

PIINPI

CONTEMPORARY INDIGENOUS FASHION

SECONDARY
EDUCATION
RESOURCE



Grace Rosendale, *Seedpods top and pants* 2019. Linen.
Courtesy of the artist, Hopevale Arts and Cultural Centre and
Queensland University of Technology. Model: Magnolia Maymuru.
Photographer: Bronwyn Kidd.

Acknowledgement of Country

The City of Greater Bendigo is on Dja Dja Wurrung and Taungurung Country. We acknowledge and extend our appreciation to the Dja Dja Wurrung and Taungurung People, the Traditional Owners of the Land.

We pay our respects to Leaders and Elders past, present and emerging for they hold the memories, the traditions, the culture and the hopes of all Dja Dja Wurrung and Taungurung Peoples.

We express our gratitude in the sharing of this Land, our sorrow for the personal, spiritual and cultural costs of that sharing and our hope that we may walk forward together in harmony and in the spirit of healing.

"Piinpi is an expression that Kanichi Thampanyu (First Nations people from the East Cape York Peninsula) use to describe changes in the landscape across time and space.

For many First Nations groups, knowledge of the Land and seasons is culturally important as the Land lets us know when we can hunt, collect bush foods, and gather materials for traditional ceremonies and Malkari (dance)."

Shonae Hobson
Kaantju, Cape York Peninsula
First Nations Curator, Bendigo Art Gallery

The Exhibition

The number of seasons can vary across many First Nations groups across Australia.

The exhibition is based on four **Kuuku Ya'u** seasons:

Ngurkitha (wet season),
Kayaman (dry season),
Pinga (regeneration) and
Piicha Piicha (cool season).

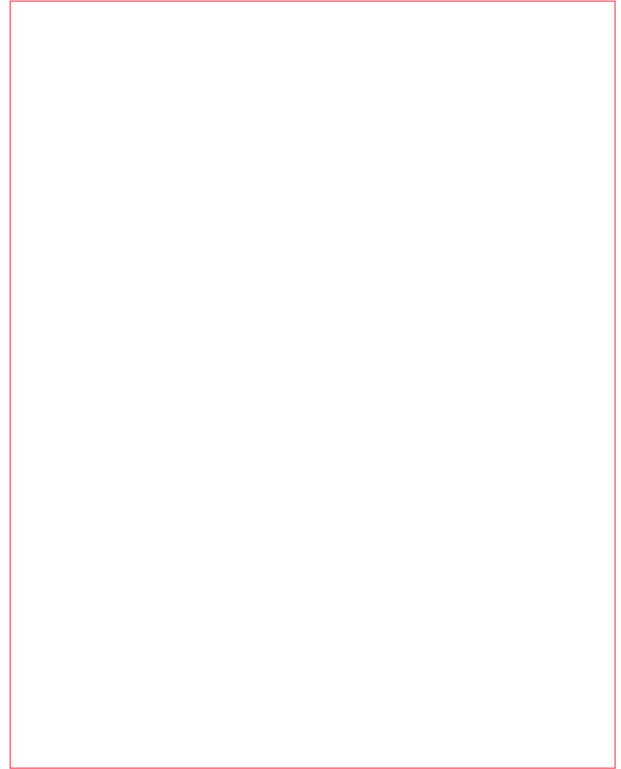
Throughout the exhibition each artist's choice of materials, patterns, designs and stories links directly to their ongoing connection to Country (Ancestral Lands).

Choose one of the artists in this room and describe how their work relates to Country.

Do you have a favourite season?

What colours, plants or other aspects of the Land come to mind when you think about this season.

Using some of your ideas above Design your own logo for this season.



Language

This big continent that is now referred to as Australia has always been home to many different First Nations' Language Groups and areas. In this booklet the language you will read is from the Kuuku' Ya'u (First Nations people from the East Cape York Peninsula)

You can visit the AIATSIS website to view the map of Indigenous Australia (it shows the Language Groups) <https://aiatsis.gov.au/explore/articles/aiatsis-map-indigenous-australia>

Kayaman (Dry Season)

Season of Fire and Burn

"Dry season is a time for many First Nations groups to travel between homelands and Country to visit families, go hunting, and prepare for Ceremonies. At the beginning of the dry season, the grass is burnt using ancient fire techniques, this encourages new growth for plant and animal life and restores kinship to the Land. Fire is an integral part of Indigenous culture both historically and culturally today".

Shonae Hobson
Kaantju, Cape York Peninsula
First Nations Curator, Bendigo Art Gallery



Mary Dhapalany
Mandhalpuy, born 1950
Wide-brim woven hat (multi-coloured) 2019.
Pandanus. Courtesy of MAARA Collective and Bula'bula
Aboriginal Art Centre. Photographer: Ian Hill.

Traditional Practices

For many First Nations groups traditional techniques such as weaving are still important today and continue to be passed down from one generation to the next.

The Yolngu women from East Arnhem Land utilise materials collected and gathered on Country to create works that are both aesthetically pleasing and technically complex. Some women also weave using contemporary materials, often these are recycled.

List the materials women collect on Country for their weaving.

What is used for dyeing the collected materials?

Kayaman (Dry Season)

Design your own bag inspired by fire.



Sustainable Fashion

First Nations people have always lived sustainable lives. They only take from the Land what they need and will use. They understand resources that come from the Land must be looked after.

Looking around this room what important sustainability messages are Indigenous designers communicating through their fashion? Choose one of these messages and write it below.

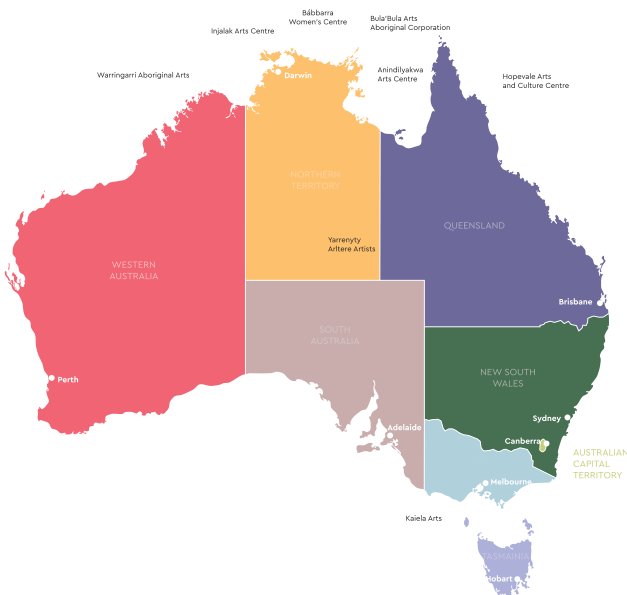
Ngurkitha (Wet Season)

"When the Puu'lu (rain bird) calls, we know Ngurkitha (wet season) is about to begin. The rivers, creeks and waterways will fill with water, transforming the landscape into verdant bushlands".

Shonae Hobson

Community

For many First Nations people their designing, painting and fashion work was first made at their local community centre. The Yarrenyty Arlere Artists are a western Arrernte Community arts enterprise based outside Alice Springs. See map below for their location.



This map (that you can see in the exhibition) shows the First Nations Art Centres represented in Piinpi.

Find the 3 artists in the exhibition who are part of the Yarrenyty Community. Choose one of the artist's work.

Describe the outfit, its style, what motifs and colours have been included, the materials used and how it connects to the desert place in which it was made.



Trudy Inkamala
Western Arrernte, Luritja/English, born 1940
Beautiful, all my ideas, dress, bag, necklace and headpiece 2019.
Cotton, calico, woollen blanket, wool. Courtesy of the artist and Yarrenyty Arltere Artists. Photographer: Ian Hill.

Ngurkitha (Wet Season)

Home

For many First Nations artists they create fashion that tells the story of their home and identity. Grace Lillian Lee's family comes from Murray Island in the Torres Strait. Her body sculptures (pictured) are made from a Traditional Torres Strait Islander weaving practice called "prawn -weaving".

Sketch – one of Grace Lillian Lee's art works in the exhibition and describe the aspects of the sea you can identify in her work.



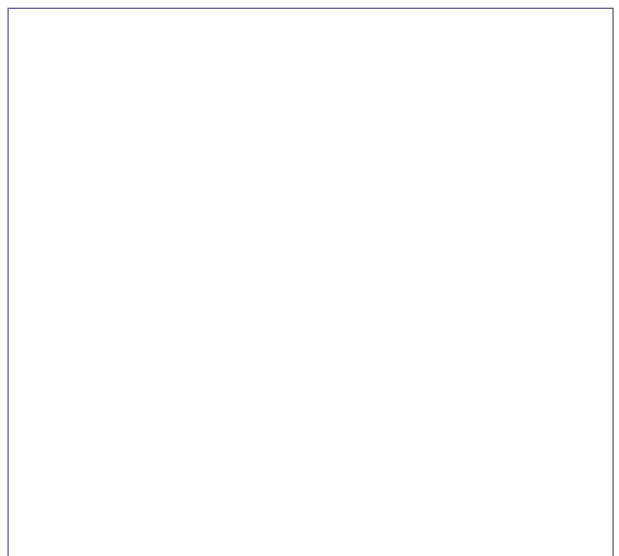
Grace Lillian Lee
Meriam Mir, born 1988
A weave of reflection - 1/5 2018.
Cotton webbing, cane, goose feathers, cotton yarn. Courtesy of the artist.
Model: Shantel Miskin. Photographer: Wade Lewis.

Made from the Sea

Find the hat made by Elisa Carmichael.

It is made from things found in the sea, including fish scales and sea rope. The work which shape is modelled on the iconic Aussie Akubra hat demonstrates the artist's knowledge of traditional weaving gained from her ties to the Ngugi people on Stradbroke Island in Queensland.

Design your own sea-shaped jewellery inspired by Grace and Elisa's work



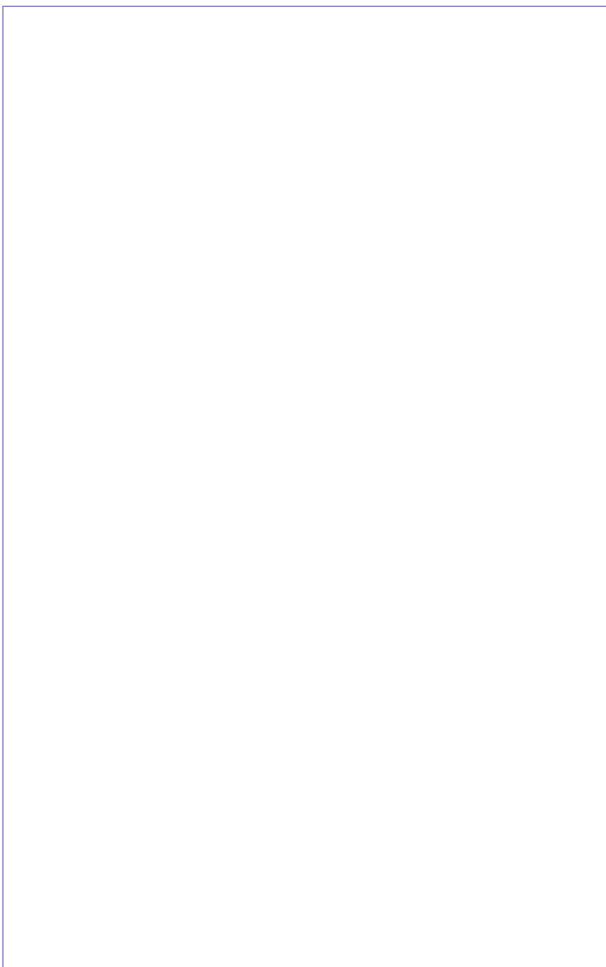
Pinga (Regeneration)

Season of Flowers

"For many First Nation peoples the blossoming of certain flowers indicates the right time to collect bushfoods. It also allows communities to manage their harvests to ensure long term availability of resources. The flowering of the yellow kapok indicates that the freshwater crocodiles and turtles are laying their eggs."

Shonae Hobson
Kaantju, Cape York Peninsula
First Nations Curator, Bendigo Art Gallery

**Fabric Designs in this room are inspired by flowers, seed pods and bush foods.
Draw some of those that you like below.**



Grace Rosendale
Guugu Yimithirr, born 1946
Seedpods dress 2019.
Silk organza, elastic, sequined fabric. Courtesy of the artist, Hopevale Arts and Cultural Centre and Queensland University of Technology.
Photographer: Ian Hill.

Pinga (Regeneration)

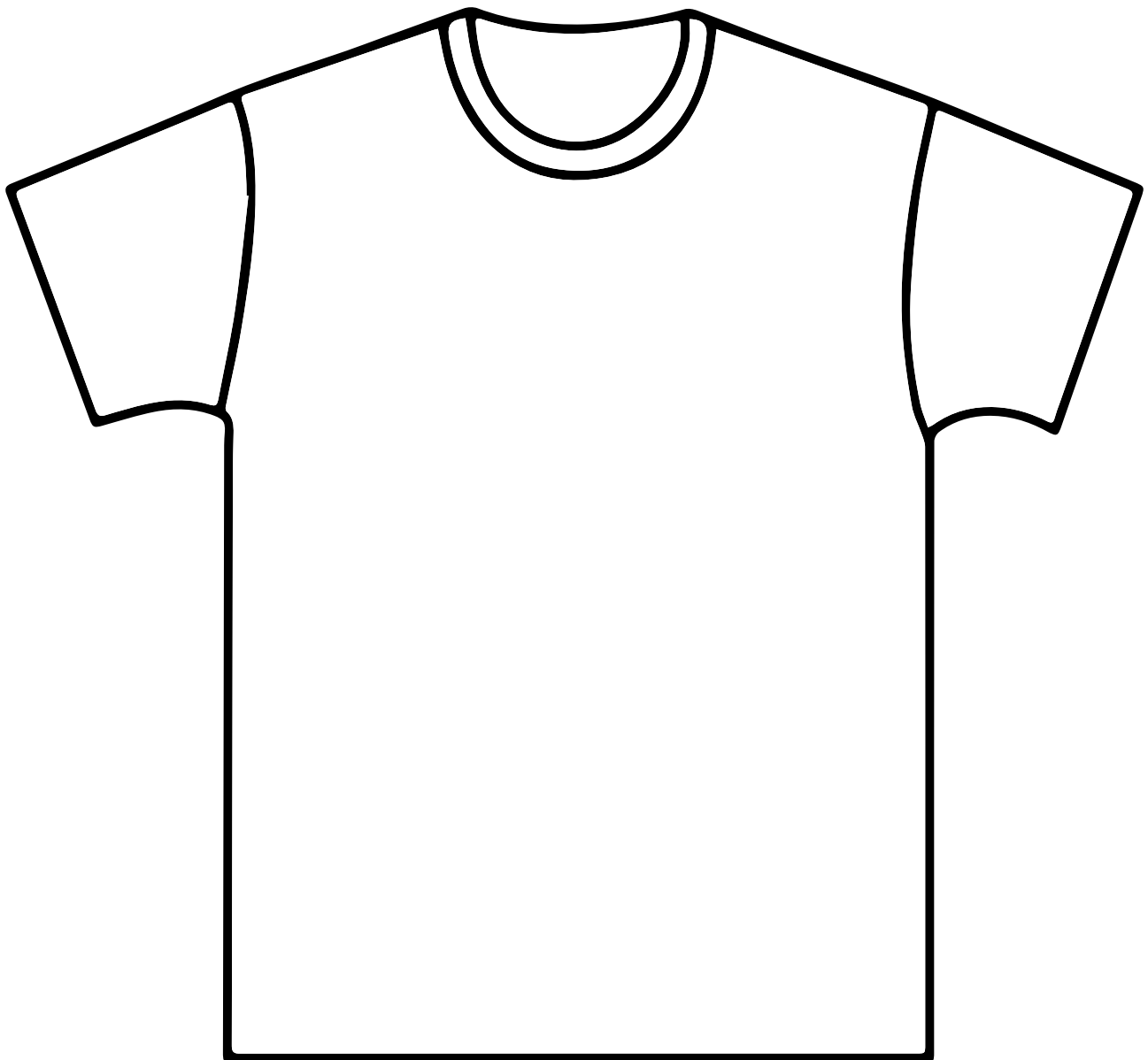
Belonging

Find Daisy Hamlot's dress in the exhibition featuring her Gudar (community dog).

For Daisy, 'home' is expressed through her strong emotional attachment to her Gudar which she paints on brightly coloured mats as they play, eat and sleep.

Discuss with a friend how she communicates her love of dogs through this garment?

Design your own T- Shirt inspired by where you live. It could feature plants, animals, buildings or perhaps even a person or landmark.



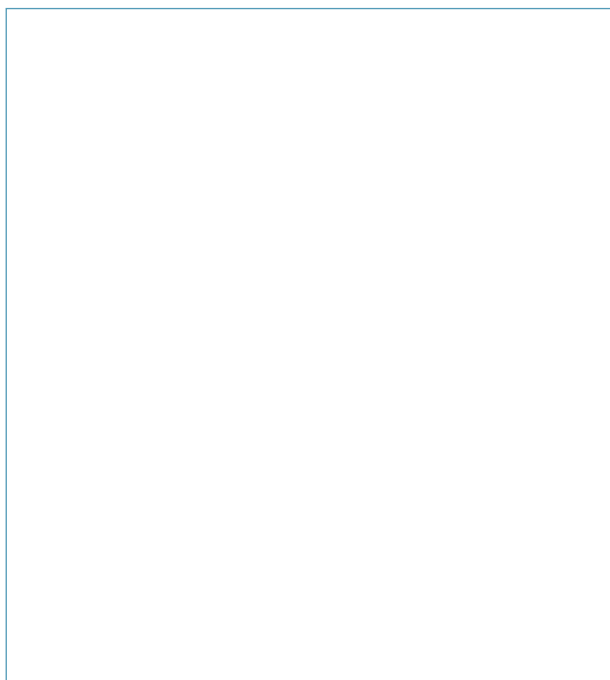
Piicha Piicha (Cool Season)

The Cool season signifies strong winds and cold nights. This time of the year is the best time to travel on Country and gather materials to make hunting tools.

Traditional clothing

Some Indigenous clothing has been made for over 60 000 years and is still been made by First Nations people today.

Find - Dja Dja Wurrung elder Rodney Carter's possum skin cloak (pictured). Draw the patterns you can see on the inside of Rodney's possum skin cloak

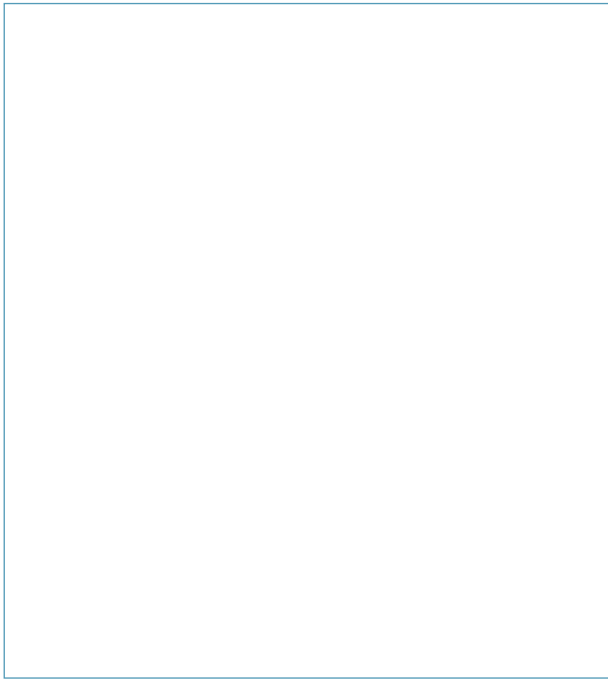


Rodney Carter
Dja Dja Wurrung/Yorta Yorta, born 1965
Possum skin cloak 2001.
Possum skins, natural pigments
Courtesy of Rodney Carter. Photographer: Ian Hill.

Piicha Piicha (Cool Season)

Describe what these cloaks are used for and in what part of Australia they are they made?

Draw some of the designs you can see on the inside of Rodney's possum skin cloak.



Where do the inspiration for these designs come from?

Bendigo Art Gallery (in central Victoria) is on Dja Dja Wurrung Country

Dja Dja Wurrung Time (Seasons)

"Seasons are a Western concept that relate to weather changes over the year. There are four seasons which are generally called Spring, Summer, Autumn and Winter. The Australian Aboriginal view of the world is that Seasons are in fact Time and are based upon the availability of resources. Our Native plants and animals provide visual indicators and there may also be specific weather type events, such as fogs and wind directional changes." Natasha Carter, Dja Dja Wurrung artist.

The following is Natasha Carter's interpretations of Dja Dja Wurrung times (seasons) directly relating to Country:

Baramul (Emu) and Milakuk (Lightning)
Time (December-March)

Murnong (Yam Daisy) and Ngaari (Black Duck)
Time (April)

Datimdatim (Boomerang) and Wai-kalk (Wattle)
Time (May-June)

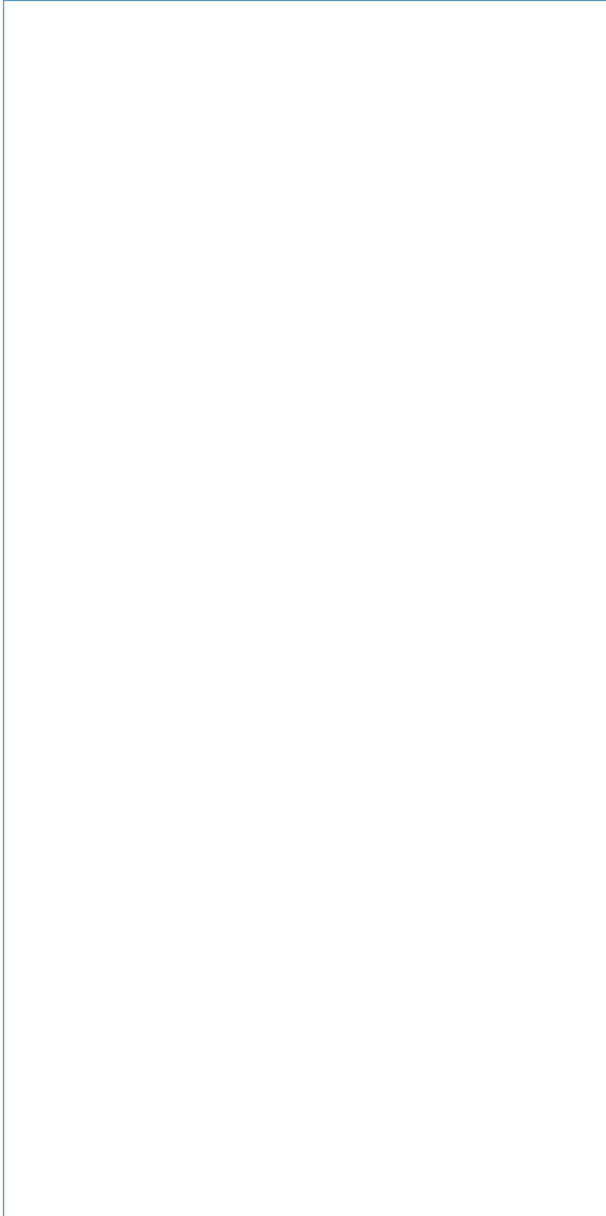
Wanyarra (Water) and Gurri (Kangaroo)
Time (July-August)

Boyn (Bread) and Lawan (Mallee fowl)
Time (September-October)

Giranul (Perch) and Wirrap (Cod)
Time (November-December)

Piicha Piicha (Cool Season)

Illustrate in your own style the Dja Dja Wurrung season that your birthday falls in.



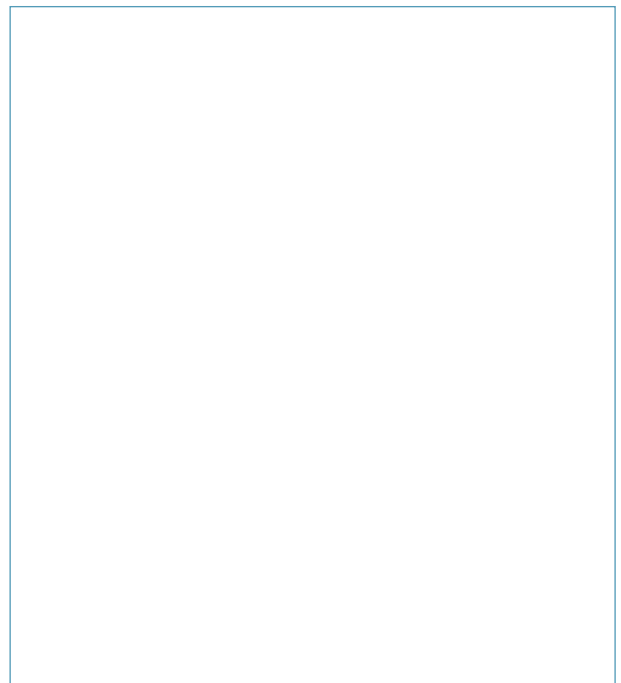
Ghost Nets

Ghost Nets are discarded fisherman nets. They can be an environmental hazard if left in the ocean. To help manage this problem a number of First Nations people, including the artist in this exhibition Sharna Wurramara from Anindilyakwa Arts recycle these and make them into art pieces such as baskets, bags and garments.

Recycle

If you found or were given a ghost net how would you recycle it? Would it be for interior decoration, a disguise or something else?

Draw or write your idea.



Streetwear

Blak and Deadly

'Blak' is a term that has been widely adopted by Indigenous academics, curators and artists to reclaim historical, representational, symbolical, stereotypical and romanticised notions of Black or Blackness. Artist Destiny Deacon first used the term in 1991.

The Indigenous Australian word 'Deadly' is a term meaning 'awesome' and 'great'.

In this section of the exhibition we can see the art of First Nations artists living and working in the urban centres.



Teagan Cowlshaw
Bardi, born 1984
Deadly kween jumpsuit 2019.
Remnant cushion with black and gold sequin, upcycled faulty deadly t-shirt, upcycled organic silk, permaset aqua metallic gold lustre vinyl print.
Courtesy of AARLI, Clair Helen and Asha Sym. Photographer: Ian Hill.

Find the black and white outfit made by a collaboration between award-winning Gunditjmara and Torres Strait Islander artist Lisa Waup, fashion designer Ingrid Verner and Craft Victoria.

Compare this outfit to other fashion in the exhibition often connected to remote rural areas.

Describe what elements of this fashion design reflects an urban environment.

Streetwear

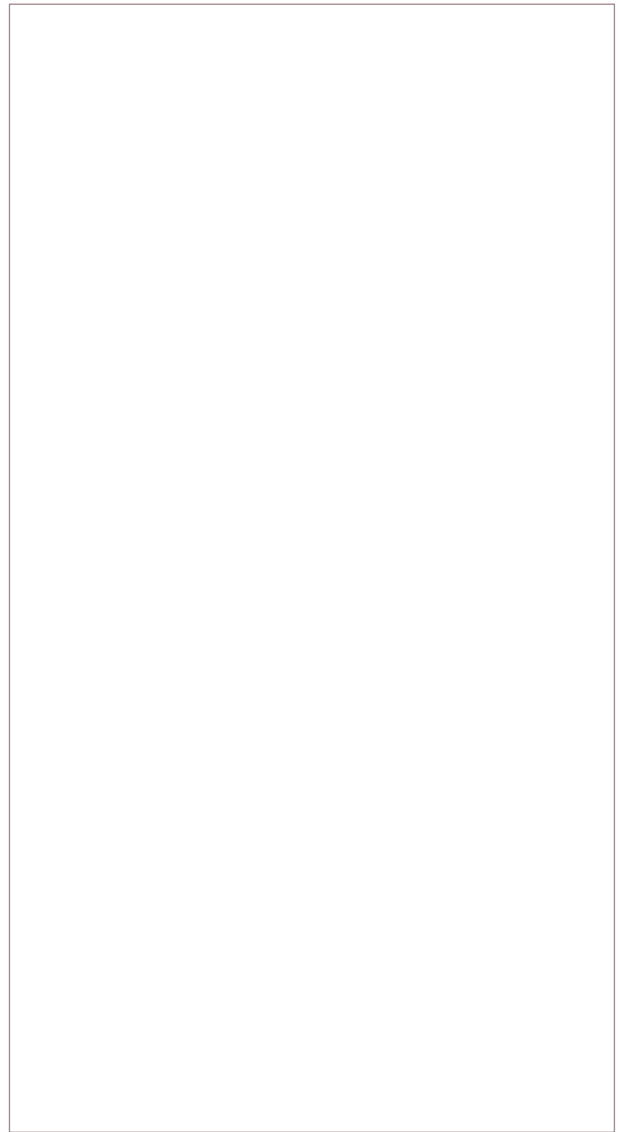
Upcycling

The jumpsuit (pictured on previous page) uses a faulty Deadly t-shirt and a black and gold sequin cushion cover.

Think of things that you have at home that you could upcycle into a fashion garment?

List your materials

Sketch your idea here



Acknowledgements

Thank you to the following people;

All the Designers and Artists in the Piinpi;
Contemporary Indigenous
Fashion exhibition.

Shonae Hobson, First Nations Curator
Bendigo Art Gallery.

Rodney Carter and Natasha Carter
Dja Dja Wurrung Cooperation.

Tashara Roberts, Indigenous Academic
Enrichment Advisor Jimbeyer Boondjhil
Indigenous Education Unit at La Trobe
University.

Content by Margot Feast, Education
Officer Bendigo Art Gallery

Contributions by Helen Attrill, Education
Officer Bendigo Art Gallery.

Graphic Design by Chelsea Koetsveld
at Studio Ampersand.

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