

Education Resource

Nyini Woka

MY PLACE

Featuring artworks from the
Carrillo and Ziyin Gantner Collection
of Australian Indigenous Art

Exhibition Dates
14 February – 3 May 2026

sam
Shepparton Art Museum

How to use this Education Kit

This Education Kit has been designed to support school and gallery-based learning for the exhibition *Nyini Woka (My Place)*. The kit is aimed at primary and secondary students and includes discussion prompts and hands-on artmaking activities focused on three artworks from the exhibition.

The resource approaches each artwork through a distinct theme, providing entry points for reflection and discussion about the diverse ideas and perspectives expressed by the artists.

The Shepparton Art Museum (SAM) is on the traditional lands of the Yorta Yorta people. The SAM building, and art museum within it, is located close to the Goulburn River, which is known as Kaiela to the Yorta Yorta.

SAM recognises the Yorta Yorta as the traditional owners and ongoing custodians of the lands and water of the country upon which SAM is built, and that sovereignty of this land has never been ceded

Nyini Woka (My Place) – an introduction

**Featuring artworks from the Carrillo and Ziyin Gantner
Collection of Australian Indigenous Art**

**Shepparton Art Museum
14 February – 3 May 2026**

Nyini Woka (My Place) begins with a resonant question: Where do you stand, and what stories stand with you?

Bringing together artworks from the Carrillo and Ziyin Gantner Collection of Australian Indigenous Art and recent works by contemporary Yorta Yorta artists, *Nyini Woka (My Place)* explores the dialogue that emerges between Yorta Yorta stories of *woka* (Country), *nanyak* (ways of being, seeing, doing, knowing) and broader First Nations perspectives.

Spanning an array of creative practices and stories from across the vast continent, *Nyini Woka (My Place)* reveals threads of belonging, resistance, humour, memory and strength, affirming living culture and community voices while extending an invitation to visitors to consider what it means to be here, today, on Yorta Yorta Country and beyond.

Curators

Belinda Briggs, Curator – Indigenous, SAM
Chloe Jones, Curator & Gallery Manager, Kaiela Arts

Exhibiting Artists

Callistus Babui (Tiwi)

Amy Briggs (Yorta Yorta)

Don Briggs (Yorta Yorta)

Nellie Ngampa Coulthard
(Yankunytjatjara)

Julie Dowling (Badimaya)

Penny Evans (K/Gamilaroi)

Angelina George (Marra/
Wardarang)

Jan Griffiths (Miriwoong/
Ngarinyman)

Djalu Gurruwiwi (Galpu)

Carlene Thompson
(Pitjantjatjara/Yankunytjatjara)

Cynthia Hardie (Yorta Yorta)

Naomi Hobson (Kaantju/
Umpila)

Gertie Huddleston (Marra)

Kathy Inkamala (Western
Aranda)

Vanessa Inkamala (Western
Aranda)

Wally Mandarrk (Dangbon/
Dalabon)

Danie Mellor (Ndgadjon/Mamu)

George Mung Mung (Gija)

Albert Namatjira (Arrernte)

Ewald Namatjira (Arrernte)

Maurice Namatjira (Arrernte)

Vincent Namatjira (Western
Arrernte)

Trevor Nickolls (Ngarrindjeri)

Lena Nyadbi (Gija)

Kathleen Petyarre (Anmatyerre/
Alyawarr)

Evelyn Pilakui (Tiwi)

Laurel Robinson (Yorta Yorta/
Wurundjeri)

Lily Sandover Kngwarreye
(Alyawarr)

Lyn Thorpe (Yorta Yorta)

Francis Tipakalippa (Tiwi)

Uta Uta Tjangala (Pintupi)

Judy Watson (Waanyi)

Tommy Watson (Pitjantjatjara)

Place

ARTIST

Gertie Huddleston

Marra

b. circa 1933, d. 2013

Gertie was born and raised on Ngukurr Country in southern Arnhem Land with her nine siblings. Her father was among those who negotiated the establishment of the Roper River Mission. Gertie attended school at the mission, where she learned to read and write. As she grew older, she sewed clothes for the children and tended the mission gardens. These activities continued throughout her life and became major influences on her painting practice. She and four of her sisters all became artists, collectively known as the Joshua Sisters. Her sister, Angelina George, also features in this exhibition.

LOOK & REFLECT

- What wildlife and vegetation can you see?
- Describe how Gertie has depicted her Country. How many nature scenes can you see?
- How might Gertie's experiences of gardening and sewing help explain the artistic choices made in this painting?

IN THE CLASSROOM

- Gertie depicts many different parts of the same place, Ngukurr. As a class, choose one place – like your town or school – and each create a painting inspired by it. Then combine your paintings to form one large patchwork-style artwork.



Gertie Huddleston
Ngukurr Landscape, 1998, synthetic polymer
on canvas, 179.5cm x 128cm, courtesy of
Carrillo Gantner AC and Ziyin Gantner
Photo: Leon Schoots

Community

ARTIST

Julie Dowling

Badimaya

b. 1969 Perth, WA

Lives and works in Perth, WA

Julie Dowling is an artist whose work bridges Western portraiture, Christian symbols, and Aboriginal culture. In her portraits, she highlights First Nations experiences and challenges the way traditional portraiture has often overlooked these stories, drawing on her family and community's history.

LOOK & REFLECT

- Describe what you see in this painting. What objects in the painting suggest the type of sport being played?
- How do you know these figures are part of the same team?
- How would you describe the relationship between the two central figures?
- How has Julie incorporated Christian iconography in this painting? What function does it serve in this context?

IN THE CLASSROOM

- Think about what community means to you. Write down the different ways you take part and contribute to your local community.
- Notice the glittery patterns in the grass and sky. Try creating your own patterns with lines and shapes. Print a photo of yourself and use glitter pens to add these patterns to your picture.

"Sport, and playing as part of a team, enabled players to acquire a level of independence and freedom off the missions in a time where permission had to be sought by the manager. Bonds are made in the inner sanctum of teams and can offer a place of respite, belonging and affirmation of identity. Today these clubs are an important tool as ever, to foster culture, nurture families, and promote wellbeing"¹

— **Belinda Briggs, SAM Curator – Indigenous, 2019**

- Consider the above quote and research the Rumbalara Football and Netball club (RFNC) to explore how sport reflects Yorta Yorta history, community, and resilience. Use RFNC as a starting point to learn about the Cummeragunja Mission, the 1939 Walk-off, and The Flats.



Julie Dowling

The Brothers, 2002, synthetic polymer paint on canvas, 121cm x 91cm, courtesy of Carrillo Gantner AC and Ziyin Gantner

1. "New Indigenous Artwork Acquisition for SAM," Shepparton Art Museum, accessed October 6, 2025, <https://sheppartonartmuseum.com.au/news/2019/05/17/new-indigenous-artwork-acquisition-for-sam/>.

Storytelling

ARTIST

Vincent Namatjira

Western Arrernte

b. 1983 Mparntwe (Alice Springs), NT

**Lives and works in Indulkana,
APY Lands, SA**

Vincent Namatjira is a Western Arrernte artist who uses portraiture to share the lives and experiences of the people he paints.² He paints both people he knows and famous figures – like politicians and sports stars. In this artwork, Vincent shows Adam Goodes, a former Sydney Swans AFL player and anti-racism advocate, during and after he was the target of a racist remark on the field. Through these paintings, Vincent tells both Adam's personal story and the headline story that sparked a national conversation about racism.

LOOK & REFLECT

- Why has Vincent painted Adam twice? What might each pose or moment show?
- Vincent is interested in people and their stories. What are some of the different ways stories can be shared?
- Imagine you're a journalist interviewing Adam Goodes about this event. What questions would you ask to understand both his personal experience and the wider social issue?

IN THE CLASSROOM

- Think of a story from your life that has helped shaped who you are. In small groups, create a series of tableaus using only poses to show different moments in your story. Take turns sharing your tableaus with the class and reflect how body position and facial expressions can communicate ideas or emotions.
- In small groups, learn more about Adam Goodes' experience with racism. Use his story as a starting point to discuss the following:
 - Have you ever seen or experienced unfair treatment? How did it make you feel?
 - Why do you think it can be hard to speak up when something feels wrong?
 - What helps people feel supported and safe in groups like teams, schools, or communities?
 - How can listening to someone else's experience change the way we think or act?
 - How might Vincent Namatjira's artwork encourage viewers to reflect on their own experiences or attitudes?



Vincent Namatjira
Adam Goodes (under Pressure) and Adam Goodes (Stand Strong), 2019, acrylic on linen, 75.2cm x 50cm, courtesy of Carrillo Gantner AC and Ziyin Gantner



² "IN THE GALLERY: Vincent Namatjira," This is no Fantasy, Accessed January 28, 2026, <https://thisisnofantasy.com/exhibition/solo-exhibition-2/>.

Glossary

Country

A term used by First Nations peoples to refer to the lands, waters, and skies to which they are connected, encompassing language, law, and culture.

Iconography

The use and interpretation of symbols and images in a work of art.

Landscape

An artwork depicting natural scenery as its focus.

Language group

The language spoken by a First Nations community, closely tied to a specific geographical location, with many distinct languages often existing within one Country.

Mission(s)

Religious institutions established primarily by Christian missionaries, with the aim of converting First Nations people to Christianity and assimilating them into European ways of life.

Portrait

An artwork representing a person or people.

Symbolism

A mark, sign, or image that stands for something else, like an idea, object, or feeling.

Tableau

A still scene of characters arranged for dramatic effect, often used in theatre to tell a story without movement or speech.

Carrillo and Ziyin Gantner Australian Indigenous Art Collection

Nyini Woka (My Place) features artworks from the Carrillo and Ziyin Gantner collection of Australian Indigenous Art. The collection is an ongoing cultural gift, that continues to enrich SAM's collection of Aboriginal and Torres Strait Islander art from across the continent.

Bibliography

Shepparton Art Museum. "New Indigenous Artwork Acquisition for SAM." Accessed October 6, 2025. <https://sheppartonartmuseum.com.au/news/2019/05/17/new-indigenous-artwork-acquisition-for-sam/>.

THIS IS NO FANTASY, "IN THE GALLERY: Vincent Namatjira." Accessed January 28, 2026. <https://thisisnofantasy.com/exhibition/solo-exhibition-2/>.

Victorian Curriculum Outcomes

VISUAL ARTS

Exploring

Investigating how artists use visual arts to communicate ideas, identity and meaning across cultures, times and places. Including Aboriginal and Torres Strait Islander Peoples

VC2AVAFE02
VC2AVA2E01
VC2AVA4E01
VC2AVA4E02
VC2AVA6E01
VC2AVA6E02
VC2AVA8E01
VC2AVA8E02
VC2AVA10E01
VC2AVA10E02

Developing Practices

Experimenting with and refining visual art skills, process, materials, and conventions to develop personal expression and communicate ideas, perspectives, and meaning in artworks.

VC2AVAFD01
VC2AVA2D01
VC2AVA4D01
VC2AVA6D01
VC2AVA8D01
VC2AVA10D01

Creating

Using visual conventions, materials, and processes to plan, make and refine artworks that communicate ideas, perspectives, and personal expression.

VC2AV AFC01
VC2AVA2C01
VC2AVA4C01
VC2AVA6C01
VC2AVA8C01

CIVICS AND CITIZENSHIP

Knowledge and Understanding

Exploring why people participate in communities and how students can participate in their local community.

VC2HC4K07
VC2HC6K08

HISTORY

Historical knowledge and understanding

The significance of Country and place to Aboriginal people and the impact of colonisation.

VC2HH4K01
VC2HH6K02

Open 6 days, closed Tuesdays, 10am – 4pm
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