

Dr Christian Thompson AO

HOUSE OF GOLD

黄金屋



EDUCATION RESOURCE

ABOUT THIS RESOURCE

This Education Resource has been produced by Museums & Galleries of NSW in conjunction with 4A Centre for Contemporary Asian Art and has been created by Cindy Yuen-Zhe Chen, an artist, academic and educator practicing on unceded Darramuragal and Gadigal Countries in Sydney. Her expanded drawing, sound and video practice engages embodied listening and sounding to examine Southeast Asian Chinese diasporic identity as a generative and emplaced process.

The resource includes practical and theory-based activities designed for students from Years 5 to 12, however it may be used by audiences of all ages. Some activities can be modified for varying levels of learning and can be undertaken during or after an exhibition visit.

We encourage gallery staff to use the information and activities in this resource to complement the visitor experience.

ITINERARY

Managed by Museums & Galleries of NSW, *House of Gold* will tour nationally between 2025 – 2028 to the following locations (subject to change):

- [Wagga Wagga Art Gallery](#)
- [Manning Regional Art Gallery](#)
- [Cairns Art Gallery](#)
- [Grafton Regional Gallery](#)
- [Jervis Bay Maritime Museum and Gallery](#)
- [Orange Regional Gallery](#)
- [Qantas Founders Museum, Longreach](#)
- [Toowoomba Regional Art Gallery](#)
- [Bunjil Place](#)
- [Plimsoll | University of Tasmania](#)

SOCIAL MEDIA

Hashtags: **#ChristianThompson #HouseOfGold**
Christian Thompson: **@christianthompsonartist**
4A Centre for Contemporary Asian Art: **@4a_au**
Museums & Galleries of NSW: **@mgns**

CONTENTS

About the Artist	1
About the Exhibition	2
Exhibition Framework	5
Glossary	6
In Gallery Activities	8
Studio Activities	22
Curriculum Links	26



A 4A Centre for Contemporary Asian Art exhibition, in partnership with Golden Dragon Museum Bendigo, supported by The Robert H.N. Ho Family Foundation Global and touring nationally with Museums & Galleries of NSW. This project has been assisted by the Australian Government's Visions of Australia program.

Front cover: Dr Christian Thompson AO, *House of Gold Chapter 10 (Chinese Museum)*, 2023, c-type print on Moab Slickrock Metallic Pearl paper, courtesy Studio Dr Christian Thompson AO.



ABOUT THE ARTIST

Dr Christian Thompson AO is a Bidjara/Irish/Chinese-Australian contemporary artist whose work explores notions of identity, cultural hybridity & history. Formally trained as a sculptor, Thompson's multidisciplinary practice engages mediums such as photography, video, sculpture, performance and sound. His work focuses on the exploration of identity, sexuality, gender, race and memory. In his live performances and conceptual portraits he inhabits a range of personas achieved through handcrafted costumes and carefully orchestrated poses and backdrops. In 2010 Thompson made history when he became the first Aboriginal Australian to be admitted into the University of Oxford in its 900-year history. He is currently a research affiliate at the Pitt Rivers Museum, University of Oxford. Thompson holds a Doctorate of Philosophy (Fine Art), Trinity College, University of Oxford, United Kingdom; Master of Theatre, Amsterdam School of Arts, Das Arts, The Netherlands; Masters of Fine Art (Sculpture) RMIT University and Honours (Sculpture) RMIT University, Melbourne, Australia; and a Bachelor of Fine Art from the University of Southern Queensland, Australia.

Thompson has exhibited all over the world during his career that spans across the last two-decades. His work is held in major collections including the Museum of Contemporary Art and Art Gallery of NSW in Sydney; National Gallery of Australia, Canberra; National Gallery of Victoria; Queensland Art Gallery and the University of Queensland Art Museum, Brisbane; and the Aboriginal Art Museum, Utrecht. A major survey exhibition of Thompson's work, *Christian Thompson: Ritual Intimacy* toured nationally between 2017 and 2019. In 2018 Thompson was made an Officer of the Order of Australia in the Queen's Birthday Honours for distinguished service to the visual arts as a sculptor, photographer, video and performance artist, and as a role model for young Indigenous artists.

Read more about the artist here: <https://www.drchristianthompsonao.com/>

Left: Dr Christian Thompson AO, *House of Gold Chapter 11 (Chinese Museum)*, 2023, c-type print on Moab Slickrock Metallic Pearl Paper, courtesy Studio Dr Christian Thompson AO.

ABOUT THE EXHIBITION

Dr Christian Thompson AO traverses and dissolves binary boundaries through an artistic practice that spans photography, performance, sculpture, moving image and sound. The artist critically engages with concepts of race, sexuality, gender and memory by inhabiting imagined personas, captured in fantastical environments frequently centered on native flora. In *House of Gold*, Thompson shifts focus to explore his Chinese heritage, dating back to the 1850s Gold Rush migration boom.

Drawing inspiration from a line of poetry from the Song Dynasty 书中自有黄金屋 [shū zhōng zì yǒu huáng jīn wū], or, a book in the hand holds a house of gold, this exhibition was first presented at 4A Centre for Contemporary Asian Art in 2024 and celebrated the official debut of Thompson's complete series 'House of Gold'. Photographed on location, these works see the artist populating colonial historical buildings, including the Parliament of Victoria, the State Library of Victoria, the National Wool Museum (the former Dennys Lascelles Ltd. woolstore, built 1872), the Chinese Museum (former Cohen Bros furniture warehouse, built 1890), and Golden Dragon Museum (located on the historic site of Bridge St Chinatown, Bendigo). Utilising the body as a symbol of resistance, Thompson mines sites of colonial history as an act of quiet rebellion to the structural exclusion of authority within this country and subverts the power dynamics such institutions hold.

Supporting this emerging body of work are selected inclusions from 'New Gold Mountain', a series honouring the contributions of Thompson's Chinese-Australian lineage, in particular his grandmother Harriet and great uncles Frederick and Charles. Speaking to the importance of cultural connection, this series is a proud celebration dedicated to the resilience and perseverance his family experienced, from the Chinese Immigration Act 1855 to the negative social discrimination experienced daily.

Curated by Thea-Mai Baumann and Con Gerakaris with curatorial support from Reina Takeuchi, the national tour of *House of Gold*, developed with M&G NSW, will bring this exhibition to regional and public galleries across Australia from 2025 to 2028.

MUSEUMS & GALLERIES OF NSW

M&G NSW helps small-medium museums, galleries and Aboriginal cultural centres create exciting experiences for visitors and, through this, thriving local NSW communities. M&G NSW runs the largest touring program of contemporary visual art in NSW, delivering the best Australian art to regional, remote and metropolitan audiences through the comprehensive network of public galleries and museums Australia-wide.

4A CENTRE FOR CONTEMPORARY ASIAN ART

4A champions the practices of Asian artists and elevates cross-cultural dialogues between Australia and Asia and is an independent not-for-profit organisation based in Sydney, Australia. Since 1996, 4A has fostered excellence and innovation in contemporary culture through the commissioning, presentation, documentation and research of contemporary art.



Dr Christian Thompson AO, *Chinese Fashion* (detail), 2024 and *Double Happiness*, 2021. Installation view, *House of Gold*, 4A Centre for Contemporary Asian Art, 2024. Courtesy Studio Dr Christian Thompson AO; Sarah Scout Presents, Melbourne; and Michael Reid Gallery, Sydney and Berlin. Photo: Anna Hay.

A FRAMEWORK TO APPROACH THE ARTWORKS IN THIS EXHIBITION

Look, Listen, Imagine:

Take 3 minutes to experience the artwork and use all of your senses. What colours, shapes and materials do you see in the artwork? Using your imagination, what would the artwork feel like if you could touch it? What sounds can you hear? What might the scene within the artwork smell and taste like? Dr Christian Thompson's exhibition *House of Gold* features photography, video and sound to engage multiple senses, inviting you to look, listen and imagine being inside the world of the artwork.

Investigate Perspectives:

Talk about your artwork observations with a friend. How do your experiences differ from theirs or are they similar? People can have different perspectives of artworks and it is valuable to compare your interpretations to find new meanings. Read the information on the artwork label. What ideas do you think the artist might be trying to express? How has your perspective of the artwork changed now that you understand more about the context and artist's intentions?

Connect:

Thompson draws upon his First Nations Bidjara and Cantonese heritage to highlight the importance of cultural connection, family and resilience through his practice. What elements do you recognise within the artwork? Are there objects, images or sounds that resonate with you or remind you of an experience that you have had? What aspects of your own culture or language are important to you?

Create:

We will investigate how Thompson uses different mediums and his unique visual language to express ideas of **cultural identity, autoethnography and cultural resilience**. The activities will guide you in examining these ideas while developing your own creative and artistic processes through **drawing, collage and creative writing**. Gallery Activities can be completed inside the gallery while viewing the artworks; Studio Activities are designed for the classroom or creative studio. Some activities can be adapted for either context.

Dr Christian Thompson AO, *House of Gold* (detail), 2022–2024, installation view at 4A Centre for Contemporary Asian Art, Sydney, 2024. Photo: Kai Wasikowski

GLOSSARY

Bidjara:

The Bidjara people are First Nations Australian people of Eastern Queensland. Bidjara language (also spelt Bidyara or Pitjara) is officially classified as severely endangered; in 1980, it was spoken by 20 Elders in Queensland between the towns of Tambo and Augathella, or the Warrego and Langlo Rivers. Bidjara language includes many dialects, with some being taught at local schools in the region to revitalise the language.

Cantonese:

Cantonese people are a Han Chinese subgroup of people originating from Guangzhou and the surrounding areas of Southeastern China. Cantonese language originated in the city of Guangzhou (formerly romanised as Canton) and is spoken across Southeastern China, Hong Kong and Macau as well as in overseas communities. Cantonese was the dominant Chinese language of the Chinese Australian community from the 1850s, when Chinese settlers began migrating to the colony, up until the mid-2000s.

First Nations Chinese Australians:

The connection between First Nations people and Chinese people can be traced back to the 1850s when Chinese people started arriving in Australia, however, there is a growing recognition that even earlier contact pre-colonisation is likely. Trading, intermarriages and cultural collaborations occurred, establishing blended families and communities across Australia, particularly in Western Australia, Northern Territory, and Queensland. Many First Nations Chinese people are aware of their Chinese connections, through ancestries, cultural practices, food and language. This under-acknowledged part of Australian history is gaining greater recognition through the work of First Nations Chinese Australian artists such as Dr Christian Thompson AO, Jenna Lee and Jason Wing.

<https://www.aboriginal-chinese.com/>

Autoethnography:

Dr Christian Thompson describes his artistic process as autoethnographic. Autoethnography is a qualitative and arts-based research method whereby a researcher connects their own lived, personal experiences to broader social, political and cultural meanings and understandings. Autoethnography is used in disciplines such as anthropology, arts education, literature, sociology and gender studies. Autoethnography allows researchers to reflect upon their position and subjectivity while examining cultural experiences.

Cultural Identity:

Cultural identity refers to a person's sense of belonging to a particular group or culture. It is often expressed through food, clothing, customs, language and behaviours, and is shaped by factors such as ancestry, social class and religion. Cultural identity can be complex and multifaceted, especially for migrants or people of mixed ancestry. Recognising and valuing cultural identities strengthens understanding and communication among diverse groups of people in society.

Cultural Resilience:

European colonisation in Australia made a deliberate attempt to erase First Nations cultural practices and languages through violence, massacre, family removal, systemic racism and discriminatory government policies. First Nations cultural resilience involved keeping knowledge and language alive for generations, passing them down despite immense challenges and risk. Resilience and resistance enable First Nations people to maintain their sovereignty and connection to Country, and revitalise their cultures and languages.

Anti-Chinese Immigration Legislation:

Sparked by the discovery of gold in the 1850s, the number of Chinese people arriving to the Australian colonies grew dramatically, reaching a total population of 38,258 in 1861. Chinese people and labourers attracted particular hostility and racial intolerance, leading to the implementation of state and federal laws that restricted the number of Chinese immigrants entering the country. The *Chinese Immigration Act* enacted in 1855 by the Victorian Government limited the number of Chinese passengers on a vessel to one for every 10 tons. In 1901, the newly federated Commonwealth Parliament passed the *Immigration Restriction Act*; this was aimed at restricting non-white entry and became known as the White Australia policy. The 50 word dictation test, administered to migrants in different European languages, ensured that the 'White Australia policy' effectively excluded immigrants from Asian countries for over 50 years.

Tableau Vivant:

Tableau vivant (often shortened to tableau) is a term used to describe a painting or photograph in which one or more figures are carefully posed for dramatic effect and appear absorbed or unaware of the viewer. Props or costumes are often used and the scene can be theatrically illuminated. French philosopher Denis Diderot first used this term in the 18th century to describe paintings. Variations of this compositional style evolved throughout the 20th century and contemporary photographers continue to adopt this approach to convey a narrative.

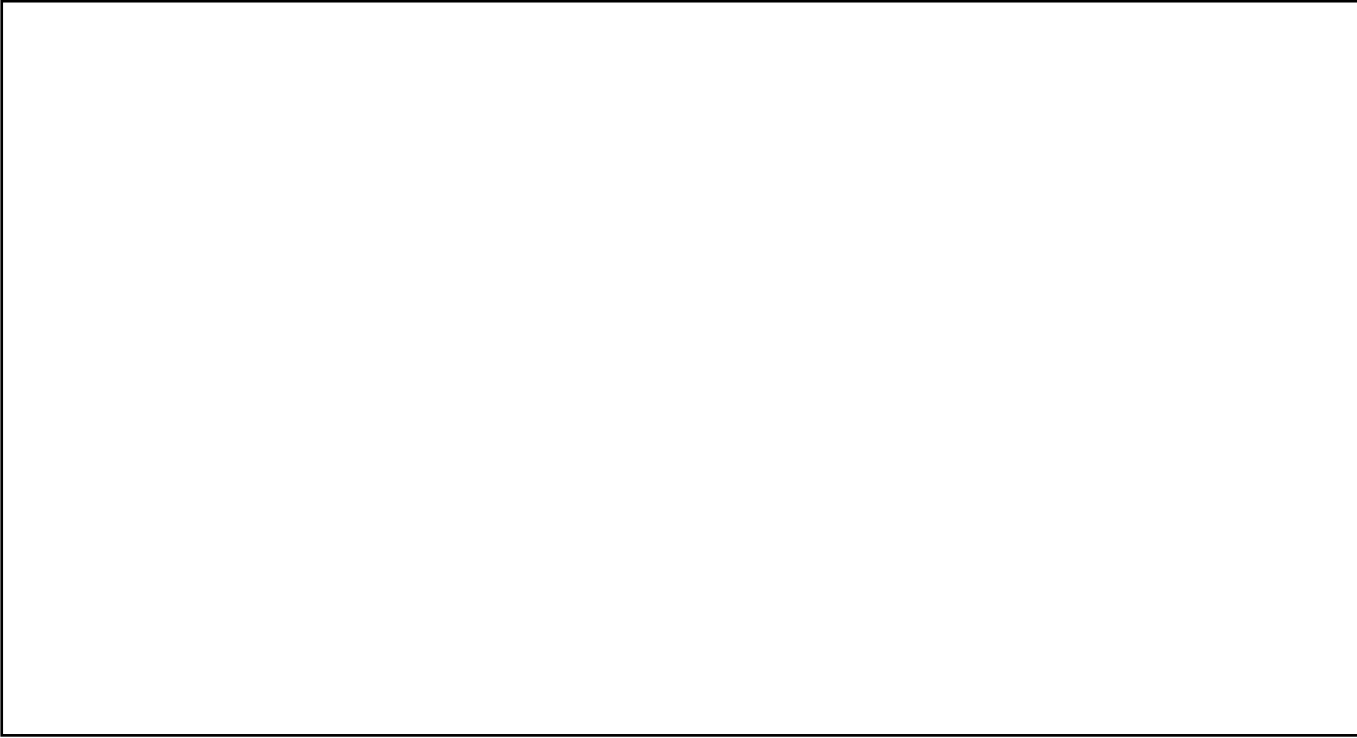
IN GALLERY ACTIVITIES

Burdi Burdi (Fire Fire), 2021 | Years 5-12

Warm Up Activity

Burdi Burdi (Fire Fire) is an immersive sound installation by Dr Christian Thompson AO. Walk slowly around the installation and don't read the information on the artwork label yet. Spend at least three minutes experiencing this artwork quietly.

1. Write a word or phrase in response to each of the following questions:
 - What can you see?
 - What can you hear?
 - How does this artwork make you feel?
 - What does this artwork remind you of?
2. On the same page, write a few adjectives that describe what you see, hear or feel, for example: saturated, intense, bold, loud.
3. Connect your words to form a mind map, for example, if the colour red makes you feel strong, join those two words together with a line.



4. Share your mind map with a friend. What did they notice that you did not? How did their experience differ from yours?

Talking Points

Thompson's artwork *Burdi Burdi (Fire Fire)* features the artist's voice singing in his grandfather's First Nations Bidjara language, now officially classified as severely endangered. By singing in Bidjara language, Thompson ensures that it will live on. The artwork also speaks to Thompson's Southern Chinese Cantonese heritage; his grandmother and great grandfather migrated to the colony in the 1850s. The celebratory colour red pays tribute to his Chinese lineage, embodying auspiciousness, prosperity and vitality.

- How has Thompson used the colour red to connect both sides of his cultural heritage as a First Nations Chinese Australian artist?
- What does fire and the colour red mean to you? What do they signify in your own culture?
- How has your own understanding of First Nations cultures changed by experiencing Thompson's artwork?



Dr Christian Thompson AO, *Burdi Burdi (Fire Fire)* (detail), 2021, installation view at 4A Centre for Contemporary Asian Art, Sydney, 2024. Photo: Kai Wasikowski

IN GALLERY ACTIVITIES

House of Gold, 2022-2024 | Years 5-12

Drawing Activity in Pairs

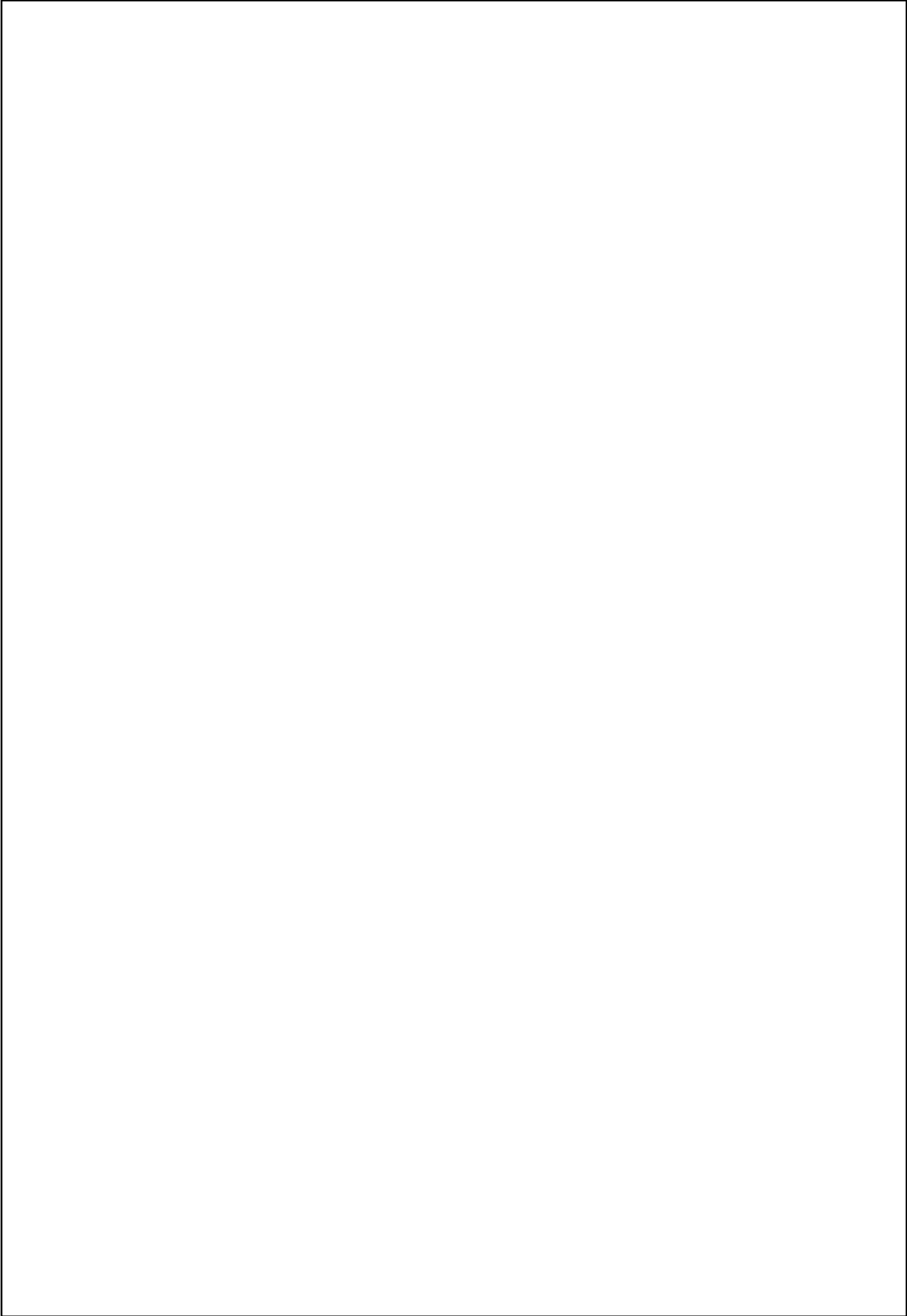
You will need: pencil and paper

1. Ask a friend to close their eyes and carefully lead them to a photo from the series *'House of Gold'* which they have not looked at before.
2. Ask them to turn their back to the photo – they are not allowed to peek!
3. Describe the image to them in as much detail as you can. They will then draw the work based upon your description.
4. Consider the following details when describing the artwork:
 - How large is the artwork in relation to your body?
 - Imagine your eyes tracing a path through the artwork: what objects do you see and in what order do they appear? How large are they and where are objects placed in relation to each other?
 - How is the person sitting or standing in the photograph? What is the person holding? Model this pose for your friend so they can draw the person. How is the person positioned in relation to the other objects?
 - How might your fingers experience this work – how would the textures and surfaces feel?
5. Swap roles and repeat with another artwork.

Reflection

Compare your drawings and verbal descriptions of the artwork with your friend.

- What did you find challenging about describing an image?
- What information did your descriptions and drawings include or omit? What details did you both focus on? What did you notice that your friend did not?
- Why do you think the artist has chosen to include these outfits, books and places in his photographs? What clues might they give us about the artist's interests, personal background and cultural identity?





Dr Christian Thompson AO, *House of Gold* (detail), 2022–2024, installation view at 4A Centre for Contemporary Asian Art, Sydney, 2024. Photo: Anna Hay

IN GALLERY ACTIVITIES

House of Gold, 2022-2024 | Years 5-8

Creative Writing Activity

The title of each portrait in the series '*House of Gold*' tells us the location of where it was taken. The artist Christian Thompson chose pre-Federation buildings such as Parliament House, the State Library of Victoria and the Museum of Chinese Australian History.

Talking Points

Think of a museum, library or state building that you visited with your family or on a school excursion. What do you remember doing there, what did you see and what did you learn?

Why do you think the artist has chosen political buildings, libraries and museums as the setting for these photographs? What is the purpose of these places and who uses them?

Activity

1. Choose one of the portraits and closely examine the artist's outfit, the objects and books included in each image.
2. Choose two inanimate objects that you can see and write an imaginary short history for each. Think carefully about:
 - Where they came from, who made them and when they were made. What culture did they originate from?
 - How they arrived in this place and who brought them there. Did they come from overseas or were they made in Australia?
 - The people they have encountered on their journey to this place and the conversations they might hear each day. What is their perspective of this place?

Reflection

Compare your imaginary histories with a friend who examined another portrait.

- How differently did they interpret objects in the artwork from you?
- What information can you gather about the artist's intentions by examining the subject matter and composition of these photographs?

[illegible]

STUDIO ACTIVITIES

House of Gold, 2022-2024 | Years 7-10

Discussion and Drawing Activity

Taking its name from a line from a Song Dynasty poem, 书中自有黄金屋 or ‘a book in the hand holds a house of gold’, Christian Thompson’s series of self portraits depict the artist reading various fiction and non-fiction texts in pre-Federation buildings. The books were chosen with biographical intent and each speaks to the artist’s personal journey of creative learning, and his First Nations Bidjara, Chinese migrant and Irish cultural heritages. For Thompson, his creative practice has become a way to facilitate a lifelong learning process.

1. Think of a book that is important to you. This could be:
 - A book that marked significant moments of learning or important occasions
 - A book given to you by someone special or by an important member of family
 - A book that featured characters or storylines which resonated with you.
2. Discuss your book with a friend. Take turns to explain what the book or story is about and why it is important to you.
3. Illustrate a cover for this book that expresses your interpretation of the content or storyline. What ideas or themes do you want to foreground?

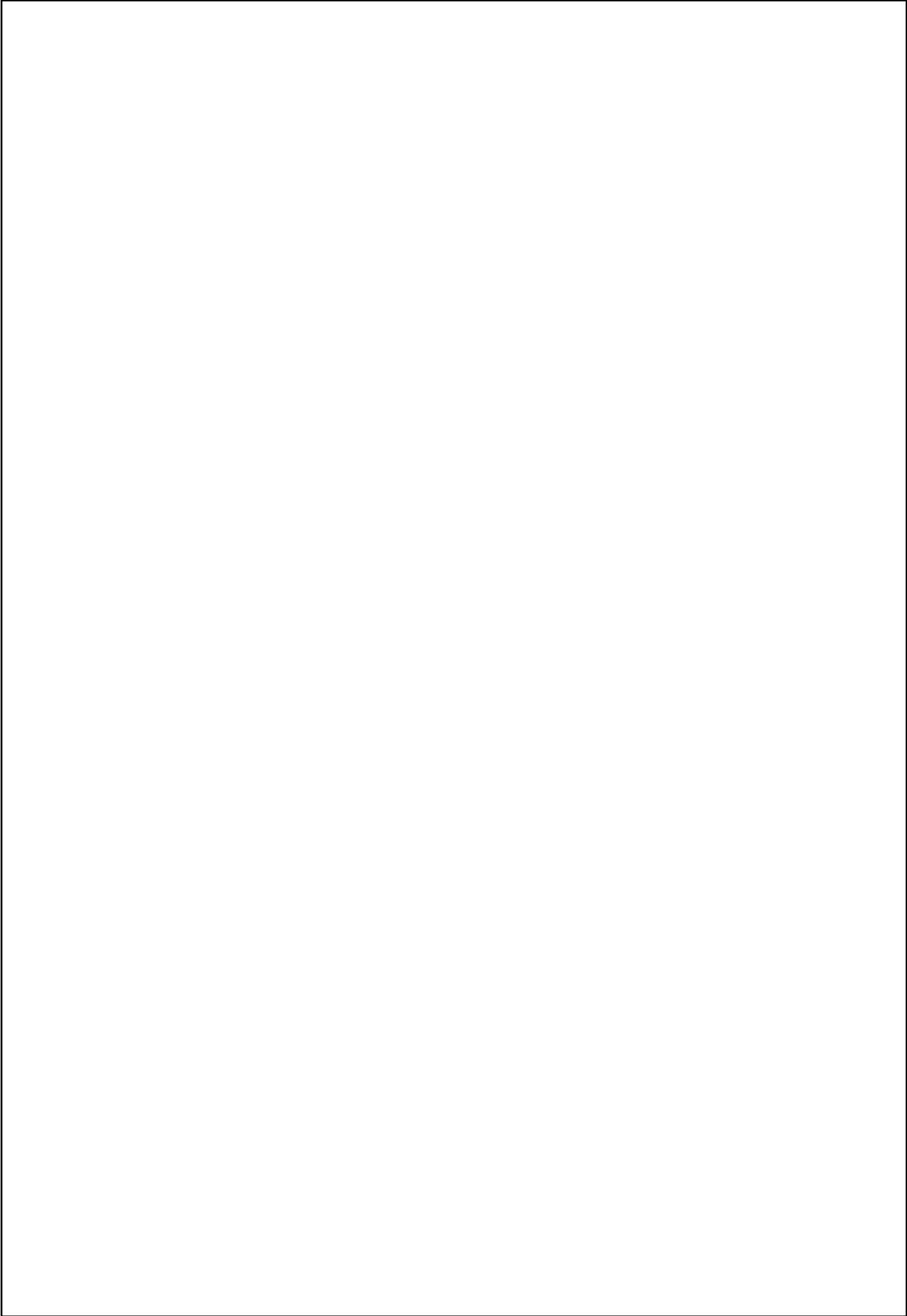
Tip: Look at how Christian Thompson has carefully composed these portraits. In your illustration, include objects, characters or a setting that relates to the story. Choose a font for the title that expresses the feeling of the content for example: playful and comic; or serious and scholarly.

Reflection:

Share your illustrated cover with your class or a friend. How have you each of you chosen to illustrate your book covers?

- What style of drawing and mark making did each of you use? For example: figurative and realistic imagery; comic and manga style; abstract or graphic shapes?
- Explain why you chose particular styles, images, fonts or colours to express your ideas.

This activity can be expanded in the classroom on a larger piece of paper using markers, coloured pencil or collage.



IN GALLERY ACTIVITIES

House of Gold, 2022-2024 | Years 10-12

Podcast Interview Writing Activity

Thompson's self-portraits take an autoethnographic approach where the artist and researcher connects his personal experience to the broader political, social and cultural understanding of 'Australian' identity.

"The story of First Nations Chinese Australian people is not something that has necessarily been given a focus or a lot of recognition but there is a very specific relationship and history emerging of cultures and identities [...] I hope that people are able to take that and apply it to their own personal stories and their family's own stories, and their own sense of what we now consider Australian identity to be, outside of the dominant colonial narrative that we've been fed."

- Dr Christian Thompson AO Quote taken from "4A talks with Christian Thompson AO."
Listen to the interview: <https://on.soundcloud.com/XVfsRfyUzFtYNmrlxo>

Imagine that you are a podcast content creator who is recording a series about diverse cultural celebrations in Australia. You will be interviewing community members who come from many different cultural backgrounds.

1. First, write a few sentences introducing the podcast, your own cultural background and an event that your family celebrate, such as the Chinese Mooncake Festival, Eid, Diwali, Christmas, weddings or funerals. You might like to include: the food that is eaten; where this event originates from; stories that are connected to it; and the traditional dress that is worn.
2. Then, write a list of five questions that you can use to interview your podcast guests and learn about their cultural backgrounds, celebrations and practices. The topics can be similar to those used to introduce your own background. Remember to be respectful and open minded.

Tip. Break the ice by asking about their favourite traditional food or childhood memory of family events

3. Pair up with a classmate whom you don't know very well. Take turns to interview each other using your introductions and interview questions.

[illegible]

Reflection

- How important is it for you and your family to preserve cultural traditions?
- What is your understanding of your own identity as a person who was born, grew up or is studying in Australia?
- What have you learnt about the cultural diversity of your class during this activity?

Further Learning

The history of First Nations Chinese Australian People is extensive, but has been largely undocumented. Read these two articles to learn more:

<https://www.abc.net.au/news/2018-06-23/indigenous-and-chinese-relationship-in-australian-history/9893920>

<https://www.sbs.com.au/language/chinese/en/podcast-episode/cultures-entwined-research-uncovers-long-history-of-first-nations-and-chinese-blended-families/q15du73p7>



Dr Christian Thompson AO, *Double Happiness*, 2021, installation view at 4A Centre for Contemporary Asian Art, Sydney, 2024. Photo: Kai Wasikowski

STUDIO ACTIVITIES

Chinese Fashion, 2021 | Years 5–8

Illustrated Recipe Book

Thompson’s family dish ‘Chinese fashion’ is an ‘old school chow mien’ recipe that was passed down in his family for 180 years through his grandmother who is of Southern Chinese migrant heritage. It is a no-nonsense stir fry of tofu, onion and cabbage, loosely playing off the flavours of hand-shredded cabbage (手撕包菜 [shǒu sī bāo cài]). The recipe substitutes the traditional wombok for western cabbage which is sliced into thin strands to mimic noodles. This recipe speaks to the resilience of migrant peoples who preserve their culture through food by adapting to new environments.

Talking Points

Why do you think Christian Thompson’s family used western cabbage instead of traditional wombok? What does this artwork tell us about historical and contemporary Australian culture and communities? What can we learn from Christian Thompson’s artwork about families in Australia?

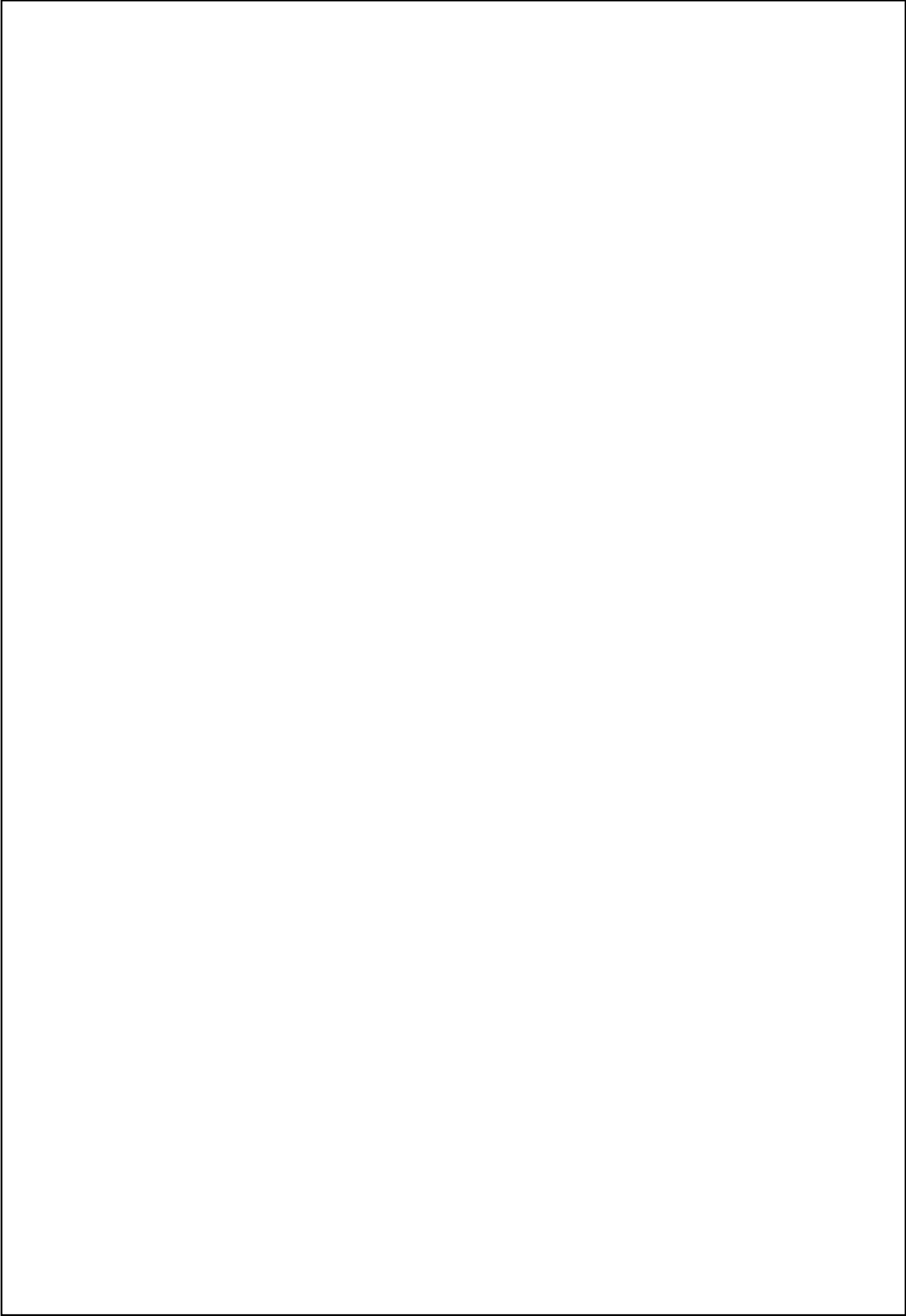
Write and illustrate your own recipe

What is your favourite traditional food that your family cooks? If you could adapt this recipe and customise it to your own liking, how would you change it? What ingredients would you substitute?

You will need:

- Paper
 - Coloured Pencils
1. Think of your favourite traditional food that your family makes. Write down the ingredients. Swap out some ingredients to customise this dish to your taste. Imagine the new flavours and textures, how would they change the dish? Think of how Thompson’s family recipe uses western cabbage instead of traditional noodles.
 2. Write down the steps required to cook this dish. You might like to change the cooking method, for example, instead of boiling wontons they could be baked or air-fried.
 3. Illustrate each step of your newly invented recipe and draw a picture of the final dish.

Compile your recipes and illustrations together with your friends and classmates to create a book of unique recipes.



STUDIO ACTIVITIES

Self Portrait Career Collage: Create | Years 9-12

In 2010, Dr Christian Thompson AO was awarded the Charlie Perkins Scholarship to attend the University of Oxford to undertake his Doctorate of Philosophy (Fine Art); he was among the first cohort of Australian Aboriginal people to attend Oxford University. In the series *'House of Gold'*, Thompson can be seen wearing the 'Sub fusc' a formal Oxford University academic dress required for examinations and ceremonies. This garment signifies Thompson's identity as an artist and academic with a lifelong practice of learning.

Talking Points

Research the uniforms or attire of people from two different occupations. For example, doctors, homemaker, artists, professors, police, pilots, nurses, construction workers, web developers, office workers.

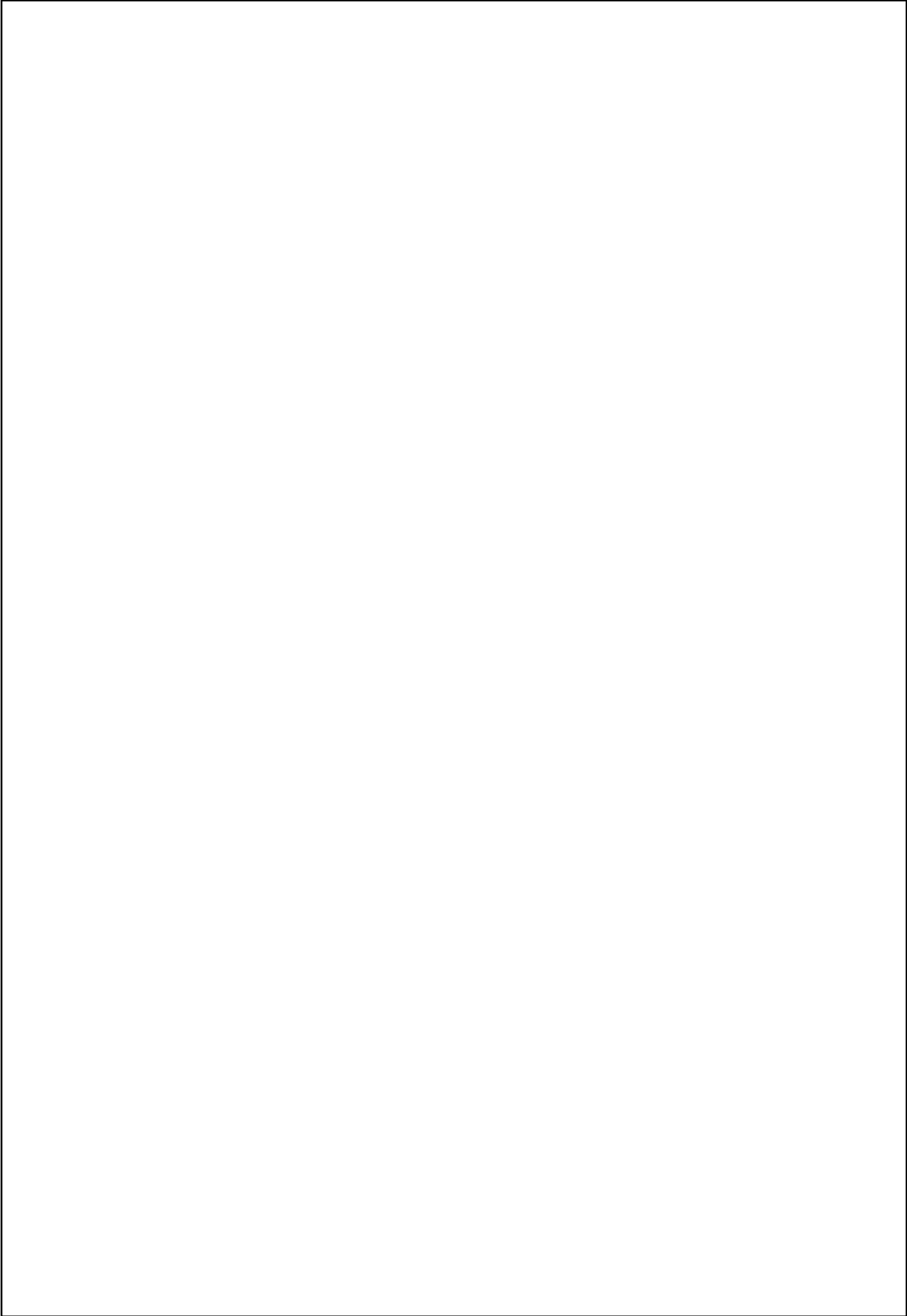
What clothing and people do you associate with these occupations? What kinds of images are returned when you conduct a Google image search on these occupations? How does attire signify context and social or cultural values? Are any of these occupations orientated towards a particular gender?

Create your own career self-portrait

You will need:

- Magazines or access to a computer and printer
 - Scissors
 - Glue
 - Pencils
 - A3 paper
1. Think of your own aspirations and the future career/s that you would like to have.
 2. Using magazines or an online search, find images of places, clothing or objects associated with these occupations. Print or cut out these images.
 3. Draw a portrait of your face or find a photo of yourself and add this to your collage.

Tip: Observe how Thompson has positioned himself in the central foreground of each image, occupying each scene with introspective confidence and ease. Choose how you would like to be positioned in your collage. Consider the scale of your face or body in relation to the other objects and images.



CURRICULUM LINKS YEAR 5-6

AC9AVA6E01	Exploring and responding Explore ways that visual conventions, visual arts processes and materials are combined to communicate ideas, perspectives and/or meaning in visual arts across cultures, times, places and/or other contexts.
Elaborations (Optional inclusion)	
- Investigating how a diverse range of Australian artists have expressed historical, social and environmental concerns over time. For example, artists who have migrated to Australia at different times who represent their experiences through their artworks and visual arts practice, using Viewpoints to develop questions such as, “What does this artwork tell us about the impact of this person/culture on society?”, “What can I learn about this person’s experiences, or about what it means to be Australian?” - Using Viewpoints to develop questions to examine, compare and contrast what they notice in an artwork. For example, as a class, critically navigating multiple perspectives of the same artwork and questioning why they see these works so differently	
AC9AVA6E02	Developing Practices and Skills Explore ways that First Nations Australians use visual arts to continue and revitalise cultures.
Elaborations (Optional inclusion)	
Investigating how meaning and purpose are communicated in artworks and design created or co-created by First Nations Australians. For example, learning about how visual conventions are used in artworks and designs, such as textiles and fashion, to share cultural knowledge with the broader community.	
AC9AVA6C01	Creating and Making Use visual conventions, visual arts processes and materials to plan and create artworks that communicate ideas, perspectives and/or meaning.



Dr Christian Thompson AO, *House of Gold Chapter 7* (National Wool Museum, Geelong) 2023, c-type print on Moab Slickrock Metallic Pearl paper, courtest Studio Dr Christian Thompson AO. Thompson AO.



Dr Christian Thompson AO, *House of Gold Chapter 12 (Golden Dragon Museum)*, 2024, installation view at 4A Centre for Contemporary Asian Art, Sydney, 2024. Photo: Anna Hay

CURRICULUM LINKS YEAR 7-8

AC9AVA8E01	Exploring and responding Investigate ways that visual conventions, visual arts processes and materials are manipulated to represent ideas, perspectives and/or meaning in artworks created across cultures, times, places and/or other contexts.
Elaborations (Optional inclusion)	
Researching the ways that artists from different times and places have represented a particular subject or theme, such as portraiture, the natural world or social events, using a range of styles and conventions	
Investigating and trialing techniques and visual arts processes used by artists, thinking about whether these processes and technologies have changed over time, and how they can have an impact on art-making	
AC9AVA8E02	Developing Practices and Skills Reflect on the ways that they and other artists respond to influences to inform choices they make in their own visual arts practice.
Elaborations (Optional inclusion)	
Reflecting on the work of others and their own explorations when developing an understanding of visual conventions and how they might be manipulated to communicate meaning in artworks. For example, learning about colour theory and applying this to develop compositions that explore harmonious or contrasting colour palettes	
AC9AVA8E02	Creating and Making Select and manipulate visual conventions, visual arts processes and/or materials to create artworks that represent ideas, perspectives and/or meaning
Elaborations (Optional inclusion)	
Representing ideas in their artworks through considered use of visual conventions, such as using modulated and directional lines in a composition to create a sense of movement, or breaking a rhythmic pattern to create discord	

CURRICULUM LINKS YEAR 9-10

AC9AVA10E01	Exploring and responding Investigate the ways that artists across cultures, times, places and/or other contexts develop personal expression in their visual arts practice to represent, communicate and/or challenge ideas, perspectives and/or meaning.
AC9AVA10E02	Developing Practices and Skills Reflect on the way they and other visual artists respond to influences to inspire, develop and resolve choices they make in their own visual arts practice.
Elaborations (Optional inclusion)	
Investigating and reflecting on the role and influence of their own culture, family or personal experiences when developing ideas for artworks	
AC9AVA10E02	Creating and Making Select and manipulate visual conventions, visual arts processes and/or materials to create artworks that reflect personal expression, and represent and/or challenge, ideas, perspectives and/or meaning.
Elaborations (Optional inclusion)	
Creating their own artworks in response to a specific subject, theme or idea, using material, techniques and conventions in intentional, interpretative and personal ways	



Dr Christian Thompson AO, *Double Happiness*, 2021, installation view at 4A Centre for Contemporary Asian Art, Sydney, 2024. Photo: Anna Hay

Dr Christian Thompson AO

HOUSE OF GOLD

黄金屋

EDUCATION RESOURCE