledge and experience regarding the Western concept of 'art' and the 'art world' there were some early controversies due to the portrayal of sacred cultural content. This was a problem that the artists and Australian First Nations peoples have had to reconcile over time. Today, art works made for the wider public only contain content that is considered suitable for this audience. In 1972 the artists successfully established their own company. The company is entirely owned and directed by traditional Aboriginal people from the **Western Desert**, predominantly of the Luritja/Pintupi language groups.

Pitjantjatjara: (pigeon-jarrah) Aboriginal group in Central Australia (mostly in the far north-west of South Australia) and a dialect of the **Western Desert** Language. Literally means the people who use '*pitjantja*' when they say 'coming'.

Press moulding: A mould, usually plaster, into which moist clay is pressed to take on the mould's decorative impression.

Ration Station: Ration depot. Government outposts, located across Australia, supplying rations (for example, tea, flour and sugar) to Aboriginal people. Rations were only given to women, children and the **infirm**. Able bodied men were able to trade dingo pelts for rations.

Renaissance: A French term meaning rebirth or revival; applied to a period characterised by the humanistic revival of classical art, architecture, literature and learning, originating in Italy in the fourteenth century and later spreading throughout Europe and lasting through the sixteenth century.

Sgraffito: Decorating technique achieved by scratching or carving through a layer of **slip** or **underglaze** (it helps to apply **wax-resist** over glaze before carving) before firing to expose contrasting clay body beneath.

Slab building: Slabbing technique. A ceramics technique for hand-building a pottery vessel.

Slab roller: A mechanized or manually operated device for rolling out large uniform slabs of clay.

Slip: Clay suspended in water, usually the consistency of thick cream.

Slip casting: The creation of ceramic forms by casting slip in plaster moulds.

Slump mould: A typically shallow, concave frame or mould into which a slab of clay is allowed to fall or settle in order to form a vessel. These can be frames with no bottom.

Terra sigillata: Ultra-refined clay slip that can give a soft sheen when applied to bone-dry wares and if polished or burnished while still damp may give a high gloss.

Tjamu: (jah-moo) Grandfather.

Tjanting: Tool used to apply hot wax when working on **batik**.

Tjukurpa: (chook-orr-pa) Anangu creation stories, law and way of life.

Underglaze: Process of applying coloured solutions to the bare (usually **bisque-fired**) clay surface directly before **glazing**.

Visual conventions: Combinations of components and approaches, such as combinations of elements, design principles, composition and style.

Wanampi: (wahr-nahm-pee) Watersnake. A *wanampi* lives in a waterhole and guards it against strangers. Traditionally you would alert the *wanampi* by making noise or lighting a small fire and announcing who you are as you approach. This is considered appropriate and necessary behaviour when not in your own country. *Mutitjulu* waterhole has a resident *wanampi*.

Wati: (wottie) Man.

Wax-resist: Melted wax or wax emulsion used to prevent **slip** or **glaze** from adhering to a clay surface, either in decorating, or in preparing work for glazing.

Western Desert: Broad area which includes most of the interior of Western Australia, northern South Australia and the southwest corner of the Northern Territory – stretching northwest to Balgo, west to Port Hedland, south to Kalgoorlie, Yalata, and Oodnadatta, and northeast to Alice Springs. The Aboriginal people from this area are collectively known as the Western Desert Language group and refer to themselves as **Anangu**. **Pitjantjatjara** and **Yankunytjatjara** are dialects of the Western Desert Language, the largest language group of Aboriginal Australia, however, some Anangu speak up to six Aboriginal languages. There are about 4,000 people in this language group.

Wheel throwing: The technique of forming clay using a potter's wheel. A ball of wedged (prepared) clay is thrown and centred on the wheel and shaped by hand as it spins on the wheel.

Yankunytjatjara: (young-kun-jarrah) Aboriginal group in Central Australia (in the north-west of South Australia) and a dialect of the **Western Desert** Language. Literally means the people who use '*yankunytja*' to say 'going'.



Right: *Mumu*, 2020, 510 x 400 x 400 mm (detail), photographer: Grant Hancock.
Back page: *Yumari*, 2020, Stoneware, 610 x 350 x 280 mm, photographer: Grant Hancock.

