

DUTY OF CARE: PART ONE

EDUCATION KIT

29 JUNE—22 SEPTEMBER 2024



IMA

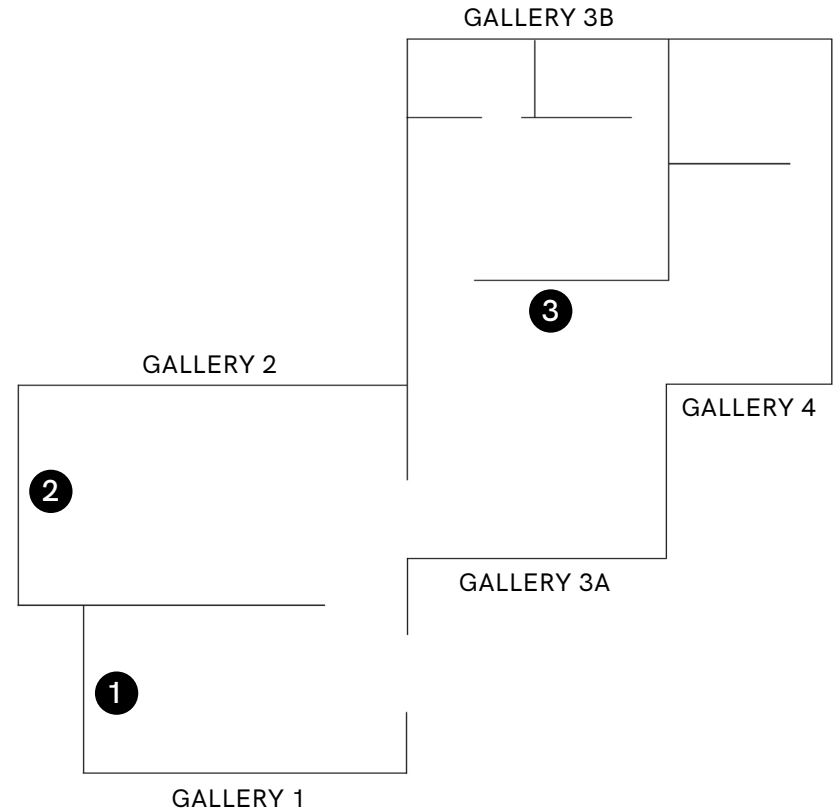
HOW TO USE THIS EDUCATION KIT

This kit has been developed for use alongside viewing the exhibition *Duty of Care: Part One* at the Institute of Modern Art. It focuses on three artists and their works in the show. Teachers can adapt the curriculum-linked questions and activities for learning experiences in the gallery or classroom. Links to further resources are provided at the end of the kit.

Content warning: Please note the exhibition includes images of nakedness and sex, of violence and illness, and of human remains. If you have any questions about the content, please contact Education Manager Nadine IMA Education to discuss at education@ima.org.au or on 3252 5753.

CONTENTS

- 2 About the exhibition
- 6 Artworks
 - 1. HOSSEI *THUNDERBLOOM* 2023
 - 2. Betty Muffler *Ngangkari Ngura (Healing Country)* 2021
 - 3. Michael Parekōwhai *Acts II* 1994
- 12 Curriculum links
- 13 Further resources





ABOUT THE EXHIBITION

What is care? Care can mean many things, but it is often associated with protecting someone or something, or providing what they need. *My neighbour takes good care of their pets.* Here there is a relationship between whoever is caring and who or what is being cared for.

Care can also apply to giving something serious attention. *Taking great care when doing your hair so it looks nice.*

Care can be a feeling of worry or anxiety. *They seemed weighed down by the cares of the world.*

Care can mean to deal with something. *If you can paint this section, I'll take care of the rest.*

Care can also mean to think that something is important and to feel interested in it or upset about it. *Your parents are only doing this because they care about you.*

Care can be used in polite offers and suggestions to want something: *Would you care for something to eat?*

DISCUSSION

- What does it mean to care for someone or something? How much should we care? Can you care too much, or too little?

ACTIVITY

- Choose two artists from the exhibition to compare and contrast. Evaluate how they apply visual language and expression to communicate meaning related to the concept of care. Justify your viewpoint by comparing their works in the exhibition.

Care is a murky notion. It is entangled with ugly feelings of obligation and burden, exhaustion and sacrifice. It is sometimes a mask for coercion and control. It is co-opted by commerce as a marketing tool, rebranded and repackaged as 'wellness' and 'self care'.

—Stephanie Berlangieri, Angela Goddard, and Robert Leonard, *Duty of Care* curators



TOP Visitors with Kathy Barry's watercolour paintings *Twelve Energy Diagrams* 2015.



I'm healing
Me



ARTWORKS

1. HOSSEI THUNDERBLOOM 2023

Healing is so important for me now, to use it as a tool in my practice. It's been about ten years now that I've been my mum's carer ... Having that title has shaped me in a different way. I'm constantly trying to do things to relieve her from pain and help her feel better. She will always be a part of my work. So, it's all synced up in this way.

—HOSSEI

HOSSEI is a multidisciplinary artist with Persian, Turkish, and Russian ancestry, whose work addresses his heritage and notions of togetherness and healing.

For me, it's more about a feeling, and I want you to feel something when you witness my work. I want you to be moved by the shapes and the colours, movement, and sound.

—HOSSEI

DISCUSSION

- HOSSEI wants to generate an emotional response in the viewer. What do you see, what do you feel, and what do you think about when viewing HOSSEI's work?
- HOSSEI has been his mother's carer for over ten years and frequently collaborates with her, as well as friends and mentors, in the creation of his work. Seen through a personal context, how does this approach add meaning to the film *THUNDERBLOOM*?

ACTIVITY

- Engage in self care by drawing on HOSSEI's approach of healing and feeling, playfulness and grounding, through practice. Practice mindfulness, meditation, or intuitive drawing exercises to relax and build confidence. Then, engage in a playful experimentation of making and performance using no-sew tools and materials. Consider what it means to care, and for costumes to heal.



PREVIOUS and TOP HOSSEI *THUNDERBLOOM* 2023.



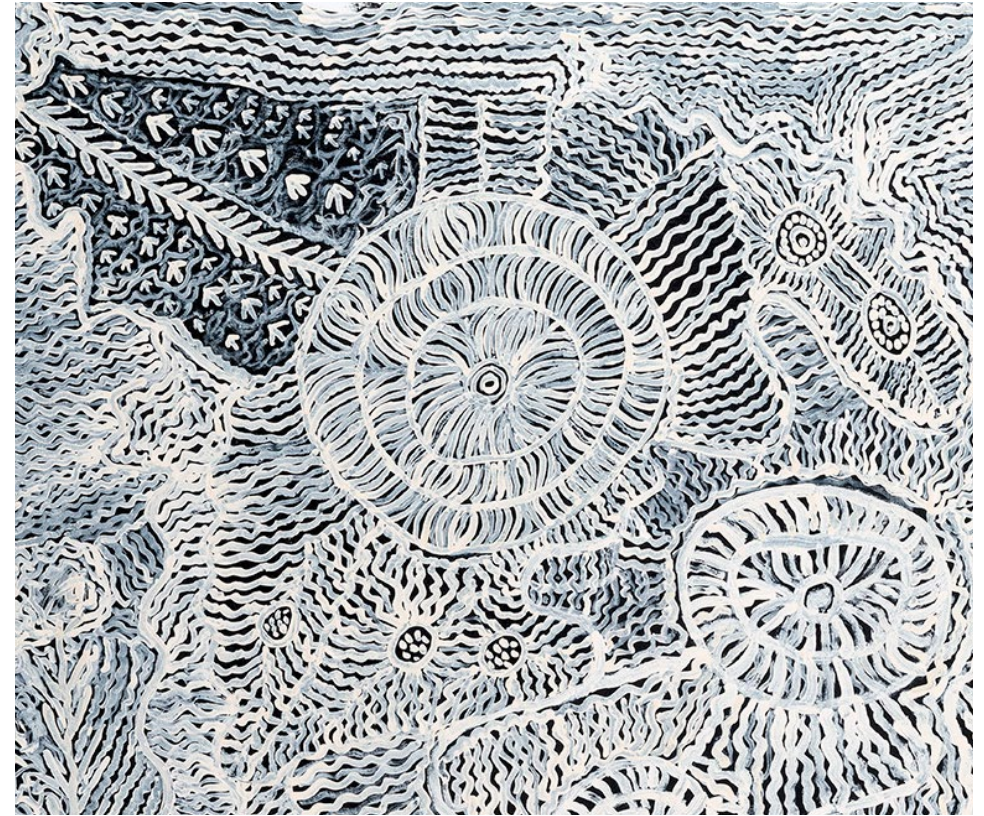
2. Betty Muffler *Ngangkari Ngura (Healing Country)* 2021

A respected senior woman at Iwantja Arts, Betty Muffler's art spans painting, drawing, printmaking, and tjanpi (native grass) weaving. A recurring theme is the healing of Country and Anangu in the aftermath of British atomic weapons testing at Maralinga and Emu Field in South Australia.

Muffler is a *ngangkari* (traditional healer), a practice taught to her by her aunts on her father's side. Alongside her art practice, she works with Ngaanyatjarra Pitjantjatjara Yankunytjatjara Women's Council and medical practitioners to support Anangu to good health and through times of crisis. Drawing on personal experience, her work asks how we care for one another and for land.

I am a ngangkari. I've got an eagle's spirit so I can stay at home here and in my sleep I send my eagle spirit across the desert to look for sick people, then I land next to them and make them better. Ngankaris can see right through people to what sickness is inside, then they can heal them straight away.

—Betty Muffler



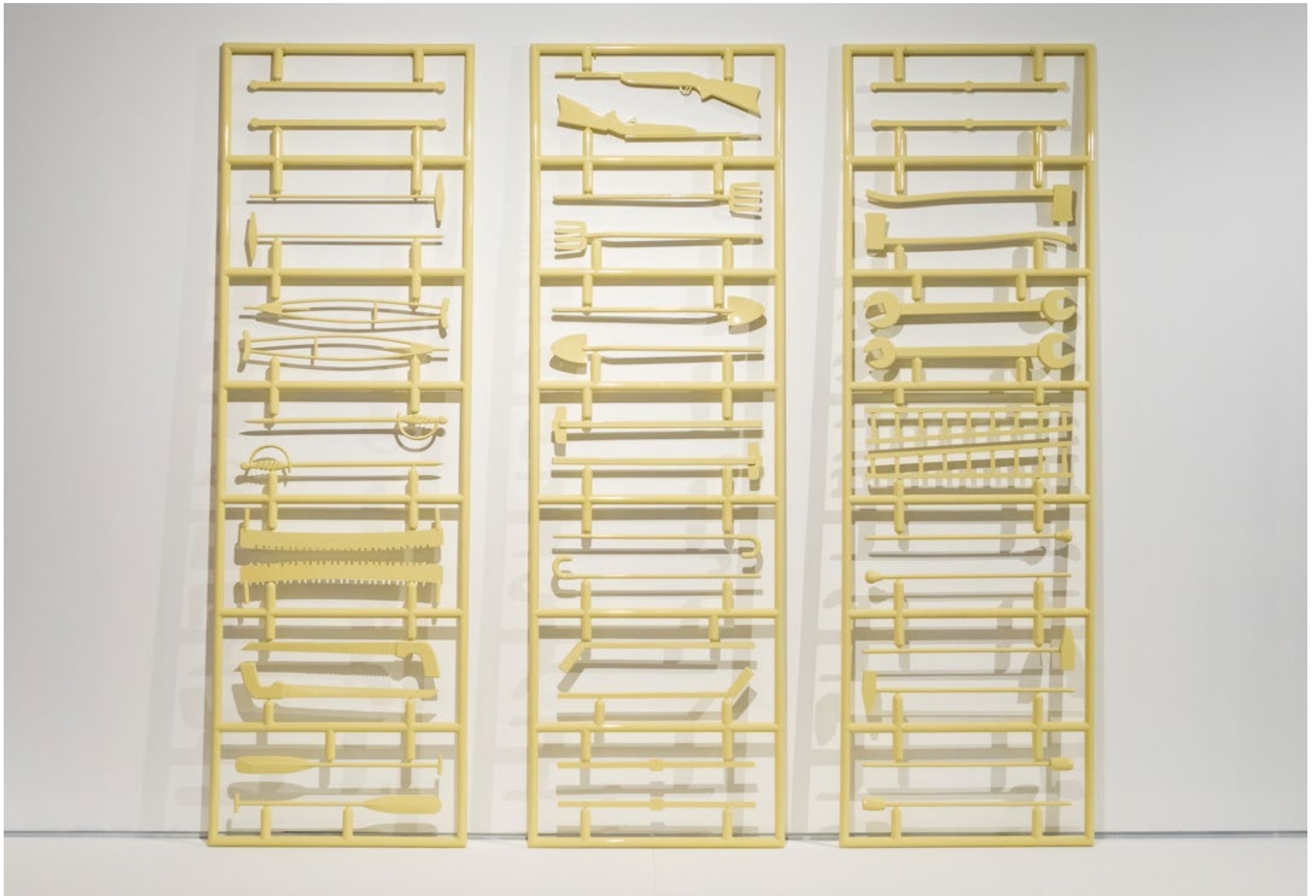
PREVIOUS and TOP Betty Muffler *Ngangkari Ngura (Healing Country)* 2021.

DISCUSSION

- Betty Muffler is a senior woman and traditional healer in her community. Think about people you know who are healers. How do they heal people? Where are they located?
- Consider both formal and cultural contexts, and how they manifest in Muffler's work. Reflect on the story behind the work, on Muffler's spirit animal and the healing work she does for her community.

GLOSSARY

- Anangu Pitjantjatjara Yankunytjatjara (APY) is a large area of Aboriginal land in the north-west corner of South Australia. It belongs to the Pitjantjatjara, Yankunytjatjara, and Ngaanyatjarra peoples (or Anangu). Native title was granted by the government in 1981. The APY lands are arid and very remote. About 2,500 people live there
- Iwantja Arts an Indigenous-owned and governed art centre, located in the rocky desert country of Indulkana Community on APY Lands.



3. Michael Parekōwhai *Acts II* 1994

Michael Parekōwhai is an Aotearoa New Zealand artist of Māori (Ngati Whakarongo) and Pakeha (European) descent. His work *Acts II* (1994) is based on the game Jack Straws. This game consists of plastic tokens representing a range of tools. It is a competition to acquire more tools, more resources, than your opponents.

Parekōwhai's work can be read allegorically. The game's intriguing arsenal can be seen in the light of Aotearoa New Zealand history. Guns, swords, cannon ramrods, oars, axes, and spades were all instruments of colonisation. Crutches and walking sticks, on the other hand, could represent the trials and tribulations visited upon the locals.

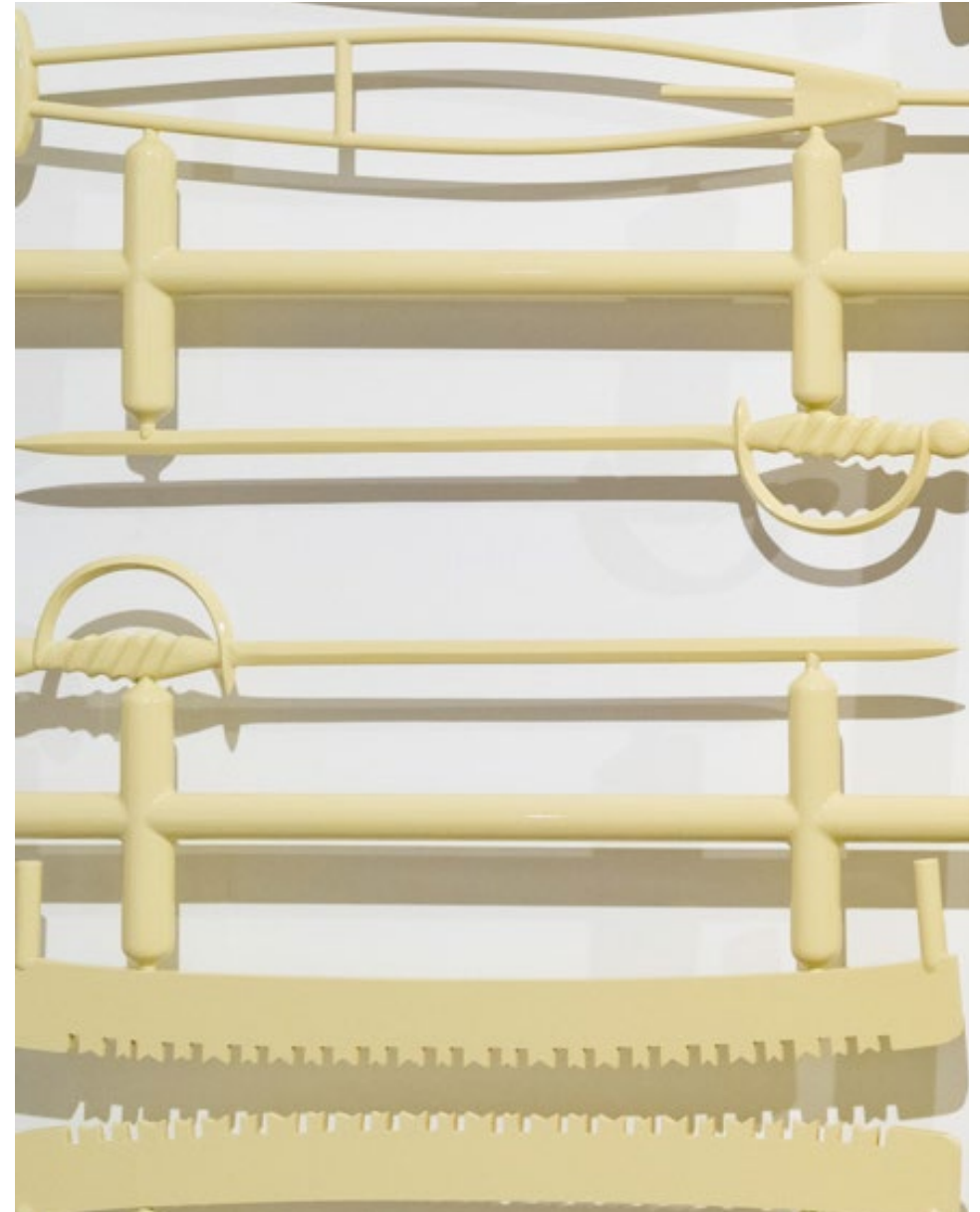
The title suggests the *Acts of the Apostles*, a book in the Bible recounting how the apostles were granted the means to do good, notably to heal. Given this, *Acts II* might make us ponder the 'good' done by colonial missionaries. Parekōwhai metaphorically offers the viewer tools with which to do good and ill.

GLOSSARY

- **Allegory** a story or image that has a literal meaning and a symbolic one. Parables, myths, and fables are types of allegory
- **Acts of the Apostles** the fifth book of the New Testament. A central theme is the spread of Christianity to the non-Christian world
- **Apostles** the twelve disciples of Jesus Christ
- **Metaphorical** symbolic, not literal.

DISCUSSION

- Have you played Jack Straws? What other games have you played that promote competition? How is care compromised in competitive situations?
- How does placing a version of a mass-produced, everyday object, such as a children's game, in a gallery change its meaning?



PREVIOUS and TOP Michael Parekōwhai *Acts II* 1994.

CURRICULUM LINKS

AUSTRALIAN CURRICULUM / VISUAL ART / YEARS 11–12 GENERAL SENIOR SYLLABUS CURRICULUM LINKS

Concept

- **Art as alternate** alternative methods of display, contemporary approaches to materials and collaborative approaches to art making

Contexts

Analyse and compare artworks through:

- **Cultural context** to interpret how Betty Muffler's role as a ngangkari in caring for Country and caring for Anangu is central to the meaning of her work; to interpret how Michael Parekōwhai's Maori heritage informs our reading of the Jack Straws game
- **Contemporary context** to interpret how the exhibition communicates competing ideas about care; to interpret how HOSSEI uses a collaborative approach in the creation of his work; and to interpret how Michael Parekōwhai displays ordinary objects in the gallery and challenges traditional thinking on Aotearoa New Zealand's colonial past
- **Formal context** to interpret how visual language is used to transmit ideas on care in the works of HOSSEI and Betty Muffler.

AUSTRALIAN CURRICULUM / VISUAL ARTS / YEARS F-10

- Use materials, techniques, and processes to explore visual conventions when making art works (ACAVAM107) (ACAVAM111) (ACAVAM115)
- Explore ideas and art works from different cultures and times, including artwork by Aboriginal and Torres Strait Islander artists, to use as inspiration for their own representations (ACAVAM106) (ACAVAM110) (ACAVAM114)
- Respond to visual art works 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 (ACAVAR109) (ACAVAR113) (ACAVAR117)
- Develop ways to enhance their intentions as artists through exploration of how artists use materials, techniques, technologies, and processes (ACAVAM119) (ACAVAM121)
- Practise techniques and processes to enhance representation of ideas in their art making (ACAVAM126) (ACAVAM128).

AUSTRALIAN CURRICULUM / CROSS-CURRICULUM PRIORITY / ABORIGINAL AND TORRES STRAIT ISLANDER HISTORIES AND CULTURES

Country/Place

- Betty Muffler's work highlights a special connection to Country/Place and celebrates the unique belief system of her people

Culture

- Muffler's way of life and her experiences as a senior woman, ngangkari, and artist offer a unique insight into Anangu ways of being and knowing, thinking and doing

People

- Muffler is a highly respected senior woman and artist at Iwantja Arts whose work has been exhibited and collected by museums in Australia and overseas. She is also a renowned ngangkari (traditional healer), having learnt this practice from her aunties on her father's side. She works with Ngaanyatjarra Pitjantjatjara Yankunytjatjara Women's Council and other medical practitioners to support Anangu to good health and through times of crisis.

FURTHER RESOURCES

[Betty Muffler: Hope and Healing](#) National Gallery of Australia website

[HOSSEI: Artist Profile](#) *Artist Profile* website

[Iwantja Arts](#) website

[Michael Parekōwhai](#) Michael Lett Gallery website

Further exhibition resources are available via the [IMA Resources webpage](#)

VISIT US

IMA Education programs are free and available for primary, secondary, and tertiary groups on weekdays during exhibitions.

We offer guided exhibition tours and workshops tailored to your students. Book now via ima.org.au/education.

STAY IN TOUCH

[Subscribe](#) to our newsletter to receive news about the latest education kits, networking events, and more. When signing up, select 'Education' as your interest.

CONTACT

Institute of Modern Art
Ground Floor
Judith Wright Arts Centre
420 Brunswick Street
Fortitude Valley QLD

P +61 7 3252 5750

E education@ima.org.au

W ima.org.au/education

TERMS OF USE

This education resource has been produced to provide information and classroom support material for education visits to *Duty of Care*. The reproduction and communication of this resource is permitted for educational purposes only.

ACKNOWLEDGEMENTS

Duty of Care is a partnership with Griffith University Art Museum, Meanjin/Brisbane.

This resource has been developed by Nadine Schmolle, Education Manager, and Robert Leonard, Director, Institute of Modern Art.

