

# **DENNIS GOLDING**

## **POWER - THE FUTURE IS HERE**

### **EDUCATION RESOURCE**

PREPARED BY JAZ CORR





**COVER:** Artist Dennis Golding, 2021, Carriageworks. Image courtesy the Artist.

**ABOVE:** Dennis Golding, *The Future is Here* [detail], 2021, Carriageworks.

Photographs: Zan Wimberley.

## About:

This education resource has been written by Jaz Corr, Dharawal Visual Artist and Educator to accompany the touring exhibition *POWER - The Future is Here*. This exhibition, curated by Kyra Kum-Sing, is the result of a collaboration between artist Dennis Golding and Aboriginal and Torres Strait Islander students from Alexandria Park Community School. The exhibition is touring across Australia from 2023.

The resource includes practical and theory activities designed for preschool and above, however it may be used by audiences of all ages and some activities are more suited or can be modified for varying levels of learning. This resource is suitable for use before or after visiting the gallery, or can be used as part of an outreach program in conjunction with the video resources – *How to Make a Cape Workshop* with Dennis Golding and *In Conversation* with Dennis Golding and Kyra Kum-Sing.

## This Resource offers:

- Introduction Task - Acknowledging Country and where we are from.
- 3 x Gallery Tasks - Can be completed at the gallery.
- 2 x Beyond the Gallery Tasks - Can be completed at school.
- Outcomes - Teacher support to embed in programming.

## About the Artist:

Dennis Golding is a Kamilaroi/Gamilaraay artist from the northwest of NSW and was born and raised on Gadigal land (Redfern, Sydney). Through his mother's lineage Dennis also has ancestral ties to Biripi country situated along the mid-north coast of NSW.

Working in a range of mixed media including painting, video, photography and installation, Golding critiques the social, political, and cultural representations of race and identity. His practice is drawn from his own experiences living in urban environments and through childhood memories.

Golding was surrounded by art from his urban upbringing living in an Aboriginal community in Redfern (often referred to as 'The Block'). As a young child, he often watched his mother and grandmother paint on large canvas and sheen fabrics which depicted Australian native plants and animals, cultural motifs, and human figures. Golding developed his professional practice in art school through mentorships with leading curators, educators, and artists. Golding graduated with a Bachelor of Fine Arts (Honours) at UNSW Art & Design in 2019 and now works independently as an artist and curator.

Since graduating Golding was awarded the Create NSW Visual Arts Fellowship 2020 and has exhibited at many major institutions including the Art Gallery of South Australia, the Art Gallery of NSW, Sydney Living Museums, and Carriageworks. Golding's work can also be seen around Sydney in many public art installations. Golding also co-founded the Re-Right Collective with Carmen Glynn-Braun.

Through his artistic and curatorial practice, Golding aims to present powerful representations of contemporary Aboriginal cultural identity that inform narratives of history and lived experiences.

Bio from Artist's website: <https://www.dennisingolding.com/bio>

## About the Curator:

Kyra Kum-Sing is a Malera Bandjalan, Mitakoodi woman. Kum-Sing has been the curator at Boomalli Aboriginal Artists Co-operative for the past four years and has curated a number of significant and acclaimed exhibitions including Boomalli's 25th Anniversary Mardi Gras Exhibition: *Original Box* (2019); *Warriors for the Environment* (2019); *inVISIBLE* (2020) and *Shell It* (2021).

Kum-Sing also curated *Deadly Women of Redfern* at the National Centre for Indigenous Excellence (2018), the July 2018 program for the MCA Art Bar, Dyarra Murama Guwing (the sun setting red) at Lane Cove Gallery (2020) and Dennis Golding's *POWER* at Blacktown Arts (2021). Kum-Sing is an Encounters Fellow Alumni from the National Museum of Australia.

Kum-Sing has a diverse artistic practice which includes painting, drawing, weaving, sculpture, installations and clothing design. She is a consultant for the Aboriginal site heritage and repatriation work on Bandjalan Country in Northern NSW, where she is working on revitalising the Malera Bandjalan language. Kum-Sing also has extensive experience working in services for Aboriginal people, including the Aboriginal Medical Service, Redfern; Aboriginal and Islander Health Worker Journal; and the Yabun Festival. She is a passionate advocate for Aboriginal rights and self-determination and the Aboriginal arts and cultural sector.

Bio from Boomalli Aboriginal Artists co-operative website: <https://boomalli.com.au/artist/kyra-kum-sing/>



Dennis Golding,  
*POWER* [detail], 2021,  
Blacktown Arts.  
Photograph: Jade  
D'Amico



## About the exhibition:

*POWER - The Future is Here* is the result of a collaboration between artist Dennis Golding and Aboriginal and Torres Strait Islander students from Alexandria Park Community School. The superhero capes were created during a workshop in 2020, led by Golding who was an artist in residence at the school through Solid Ground. Students from Kindergarten to Year 12 designed their capes with iconography informed by their lived experiences and cultural identity.

As superheroes, Golding and his young collaborators are empowered and reminded of the strength of their culture in forming their identity and connection to Country. Individually and together, the capes critique social, political and cultural representations of contemporary First Nations experience.

A Solid Ground project with Dennis Golding and Alexandria Park Community School, curated by Kyra Kum-Sing, presented by Carriageworks and Blacktown Arts, and touring with Museums & Galleries of NSW. This project has been assisted by the Australian Government's Visions of Australia program.



**CARRIAGEWORKS**

**Blacktown Arts**



**ABOVE:** Dennis Golding, *The Future is Here* [detail], 2021, Carriageworks. Photograph: Zan Wimberley.

**Museums & Galleries of NSW**



Australian Government  
Visions of Australia



## Introduction Task:

### ACTIVITY 1

#### Acknowledging Our Place Activity:

You can engage visitors in Acknowledging Country and where they are from by allowing them to create their artistic name tags. This simple activity will help visitors express their creativity, facilitate introductions, and help break the ice among participants.

#### Materials needed:

- Pre-cut or blank name tag cards
- Markers, crayons, or coloured pencils
- Decorative materials like stickers, glitter, or foam shapes (optional)
- Safety pins or adhesive tape

#### Steps:

1. As visitors enter the gallery, provide them with the pre-cut template (example provided overleaf) or blank name tag cards and introduce yourself as the exhibition facilitator. Share an Acknowledgment or Welcome to Country.
2. Ask visitors to fill in the following information on their name tag:
  - **Name:** Have visitors write their preferred name or the name they would like to be called during the activity.
  - **Country:** Visitors could write the traditional First Nations name, or their home country.
  - **Favorite colour:** Ask visitors to use their favorite colour.
3. Encourage visitors to decorate their name tags with markers, crayons, or coloured pencils. They can add additional elements or styles to reflect their personality or interests.
4. Optionally, provide decorative materials such as stickers, glitter, or foam shapes for visitors to further embellish their name tags. This can add a fun and personalised touch to their creations.

5. Once visitors have completed and decorated their name tags, help them attach the tags to their clothes using safety pins or adhesive tape. Make sure the name tags are well-visible.
6. Congratulate participants on creating their personalised name tags and explain that these tags will serve as an introduction tool for the rest of the gallery experience.
7. Encourage visitors to interact with others by starting conversations using their name tags. They can ask about the significance of the favourite colour or initiate discussions about different names of Country or cultures.
8. Finally, remind visitors to wear their name tags throughout the exhibition and encourage them to swap or update their tags as they explore the artwork and engage with others.

**By incorporating this introduction activity, visitors can feel more personally connected to the exhibition and participate in a variation of the Acknowledgment of Country.**



Dennis Golding, *POWER* [detail], 2021, Blacktown Arts. Photograph: Jade D'Amico

## Gallery Task:

### Exploring using the Conceptual Framework

This Gallery Task provides an overview of the artist, curator, artwork, audience, exhibition location, and the world that the artwork reflects. We aim to gain a comprehensive understanding using the Conceptual Framework by answering specific questions about these agencies.

#### ACTIVITY 2:

**Create a Citation:** Artist name, Title of Artwork, Year, Material used, Location.

You have the “**POWER**” to create your own citation:

- Change and edit the original citation to suit your ideas of an artwork you like.

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The “**Future is Here**” - Create a citation for a future artwork of yours.

- Students create an artwork using their own citation.

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#### Leading Questions:

- Who is the Artist? (Dennis Golding)
- Who is the Curator? (Kyra Kum-Sing)
- What is the title of the artwork? (*POWER – The Future is Here*)
- Who is the audience? (Students, public)
- What part of the world is the artwork exhibited?
- What world does it reflect? (Aboriginal and Torres Strait Islander Australia)

## Gallery Task:

### Investigate Through the Structural Framework

This gallery task explores different aspects of ‘Elements of Art’, including colour, value, lines, shape, texture, and space. We aim to comprehensively understand the structural frame by answering specific questions about these elements.

**Teacher Note:** There are many variants to students’ responses. The objective is to encourage students to investigate each cape with art appreciation.

#### ACTIVITY 3:

Teachers can ask students to stand near, point out, describe, act out, and draw answers. (Differentiation)

You have the “**POWER**” to create an added feature to a cape, a shield, a helmet, a tool to enhance its **POWER**.

#### Leading questions:

- Which cape is your favorite colour? (Hue: name of Colour)
- Which cape has a similar colour to your name tag? (Link to introduction activity)
- Which capes share value with your favorite colour? (Value could be for example its hue/lightness/darkness)
- Which cape has powerful lines? (Describe: straight, curvy, jagged, thick, thin, large, small)
- Which capes have a shape that empowers meaning? (Describe: animal, Country or motifs)
- What texture are the capes? (How does the cape look like it feels)
- What space is used on a cape to paint on? (Positive, negative space, middle, top, bottom)

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Dennis Golding, *POWER* [detail], 2021, Blacktown Arts. Photograph: Jade D'Amico

## Gallery Task:

### Experience Using the Cultural Framework

This Gallery Task explores different aspects of Aboriginal Perspective and learning. By answering specific questions about Community, Family, and Self, we aim to gain a comprehensive understanding of Past, Present & Future.

**Teacher Note:** There are many variants to students' responses. The objective is to encourage students to investigate conceptual meanings and concepts.

### ACTIVITY 4: Past, Present & Future

You have the **POWER** to create an artwork that uses the **Past, Present & Future** concepts reflecting Country, Elders, and Self.

#### Leading Questions:

*Community – Place – Country.*

- How would you describe the Place you live? E.g. Bush, Sea, Desert, River, City, Country, Rural, Island

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- Do you have an animal that represents your Country (Land, Water & Sky)? E.g. Black Duck, Eagle, Crow, Goanna, Kangaroo, Emu, Fish, Mullet, Whale

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- Can you draw a small symbol to represent your place, your Country?  
Draw your symbol:

- Can you communicate your place/animal with actions? (non-verbal, linked to dance and sign language)

*Family - My Hero – Parents – Elders*

- Who is your hero? What is their superpower?

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- What is a symbol to represent their power? Draw your symbol:

- Can you communicate your hero with actions? (non-verbal linked to sign language)



*Self - Empower - Inner Hero*

- Do you have a superpower? Something that you are deadly at? E.g. Are you deadly at sport? Are you deadly at dancing, fishing, hunting, swimming, music, or art?

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- What is your Symbol for your deadly superpower? Draw your symbol.

- Create an artwork that uses the symbols discovered and create a visual story of Past, Present & Future.



Artist Dennis Golding, 2021, *Carriageworks*. Image courtesy the Artist. Photograph: Zan Wimberley.

## Experience beyond the Gallery – Cultural Perspectives:

**Objective:** To promote understanding and appreciation for contemporary First Nations art and encourage the embedding of Indigenous culture in schools through a creative collaboration activity.

### Materials:

- Assorted magazines, newspapers, and printed images
- Scissors
- Glue sticks
- Large sheets of paper or poster boards
- Markers, colored pencils, or crayons
- Optional: Traditional Aboriginal colours (red, yellow, black, and white) and Torres Strait Islander flag colours (blue, green black, and white)

### ACTIVITY 5: Cultural Perspectives

#### 1. Introduction (15 minutes):

- Facilitate a discussion about contemporary Aboriginal art and/or Torres Strait Islander art, emphasising its unique characteristics and significance in cultural expression.
- Encourage participants to share their thoughts on embedding Indigenous culture in schools and how it can contribute to a more inclusive and respectful learning environment.
- Discuss the importance of celebrating local First Nations communities, figures, heroes, and stories to acknowledge their contributions and preserve their heritage.

#### 2. Collage Creation (30 minutes):

- Distribute magazines, newspapers, and printed images to participants (AEO and community consultation required for appropriate image use).
- Instruct participants to search for images representing First Nations heroes, communities, and Indigenous plants or animals. (AEO and community consultation required for appropriate image use).
- Encourage participants to cut out the chosen images and set them aside.

#### 3. Cultural Collage Assembly (30 minutes):

- Provide participants with large sheets of paper or poster boards as the base for the collage.
- Instruct participants to arrange and glue the cut- out images onto the paper, visually representing their local First Nations communities/figures/ heroes/stories.
- Participants can add personal touches or illustrations using markers, coloured pencils, or crayons.
- Optional: Participants can incorporate traditional Aboriginal colours (red, yellow, black, and white) or Torres Strait Islander flag colours (blue, green, black and white) to enhance the cultural significance of their collages.

#### 4. Reflection and Discussion (10 minutes):

- Invite participants to explain their collage and share the symbolism behind the chosen images.
- Discuss the significance of embedding culture in schools and its impact on First Nations students, fostering a culturally safe and inclusive learning environment.
- Facilitate dialogue on non-Indigenous teachers' potential challenges and the importance of educational programs that provide cultural knowledge to create culturally safe spaces for First Nations kids.

#### 5. Display and Appreciation (Ongoing):

- Encourage participants to display their collages in a prominent school area, such as a hallway or classroom, to raise awareness and appreciation for the local First Nations communities and their cultures.
- Invite students, teachers, and parents to appreciate the collages and engage in further discussions, promoting cross-cultural understanding.

**Note: This art activity is designed for educator-led sessions but can be modified for various age groups, ensuring age-appropriate materials and instructions are provided. Please make sure the appropriate consultation has been completed.**



Dennis Golding, *The Future is Here* [detail], 2021, Carriageworks. Photograph: Zan Wimberley.

## Experience beyond the Gallery – Investigating using the Elements of Art:

**Objective:** To investigate and make correlations to the elements of art through the design of capes.

### Materials Needed:

- Drawing or painting materials (colored pencils, markers, paints, etc.)
- Paper or canvas
- Reference images of different types of capes from *POWER - The Future is Here*

**Note:** Depending on the age and skill level of the students, you can modify the activity by providing specific guidelines or allowing more creative freedom. Adjust the level of difficulty accordingly.

### ACTIVITY 6 - Cape Design Exploration:

1. Begin by discussing the elements of art with the students, specifically focusing on colour (hue), value, line, shape, texture, and space. Provide examples and definitions for each element.
2. Show the students various images of capes, either through physical examples or digital images. Explain that they will be designing their own capes based on the elements of art. (Link to ACTIVITY 2)
3. Ask the students to choose their favorite colour (hue). Have them write down or share their selected colour.
4. Next, instruct the students to find or create a cape that shares value with their favorite colour. For example, they can choose a lighter or darker shade of their favorite color. Have them write down or share the hue and value they chose.
5. Now, have the students observe the different capes and identify the ones with powerful lines. Instruct them to describe the lines using adjectives such as straight, curvy, jagged, thick, thin, large, or small. They should write down or share their description.
6. Moving on to shape and ask the students to identify capes with shapes that empower meaning. Guide them to look for patterns or motifs representing animals, countries, or other significant symbols. Have them

write down or share their observations.

7. Have the students examine the capes to determine their texture. Instruct them to describe how the cape looks like it feels. For example, they may describe it as rough, smooth, or fluffy. Again, they should write down or share their description.
8. Finally, inform the students that they will create their own cape design using the elements of art they have explored. Provide them with paper, a canvas, and drawing or painting materials.
9. Encourage the students to incorporate their favorite colour and consider the other elements of art, such as value, line, shape, texture, and space, into their design. They can use their previous observations as inspiration.
10. Allow the students ample time to complete their cape designs. Once finished, have them share their creations with the class and explain how they utilised the different elements of art in their design.

**Extension: Create an added feature to your cape, a shield, a helmet, a tool to enhance its POWER.**



## OUTCOMES:

- **Creative expression and interpretation:** Participants will demonstrate their ability to express themselves creatively using various artistic mediums, such as drawing, painting, collage, and storytelling.
- **Critical thinking and analysis:** Participants will research and analyse the achievements and contributions of local heroes and envision the future of First Nations communities. They will also use their critical thinking skills in their collage to gather images, words, and phrases representing change and social impact.
- **Self-awareness and identity:** Participants will explore and reflect on their values, strengths, and qualities and represent them visually through their artworks.
- **Communication and collaboration:** Participants will share their artwork, stories, and visions with others, fostering communication and collaboration within the group.
- **Cultural awareness and appreciation:** Participants will learn about important figures and cultures within their community, such as local heroes and First Nations communities, and demonstrate an understanding and appreciation for their contributions and aspirations.
- **Empathy and social responsibility:** Participants will use their artistic skills and imagination to envision how to impact and change their community or the world positively. This activity promotes empathy and a sense of social responsibility.
- **Visual literacy and artistic techniques:** Participants will develop their visual literacy skills and creative techniques by using symbols, colours, imagery, and composition effectively in their artwork. Reflection and self-assessment: Participants will reflect on their artwork and storytelling, analysing their strengths and areas for growth and assessing the impact and message of their creations.

**LEFT:** Artist Dennis Golding, 2021, Carriageworks. Image courtesy the Artist. Photograph: Zan Wimberley.



Artist Dennis Golding, 2021, Carriageworks. Image courtesy the Artist. Photograph: Zan Wimberley.

Curriculum Links	
Foundation to Year 2	
Visual Arts – ACAVAM106	<ul style="list-style-type: none"> <li>Explore ideas, experiences, observations and imagination to create visual artworks and design, including considering ideas in artworks by Aboriginal and Torres Strait Islander artists.</li> </ul>
Visual Arts – ACAVAR109	<ul style="list-style-type: none"> <li>Respond to visual artworks and consider where and why people make visual artworks, starting with visual artworks from Australia, including visual artworks of Aboriginal and Torres Strait Islander Peoples.</li> </ul>
HASS / Geography – ACHASSK016	<ul style="list-style-type: none"> <li>The Aboriginal or Torres Strait Islander Country/Place on which the school is located and why Country/Place is important to Aboriginal and Torres Strait Islander Peoples.</li> </ul>
HASS / Geography – ACHASSK049	<ul style="list-style-type: none"> <li>The ways in which Aboriginal and Torres Strait Islander Peoples maintain special connections to particular Country/Place.</li> </ul>
Years 3 and 4	
Visual Arts – ACAVAM110	<ul style="list-style-type: none"> <li>Explore ideas and artworks from different cultures and times, including artwork by Aboriginal and Torres Strait Islander artists, to use as inspiration for their own representations.</li> </ul>
Visual Arts – ACAVAR113	<ul style="list-style-type: none"> <li>Identify intended purposes and meanings of artworks using visual arts terminology to compare artworks, starting with visual artworks in Australia including visual artworks of Aboriginal and Torres Strait Islander Peoples.</li> </ul>
HASS / Geography – ACHASSK062	<ul style="list-style-type: none"> <li>The importance of Country/Place to Aboriginal and/or Torres Strait Islander Peoples who belong to a local area.</li> </ul>
HASS / Geography – ACHASSK083	<ul style="list-style-type: none"> <li>The diversity of Australia's first peoples and the long and continuous connection of Aboriginal and Torres Strait Islander Peoples to Country/Place (land, sea, waterways and skies).</li> </ul>

Curriculum Links	
Years 5 and 6	
Visual Arts – ACAVAM114	<ul style="list-style-type: none"> <li>Explore ideas and practices used by artists, including practices of Aboriginal and Torres Strait Islander artists, to represent different views, beliefs and opinions.</li> </ul>
Visual Arts – ACAVAR117	<ul style="list-style-type: none"> <li>Explain how visual arts conventions communicate meaning by comparing artworks from different social, cultural and historical contexts, including Aboriginal and Torres Strait Islander artworks.</li> </ul>
Years 7 and 8	
Visual Arts – ACAVAM118	<ul style="list-style-type: none"> <li>Experiment with visual arts conventions and techniques, including exploration of techniques used by Aboriginal and Torres Strait Islander artists, to represent a theme, concept or idea in their artwork.</li> </ul>
Visual Arts – ACAVAR123	<ul style="list-style-type: none"> <li>Analyse how artists use visual conventions in artworks.</li> </ul>
Visual Arts – ACAVAR124	<ul style="list-style-type: none"> <li>Identify and connect specific features and purposes of visual artworks from contemporary and past times to explore viewpoints and enrich their art-making, starting with Australian artworks including those of Aboriginal and Torres Strait Islander Peoples.</li> </ul>
Years 9 and 10	
Visual Arts – ACAVAM125	<ul style="list-style-type: none"> <li>Conceptualise and develop representations of themes, concepts or subject matter to experiment with their developing personal style, reflecting on the styles of artists, including Aboriginal and Torres Strait Islander artists.</li> </ul>
Visual Arts – ACAVAM129	<ul style="list-style-type: none"> <li>Present ideas for displaying artworks and evaluate displays of artworks.</li> </ul>

Curriculum codes taken from: <https://www.australiancurriculum.edu.au/>



Jaz Corr is an Aboriginal Visual Artist that resides on the South Coast of NSW, Australia. A graduate of Curtin University Western Australia (Boodja) as an Undergraduate Bachelor of Arts (Double Major Fine Art and Visual Culture) and a postgraduate Master of Education (Visual Arts) from the University of Wollongong.

As a proud Dharawal woman, her curiosity of the world has inspired a varied amount of artwork and educational resources that reflect a critical view of social, political, cultural, and environmental issues

*A Solid Ground project with Dennis Golding and Alexandria Park Community School, curated by Kyra Kum-Sing, presented by Carriageworks and Blacktown Arts, and touring with Museums & Galleries of NSW. This project has been assisted by the Australian Government's Visions of Australia program.*



**CARRIAGEWORKS**

**Blacktown Arts**



**Museums & Galleries of NSW**



Australian Government  
Visions of Australia

