

# *What Remains* Works from the Murray Art Museum Albury collection Education Resource

MURRAY ART MUSEUM ALBURY

## Education Kit

MAMA



Kevin Gilbert  
*Colonising Species*, 1989  
Screenprint on paper  
Murray Art Museum Albury collection  
Purchased, 2020

## What Remains

*What Remains* draws together the works of fourteen artists within the Murray Art Museum Albury collection and includes six works recently acquired by the Museum.

Central to the exhibition is a series of abstract sculptures titled *Remains* by Wiradjuri artist Nicole Foresheew. The molded clay and iron oxide forms are expressive of her deep connection to Country. This idea of connection to land, and impacts on the land, and its people, become more evident by moving through the exhibition in the selection of works by Hayley Millar Baker, Kevin Gilbert and Alfred William Eustace. While the notions of what remains of the ever-changing physical and social world can be seen in works by Michael Riley, Amanda Williams and Tim Silver.

Our collective impact on the land is becoming harder to ignore. *What Remains* reminds us to reconsider what legacy we wish to leave behind.

*This Education Resource for the exhibition What Remains has been developed to accompany the NSW HSC curriculum and is suitable for years 9 – 12.*

# Case Study: Nicole Foreshew

## Introduction

Nicole Foreshew is an artist, writer and curator from the Wiradjuri nation, Central West New South Wales. Foreshew's contemporary art making spans across a variety of mediums including photographic media, sculpture, film and video.

Her practice explores multifaceted themes that are informed through a deep connection to Country, its environment and geological sites of importance.

Foreshew's works tell stories of journeys, ownership and spirituality. Her works speak to her profound connection to her Country and act as an exploration of the meaning of land, space and identity. Foreshew investigates personal relationships to kin and uses contemporary art forms underpinned by social, ceremonial and sacred knowledge.<sup>1</sup>

In 2015, Murray Art Museum Albury commissioned Nicole Foreshew to create works for the exhibition *Wiradjuri Ngurambanggu*, the opening exhibition for MAMA.

The works titled *Remain*, were created were abstract sculptures made from clay and iron oxide in beige and light brown tones. They are an expression of Foreshew's connection to the concept of 'Country'.

Aunty Kerry Reed-Gilbert, Wiradjuri Elder, poet, artist and activist, discusses Foreshew's work in 2015 stating the following;

"Nicole's works are appealing to the eye, but the viewer should not be deceived by the prettiness. Her ability to share hidden stories is a credit to her talent and creativity. Her clay and oxide figures invite us to journey back to a time before Cook [Captain James Cook], while at the same time they invite us up the mountain with her today. Nicole's work is honest and raw, and leaves me wanting more"<sup>2</sup>

## Themes

Exploration of heritage
Connection to Country
Identity
Culture
Belonging and rights

1. Goulburnregionalartgallery.com.au. 2019. Nicole Foreshew. [online] Available at: <https://goulburnregionalartgallery.com.au/exhibitions/nicole-foreshew>

2. 2015. Wiradjuri Ngurambanggu. 1st ed. Albury: Murray Art Museum Albury.

## Further Reading

Nicole Foreshaw Instagram

[https://www.instagram.com/nicole\\_foreshaw/](https://www.instagram.com/nicole_foreshaw/)

Working with Country with Dr Matilda House & Paul Girrawah House, Robert Andrew, Nicole Foreshaw

<https://www.youtube.com/watch?v=2FMbCr7uc-4>

National Gallery of Australia - Nicole Foreshaw and Boorljoonngali

<https://publications.nga.gov.au/ceremony/nicole-foreshaw>

## Selected Artworks



**Nicole Foreshaw**

*Remain*, 2015

Clay and iron oxide

Murray Art Museum Albury collection

Donated by the artist, 2016

Commissioned by Murray Art Museum Albury for  
the exhibition *Wiradjuri Ngurambangu*, 2015



## Selected Artworks



**Nicole Foreshow**

*Remain*, 2015

Clay and iron oxide

Murray Art Museum Albury collection

Donated by the artist, 2016

Commissioned by Murray Art Museum Albury for  
the exhibition *Wiradjuri Ngurambangu*, 2015



**Nicole Foreshow**

*Remain*, 2015

Clay and iron oxide

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## Selected Artworks



**Nicole Foreshow**  
*Remain*, 2015  
Clay and iron oxide  
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the exhibition *Wiradjuri Ngurumbangu*, 2015

## Student Activity

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| 1 a | Study Nicole Foreshow's artworks and identify the materials used. How does the choice of materials help you to understand the artist's intention? |
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| 1 b | How do the artworks included in the exhibition represent ideas of Australian identity? What does being Australian mean to you? |
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# Case Study: Treahna Hamm

## Introduction

Treahna Hamm is a Yorta Yorta woman who has spent much of her life near her ancestral lands of the Murray River, near Yarrawonga. Hamm is a painter, print maker, weaver, sculptor and a maker of possum skin cloaks.

Hamm started her artmaking journey in 1982 when she enrolled in an Art and Design course. Since then she has continued to study art and further her practice completing a Bachelor of Arts (Visual Arts), a Diploma of Education and a Masters of Visual Arts, a Bachelor of Arts (Njernda studies) and PhD studies.

Hamm sees the importance of working with local community to help reclaim the art and cultural practices of her people.

In an interview with academic and curator Tess Allas, Hamm states:

“As a Yorta Yorta artist I focus on the reclamation, revitalisation and regeneration of South East Australian art (Yorta Yorta in particular) and that of the stories connecting me to my culture and heritage as an expression of who I am within my community. Other influences relate to the environmental stories of the Murray River (Dhungala) and the Barmah Forest not only as artworks but for education as well.”<sup>1</sup>

Hamm started her career as a printmaker excelling in exquisitely detailed and delicate hand-coloured etchings. She discovered a love of printmaking at the same time that she reconnected to her Yorta Yorta family and, since that time in 1992, has focused upon her own identity and her people’s collective experiences.<sup>2</sup>

The six works featured in *What Remains* highlights Hamm’s great skill as a printmaker. The works offer a reclamation, revitalisation and regeneration of South East Australian art (Yorta Yorta art in particular) and that of the stories connecting Hamm to her culture and heritage.

## Themes

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Community

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Reclaiming art and culture

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Stolen Generation

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1. Allas, T., 2010. Treahna Hamm. [online] Design & Art Australia Online. <https://www.daaao.org.au/bio/treahna-hamm/biography/>

2. Angus, C., 2009. Re Coil Change & Exchange in Coiled Fiber Art - Education Kit. Artbacknt.com.au. [https://artbacknt.com.au/wp-content/uploads/sites/31/recoil\\_teachersnotes.pdf](https://artbacknt.com.au/wp-content/uploads/sites/31/recoil_teachersnotes.pdf)



## Further Reading

Secrets of the River – Treahna Hamm

<https://vimeo.com/38818031>

Australian Museums Stolen Generations

<https://australian.museum/learn/first-nations/unsettled/surviving-genocide/stolen-generations/>

National Gallery of Australia - Treahna Hamm 'Barmah nurrtja biganga (Barmah Forest Possum Skin Cloak)' 2005

<https://www.youtube.com/watch?v=dHjPwqREJ1U>

## Selected Artworks



**Treahna Hamm**

Untitled, 2010

Hand coloured etching

Murray Art Museum Albury collection

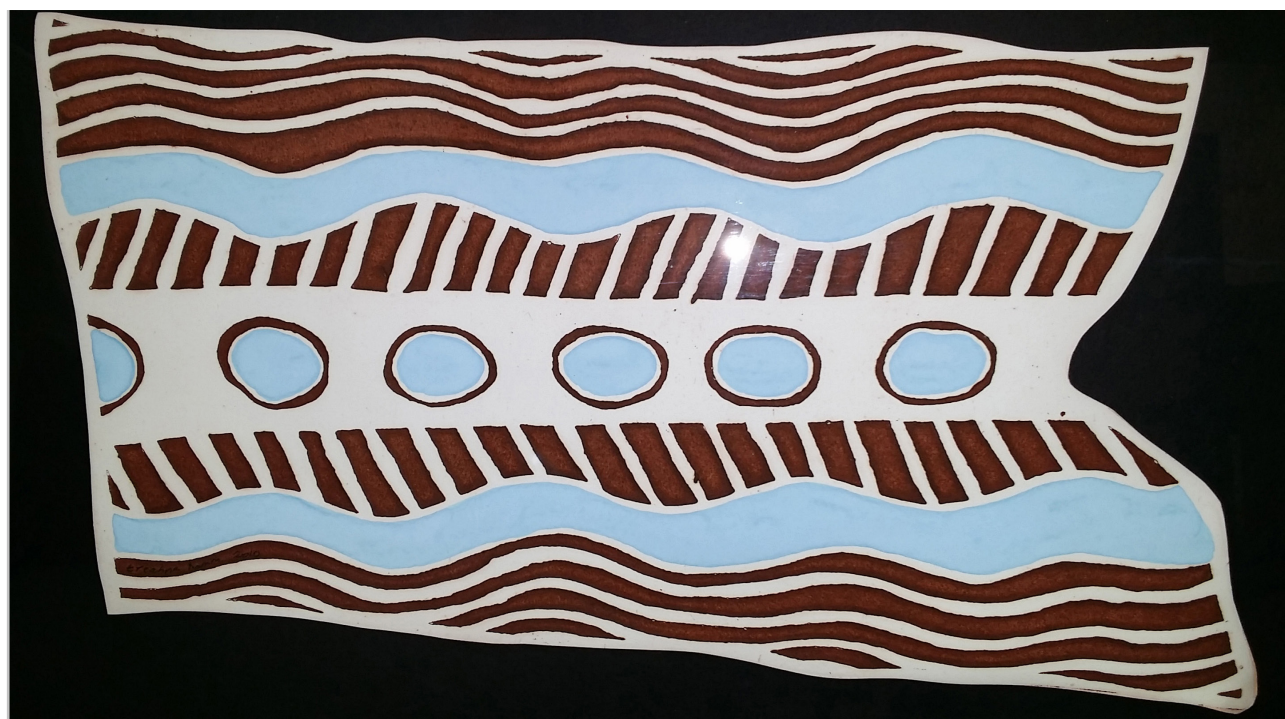
The Committee accepts the purchase of the work,  
2015



## Selected Artworks



**Treahna Hamm**  
Untitled, 2010  
Hand coloured etching  
Murray Art Museum Albury collection  
Purchased 2015



**Treahna Hamm**  
Untitled, 2010  
Hand coloured etching  
Murray Art Museum Albury collection  
Purchased 2015



## Selected Artworks



**Treahna Hamm**  
Untitled, 2010  
Hand coloured etching  
Murray Art Museum Albury collection  
Purchased 2015



**Treahna Hamm**  
Untitled, 2010  
Hand coloured etching  
Murray Art Museum Albury collection  
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## Selected Artworks



**Treahna Hamm**  
Untitled, 2010  
Hand coloured etching  
Murray Art Museum Albury collection  
Purchased 2015

## Student Activity

- 2 a Works included in this exhibition challenge official histories and inequalities. Have any of the artworks in the exhibition changed your opinion of the issues represented? Discuss the role of visual arts in social and political commentary.

# Case Study: Karla Dickens

## Introduction

Karla Dickens is a Wiradjuri woman and multidisciplinary artist living in regional New South Wales. Her work often explores reflections on Australian culture, past and present.

Since completing a Bachelor of Fine Arts from the National Art School in 2000 Karla has committed herself to her art making practice.

Dickens has described herself as a visual storyteller and believes in the artists' tendency to respond to the world around her and bring light to current political and social issues. With her art, Dickens' creates space for truth telling and confronts issues that others won't.

Dickens states, "I have two loves in life: art and family – and passion for protest. To ask questions, to give voice and light, with a desire for change. To protest as an individual, art is my voice – yet walking and standing alongside others smooths the powerlessness. There is a power in the disapproval of the oblivious injustices, pains and truths of the unheard. It is an action that holds the hope that, once a story is told, a change in the unacceptable will be born and grow."<sup>1</sup>

Dickens' found material sculptural works tell stories of personal and political importance. Her stories are informed by personal experiences.

Two of the works in *What Remains*, *Warrior Woman VIII* and *Warrior Woman XVII*, are powerful assemblage works created from objects sourced from vintage stores, rubbish tips and auctions. Dickens' assemblages often comprise racially and sexually charged memorabilia. Dickens' works are made to bear witness. She invites us to join her, to review and re-engage with stories and histories that cannot be forgotten.

In a review of the artist's work, Jeanine Leane stated: "Dickens' artistic practice is dictated by the deep and prevalent feelings she has about issues that have long preoccupied her thoughts"<sup>2</sup>

This becomes obvious when viewing Dickens' works, the emotion that she is able to impart to the viewer is an incredible part of her practice.

## Themes

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Issues of race, gender and sexuality

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Identity

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1. 2015. Wiradjuri Ngurumbangu. 1st ed. Murray Art Museum Albury.

2. Jeanine Leane, 2014, Continuing the Dialogue, ARTAND Australia, no. 514, pp. 543-48



## Further Reading

Biennale of Sydney, Karla Dickens

<https://www.biennaleofsydney.art/participants/karla-dickens/>

Karla Dickens Artist Profile Interview

<https://artistprofile.com.au/karla-dickens/>

Karla Dickens's exhibition *Wish you weren't here* addresses the racism in old postcards

<https://www.smh.com.au/culture/art-and-design/wish-you-weren-t-here-how-hateful-postcards-have-been-re-addressed-20211228-p59kif.html>

Karla Dickens: 'The more you know the rules, the more fun it is to break them'

<https://ocula.com/magazine/conversations/karla-dickens-the-more-you-know-the-rules/>

## Selected Artworks

Poem by Karla Dickens

Turning the washing basket  
upside down, inside out  
looking for Reg Grundies  
resilient and well made

No frills  
no pastel flowers  
nor see-through lace  
no crutchless G-strings

Hardened undergarments  
big-girls' undies  
protective covers  
personal security guards

The world needs facing  
wearing raw pain,  
old pain  
shared and naked pain  
standing up, showing up

Being heard and being counted  
holding courage tight  
ready to love and be loved  
to be real, to be hurt, to be brave

Big-girl underwear  
big-girl knickers  
tough and ready  
until the time allows  
then the cheeks will shake  
Run, dance, fart and sing  
as the nakedness is unleashed  
on the darkest of nights  
glowing under moons glory

Warrior Woman play again  
butts blowing in the breeze  
gracefully relaxed  
in empowered freedom

# Selected Artworks



**Karla Dickens**

*Pound-for-Pound #9*, 2019

Mixed media

*What Remains*, Murray Art Museum Albury, 2022

Purchased with the assistance of the MAMA Art Foundation, 2022

Image by Jeremy Weihrauch



**Karla Dickens**

*Warrior Woman XVII & Warrior Woman VIII*

Installation view

*What Remains*, Murray Art Museum Albury, 2022

Purchased with the assistance of the MAMA Art Foundation, 2022

Image by Jeremy Weihrauch

## Student Activity

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|----|--|
| 3a | How does the artist evoke thoughts of physical, emotional and psychological threat? Discuss.   |
| 3b | What elements are used in this artwork to encourage an emotional response from the audience?   |
| 3c | Examine how the artists Karla Dickens, Fiona Foley or Ryan Presley approach Australia's colonial history and acknowledge its impact in present times |
| 4c | Read Karla Dickens' poem and look at works <i>Warrior Woman VIII</i> and <i>Warrior Woman XVII</i> . How does this poem speak to these works?        |
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## Glossary of Terms

**Country** - Country is a term used by First Nations peoples to refer to the lands, waters and skies to which they are connected through ancestral ties and family origins.

**Kin** - One's family and relations

**Ngurambanggu** - Meaning for Country in Wiradjuri Language

**Wiradjuri** - The boundary of the Wiradjuri Nation extends from Coonabarabran in the north, straddling the Great Dividing Range down to the Murray River and out to western NSW. Wiradjuri traditional country includes the townships of Dubbo, Condobolin, Orange, Bathurst, Wagga Wagga, Albury, Narrandera, and Griffith. See map below.

**Yorta Yorta** - Traditional Yorta Yorta lands lie on both sides of the Murray River roughly from Cohuna to Albury / Wodonga. They include towns such as Echuca, Shepparton, Benalla, Corowa and Wangaratta and extend northwards to just south of Deniliquin. See map below.

Map courtesy of Reconciliation Australia

