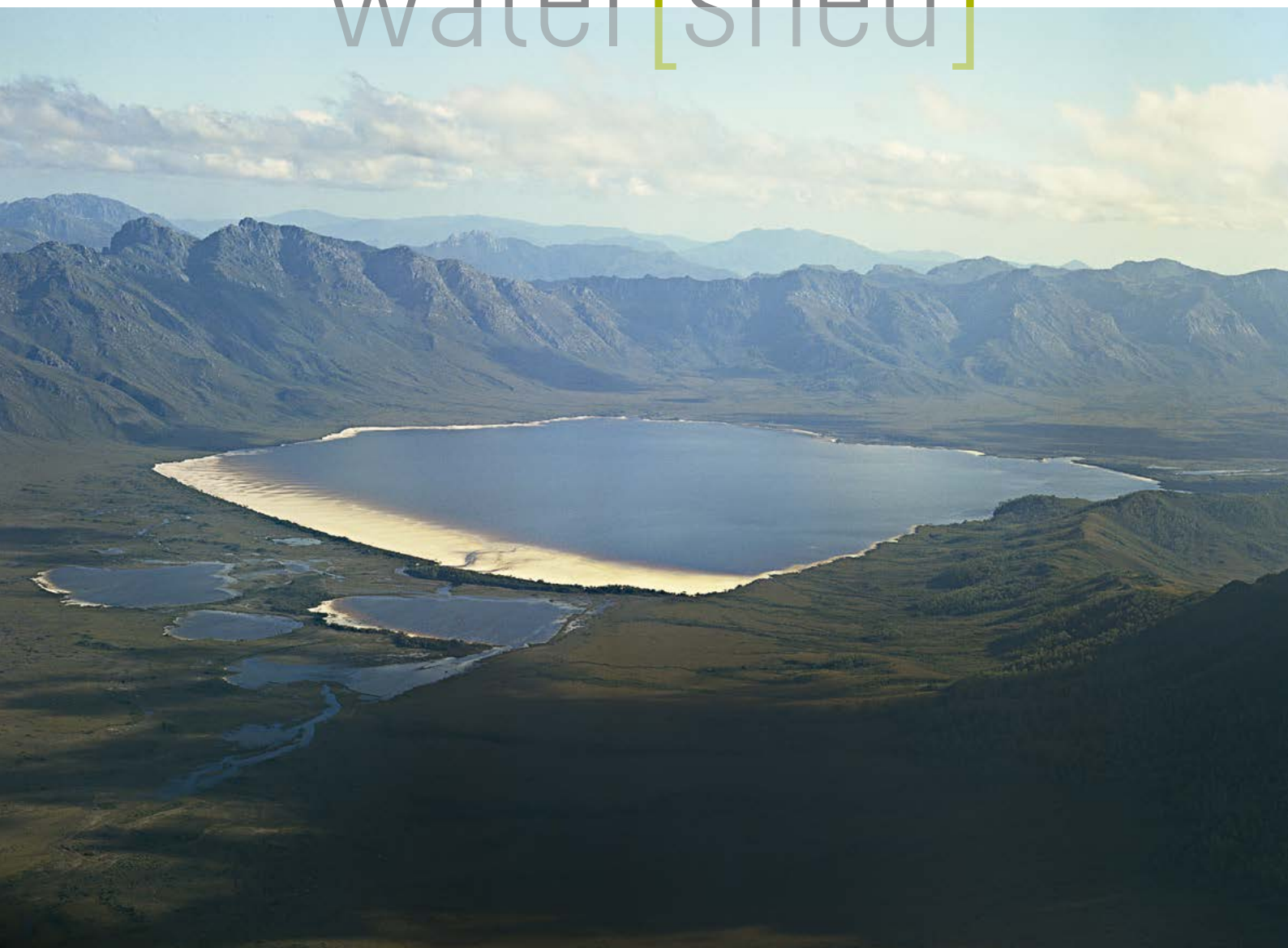


water[shed]



water[shed]



We support the



#GENERATIONRESTORATION

#LEARNINGNEVERSTOPS

Written by

Dr Abbey MacDonald

Abbey.MacDonald@utas.edu.au

Dr Kim Beasy

Kim.Beasy@utas.edu.au





Vicki West, *manta lakarana layna laymina [faraway big fresh water lake]*, 2021

Acknowledgment of Country

We acknowledge and pay our respects to the traditional custodians of lutruwita (Tasmania), the palawa/pakana people. This education resource has been developed on the land upon which multiple generations of people have learnt and grown and where we now work with our students.

We recognise the history, culture and strength of the Tasmanian Aboriginal community, and give thanks to Elders past and present for their ecological stewardship.

As culturally respectful and responsive teachers we must embody mindful, inclusive, accessible and culturally appropriate approaches to teaching, learning and meaning making with our students.

Deep listening, truth telling and reconciliation are integral to all aspects of teachers' work and a key factor in working towards Closing the Gap.



OUTSIDE THE BOX / Earth Arts Rights Inc Publishing

574 Nelson Road, Mt Nelson, Tasmania, Australia, 7007
www.outsidethebox.org.au
hello@outsidethebox.org.au

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ISBN: 978-0-646-85406-9



A catalogue record for this book
is available from the
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Major Funding Support:

OUTSIDE THE BOX / Earth Arts Rights
Bellendena Small Grants Scheme

Other Funding Support:

The Australian Association of Environmental Education Tasmania
The Science Teachers Association of Tasmania

Publisher: OUTSIDE THE BOX / Earth Arts Rights Inc

Authors: Dr Abbey MacDonald and Dr Kim Beasy

Education Kit Project Coordination: Michael Small and Robin Banks

Warner Design / Tracey Diggins / Lynda Warner

Printing: Bambra

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PART ONE TEACHERS' NOTES



Lake Pedder, Tasmania, c1970 Image: Wilf Elvey (Image from the LIST ©State of Tasmania)

About this Education Kit

This Education Kit has been designed for use by teachers and students as they encounter and engage with the **water[shed]** exhibition.

water[shed] is an exhibition conceived by OUTSIDE THE BOX / Earth Arts Rights and presented in collaboration with Bett Gallery to support the Restore Pedder campaign. While it is designed around the exhibition which is time limited, it also seeks to provide a resource for students and teachers to use throughout the UN Decade on Ecosystem Restoration 2021-2030 and relate to other international initiatives and aspirations.

water[shed] includes the work of artists who encounter landscape from diverse cultural perspectives, including works from Aboriginal and Torres Strait Islander artists. When exploring artworks that deal with culturally situated knowledge, stories and complexities, teachers should not do this in isolation.

'This is a humble attempt to recreate something of the human significance of the Lake over 20,000 years since the last ice age. The story may have played out countless times. That the events and relationships I describe are no longer possible is the deepest of tragedies.

This story is not political or historical. It's a cultural reimagining...'

– Greg Lehman (*Spring is here*, **water[shed]** essay)

Wherever possible, and for authentic learning experiences, it is good practice to consult and collaborate with people from the communities your students are learning about. In addition to this, and when collaboration cannot be achieved face to face or virtually, it is important that you acquaint yourself with engagement resources and cultural protocols that have been developed by the community of whose Country you and your students are learning about and/or working on. In addition to the engagement resources and cultural protocols of your local context, a list of useful freely available and credible online resources and cultural protocol documents can be found in the Resources and References section on page 53.



Julie Gough, *Determined* 2021

Storying Artefacts and Creating Teachable Moments: Methodology

'... to tell one's story and the process of telling is symbolically a gesture of longing to recover the past in such a way that one experiences both a sense of reunion and a sense of release.'

– bell hooks (1995, p.158)

This Education Kit presents a series of vignettes as pretexts for inquiry. A vignette is an inherently qualitative short scenario, usually in written or pictorial form that is intended to elicit responses to typical scenarios (Hill, 1997). The vignettes presented in the **water[shed]** Part Two – Education Resources are intended to be used by teachers as pretexts for interdisciplinary inquiry. Bundy and Dunn (2006) describe how an effective pretext should, amongst other characteristics raise questions for the 'reader' of the text; provoke our emotions and intellect; have an element of ambiguity; offer open-ended possibilities; involve or infer a group of people; indicate a future or a past; generate strong visual images beyond the original text; and have an inherent tension or beauty. Emerging from a process of collaborative meaning making practiced by the authors as teachers/researchers, the assemblages situates creative visual and textual artefacts from the **water[shed]** project in relation to global education and conservation agendas.

The developers of this Education Kit share a background of conducting qualitative research with teachers and students in education contexts; part of which involves their using creative, arts-based and storied methods for generating and analysing visual, spoken and written texts. Given our vignettes comprise both visual and textual excerpts, we sometimes refer to this process as assemblage. This process of assemblage refers to our practice of making shared meaning from the **water[shed]** visual and textual artefacts (artwork, artist statements and fictional / non-fictional writing) as means for articulating one possible storyline of perceptions, opinions, beliefs and attitudes depicting scenarios and situations (Barter & Renold, 1998). Through this process, we have narrated meaning that entwines visual and textual information from the **water[shed]** project.

The philosopher Paul Ricoeur (1984) viewed narrative as the retrieval from the past of partial experience, which means its shaping draws from recollection and memory (Hunter, 2012). Comprising creative, metaphoric, reflective and critical analytic writing, we wanted to articulate our process for assembling these vignettes as a means of 'walking our talk' for kindling interdisciplinary inquiry lines from the **water[shed]** artefacts. In so doing, we hope to illustrate a sense of the contextual coherence that can be made from the **water[shed]** visual and textual artefacts and acknowledge how narrative is grounded in experiences of lived time. The storied assemblages are intended to be connectible and open to further modification, where teachers and students can use these as impetus entry points for their own personally situated interdisciplinary inquiries.



Locust Jones, *Vanishing point* 2021

Making Meaning of and Between the water[shed] Materials

'An indication of cultural integrity in storytelling is that land and place are central to the story. There's no story without place, and no place without story'

– Yunkaporta & McGinty (2009)

The authors of this Education Kit have identified a range of pertinent disciplinary connections between English, HASS, Environmental Science and Art. A diversity of disciplinary ways of knowing, being and doing can also be considered in relation to citizenship, sustainability and cultural perspectives. These assemblages hope to illustrate some of the many different ways diverse disciplinary perspectives can be employed to examine complex social, cultural and environmental imperatives. Teachers are strongly encouraged to consider the vast opportunities for interdisciplinary inquiry across curriculum areas, and use the **water[shed]** artefact assemblages as an impetus for investigation.

'... stories and storylines have the capacity to interweave with each other, to disappear for some time and then re-emerge, perhaps in a different guise'.

– Ewing (2020)

'With the wisdom of hindsight, was it really necessary to dam and thereby flood Lake Pedder?'

– Locust Jones (Artist statement)

The storied assemblages described in Part Two – Education Resources are informed by a range of disciplinary areas and perspectives, curriculum frameworks and global education agendas. Through interdisciplinary creative response, the assemblages represent one possible interpretation of connective meaning that can be made between **water[shed]** artworks, essays and statements.

In using this Education Kit, teachers are encouraged to exercise their expertise, agency and preferences for enacting and facilitating interdisciplinary inquiry out of **water[shed]**. The authors of this Education Kit recognise that teachers are best positioned to make decisions around how their students' learning experience should be structured. We encourage teachers to adapt and contextualise the materials provided here to maximise accessibility, engagement and investment in inquiries that reflect the priorities, needs and interests of individual students.

In alignment with the UN Principles of the Decade on Ecosystem Restoration 2021-2030, this Education Kit seeks to inform classroom discourse pertaining to how we teach and learn about the degradation of ecosystems. In commissioning the development of this Education Kit, the **water[shed]** team recognise the critical role education plays in fostering essential conversation values to empower, prepare and inspire future leaders to act upon and achieve global restoration goals.

Developing this Resource – UNESCO Four Pillars of Education

The United Nations Decade on Ecosystem Restoration 2021-2030 will be memorable for educators across the globe, for myriad reasons. It comes on the heels of Australia's 2019 summer of catastrophic bushfires, which was immediately followed by the COVID-19 global pandemic. In many respects, this decade compounds an escalating sense of urgency and complication felt by professionals working in and adjacent to education contexts. The decade prior to this one saw an increased prioritisation of government funding for literacy, numeracy and STEM education initiatives, which resulted in drastic funding reductions and challenge for the delivery of arts and cultural education programs (Ewing, 2020). For many educators, this has been a polarising experience, giving cause for educators to reflect hard and fast on what we are doing in our classrooms, but with limited time and opportunities to attend to this in meaningful ways (Phillips et al., 2021).

In developing this **water[shed]** Education Kit, we too have engaged in individual and shared processes of reflection, listening and learning for how we make sense and meaning of an increasingly fast changing world. Our own wanderings and wonderings lead us to discover that UNESCO's Four Pillars of Education have been reviewed and updated in 2021. In reorienting the four pillars of education towards building capacity for common good and action, the pillars offer a framework for charting lines of inquiry into and through the collective challenges we face today and into the decades to come (Sobe, 2021).

The four original and reoriented Pillars are:

Original Pillar	<i>Reoriented Pillar</i>
learning to know	<i>learning to study, inquire and co-construct together</i>
learning to do	<i>learning to collectively mobilise</i>
learning to live together	<i>learning to live in a common world</i>
learning to be	<i>learning to attend and care</i>

We have taken the updated pillars and used these as our framework for developing the **water[shed]** artefact assemblages within this Education Kit. For those teachers interested in furthering their own learning about the pedagogical theories that have informed our approach to developing this resource, we unpack below our practice of working with UNESCO's Four Pillars of Education to Sustain the Commons (Sobe, 2021).

Learning to study, inquire and co-construct together

This Education Kit saw two teacher educators from different disciplinary backgrounds share and make meaning from the suite of creative, textual artefacts from the **water[shed]** project. With its explicit focus on environmental ethics, multi-species, culture and place of Lake Pedder, we set about considering different ways of knowing (Butler & Sinclair, 2020; Rousell, 2020) across the **water[shed]** artists' and writers' contributions. This saw us considering diverse perspectives, including (but not limited to) disciplinary, cultural, environmental, socio-economic and political to share and make our own meaning of the **water[shed]** artefacts. By actively engaging in our own learning, interdisciplinary inquiry and meaning-making, we co-constructed a series of storied assemblages for this resource. Rather than specifying what teachers could do in response, we offer our storied assemblages as catalyst, impetus and provocation for classroom inquiry. In actively embracing learning, inquiry and co-construction of meaning, it is entirely likely that teachers and students will arrive at different assemblages to the examples we offer in this Kit; all equally valid and significant. What we identified as key themes, curiosities and points of interest emerging from a range of different disciplinary ways of knowing, being and doing. When teachers and teacher educators actively practice study and inquiry, we build capacities for creative and flexible thinking that help us make connections across different fields and between domains of knowledge (Bazzul & Kayumova, 2016).

Learning to collectively mobilise

When social, economic and environmental crises converge in this UN Decade on Ecosystem Restoration, our known thresholds of disadvantage, privilege and innovation undergo significant changes. During the past two years in particular, teachers and students have demonstrated immense resilience, ingenuity and adaptability in their response. They are managing to do this in the midst of global uncertainty caused by reprioritisations in funding (UNESCO, 2020a), a changing climate (Cole & Somerville, 2017; Nairn, 2019) and the COVID19 pandemic (Selkrig, Coleman & MacDonald, 2020); all of which are contributing to the exacerbation of perennial educational problems in Australia, such as digital divide and educational inequality (Ng & Renshaw, 2020).

Be it through collective and collaborative navigation of pivoting back and forth between teaching in person and isolation amidst COVID lockdowns (Coleman & MacDonald, 2020) or campaigning for change alongside students via School Strike for Climate Action initiatives (Verlie, 2022) we have come to better appreciate how teachers are masterful collective mobilisers. In crafting the storied assemblages for this Education Kit, we gained a renewed sense of pride in and resolve for supporting teachers' and students' abilities for fostering collective action. In articulating a set of overarching storylines from the complex interrelated themes, concerns and opportunities of **water[shed]**, we hope teachers and students will mobilise their demonstrated capacities for collective actions in the meaning they make from their own and others' lived experiences.

Learning to live in a common world

We all share an experience of life lived on this earth and as such, the themes we have identified emerge from our entwining different perspectives to articulate synergies between ways of knowing and understanding. We came to appreciate that while we each brought different backgrounds, points of view and lived experiences to the table, our coming together around **water[shed]** allowed us to map common points of significance in and amongst what could otherwise be polarising perspectives (MacDonald et al., 2019). While the themes of our 'tales' may appear polar or binary on the surface, it is in the space between contrasts that we were able to broaden and deepen understandings of our own lived experience through storytelling. In this respect, our approach to rendering common ground aligns with what has been described as collaborative, qualitative approaches where the concept of interacting storylines is used to further explore the meanings of teaching, learning and professional interactions (Beattie, 1995; MacDonald et al., 2018).

In crafting these storied assemblages, we articulate one possible configuration of common concerns, priorities and aspirations that can be made in and from exploration of the **water[shed]** artefacts. Through the process of making the storied assemblages for this resource, we have sought to demonstrate a process and product for investigating what it means to live in a common world. This pillar compels us to make constructive connections between different, and potentially conflicting/contrasting disciplinary ways of being, knowing and doing. In this way, our **water[shed]** storied assemblages can be used as mediating resources to bridge gaps between extremes of lived experiences that have the potential to inhibit and enable conversation, learning and growth in non-mutually exclusive ways.

Learning to attend and care

In considering and exploring the artefacts and narratives or **water[shed]**, we have asked each other and we ask teachers and their students to encounter these resources with an open mind. Stories are powerful ways for people to express themselves. Human beings are natural storytellers (Abbot, 2002) who '*understand the world through narrative*' (Clandinin & Connelly, 2000). It has been suggested by Abbot (2002) '*that narrative is a "deep structure", a human capacity genetically hardwired into our minds*'. It is our hope that our storied assemblages will provide impetus for speculative wondering and searching for inclusive and non-alienating ways and means to better care for people and place.

In our attending to this process, we read broadly and deeply into relational ontologies and pedagogies of place, during which we came to better appreciate how pedagogies of place are central to Indigenous ways of living, learning, and knowing (Bawaka Country, 2016). Respect for the diversity and specificity of historical perspectives requires careful reflexive attention when considering multi-species relations with place (TallBear, 2011), as do the implications of settler/colonial interpretations that may eventuate (Nxumalo & Cedillo, 2017). In making storylines of meaning from any configuration of the artworks and writing, we have done so with genuine yearning to engage with, hear and better understand diverse perspectives, histories and possibilities for the future of Lake Pedder. It is through the process of telling

and listening to stories that people narratively construct and continually re-construct, who they are (Bruner, 2002; Clandinin & Connelly, 2000). Through this Education Kit, we hope teachers and students will find cause to practice their own attendance to and care for people and place via personally relevant ways and means.

Using this Education Kit

The storyline of this making of the **water[shed]** Education Kit is informed by our relational contrasting and connecting to a global breadth and depth of education curriculum, pedagogy and policy agendas. While the resource identifies connections to global education agendas [see page 22] and curriculum learning areas [see page 24], our above explanations seek to articulate the utility of Sobe's reworking of UNESCO's Four Pillars of Education. We have found these to be an excellent globally accessible interpolating device for helping teachers find and leverage multi-faceted lessons and legacies of Lake Pedder, as captured in the **water[shed]** project.

Through these Four Pillars of Education to Sustain the Commons, we have made and conveyed our own co-constructed meaning from the **water[shed]** artefacts and writing. We want to reiterate that our assemblages are not in any way exhaustive of many different themes and inquiry lines that a teacher might end up pursuing with their students. The assemblages in this education resource can be used by teachers and students as catalysts for further inquiry and conversation, alternatively, we ask teachers to consider how those storylines shift and change with different artwork assemblages. Perhaps you will find the themes shift significantly into something else entirely. Perhaps you can see ways for other artworks in the exhibition can be drawn into the initial assemblages outlined in this resource. The intent here is to emphasise that there is no one best or right reading of these artworks, our assemblages of them and associated writing; there is only meaning made and offered and this can look, feel and be received entirely different. We have no control, nor do we seek to claim control over where you take your classroom inquiries; the directions, angles and foci you elect to pursue is entirely up to you and your students.

You will have likely noticed an absence of reference to specific curriculum frameworks in the anchorage of this education resource. Given the potential for global appeal we see in the **water[shed]** project, it is important that this education resource resonates with broad education agendas. In seeking to augment globally attuned entry points for classroom inquiry, we sought to emphasise what we felt were prime opportunities for inter and transdisciplinary inquiry. In mapping to global education and conversation agendas, we sidestep approaches to curriculum mapping that can overlook diverse perspectives pertaining to the role of place in the nexus space between curriculum/pedagogy and teaching/learning. Ideas concerning place, embodied experience, and the role of technologies and nature permeate our understanding of curriculum making and education (Ross & Mannion, 2012). Mapping education resources to any particular curricular framework involves more than simply specifying links between content and context. When curriculum interpretation and enactment is seen as an ongoing process teachers actively engage in, contribute to and drive, we affirm their capacity to maintain the openness and fluidity that is essential for embracing new ideas, and the practices inherent to realising these ideas (MacDonald, Barton & Baguley, 2016).

As two teacher educators working in an Australian context, we acknowledge that our approach to doing this is invariably informed by our familiarity with The Australian Curriculum. In addition to this, we have sought to leverage our familiarity with this particular curriculum to identify synergies with globally resonant education and conversation agendas, including:

- > The UN Principles of the Decade on Ecosystem Restoration 2021-2030
- > UN Sustainable Development Goals (2017)
- > UNESCO Four Pillars of Education to Sustain the Commons (2021)

Given the global significance of the **water[shed]** project, we wanted to ensure we tether the resource to globally significant, accessible and resonant education and conservation agendas. As part of our own connection making in and between these agendas, we looked to a range of readings, research and other education resources that capture synergising pedagogies and curricular developments. For those that are interested in furthering their own learning into how we have interpreted and made meaning of **water[shed]**'s interdisciplinary creative and textual artefacts, we would like to share recommended reading materials included below.

This education resource arises in, through and from various acts of storying (Bunda et al., 2019). In developing this resource, we came to appreciate how a range of inter and transdisciplinary approaches to inquiry provide a repertoire of traditional and non-traditional means and ways through which to communicate, engage, make meaning and socially relate (Mishra, Koehler & Henrikson, 2011). In using this education resource, teachers are encouraged to exercise their expertise, agency and preferences in how they might like to explore the interdisciplinary inquiry questions and provocations outlined throughout (MacDonald & Dilger, 2019).

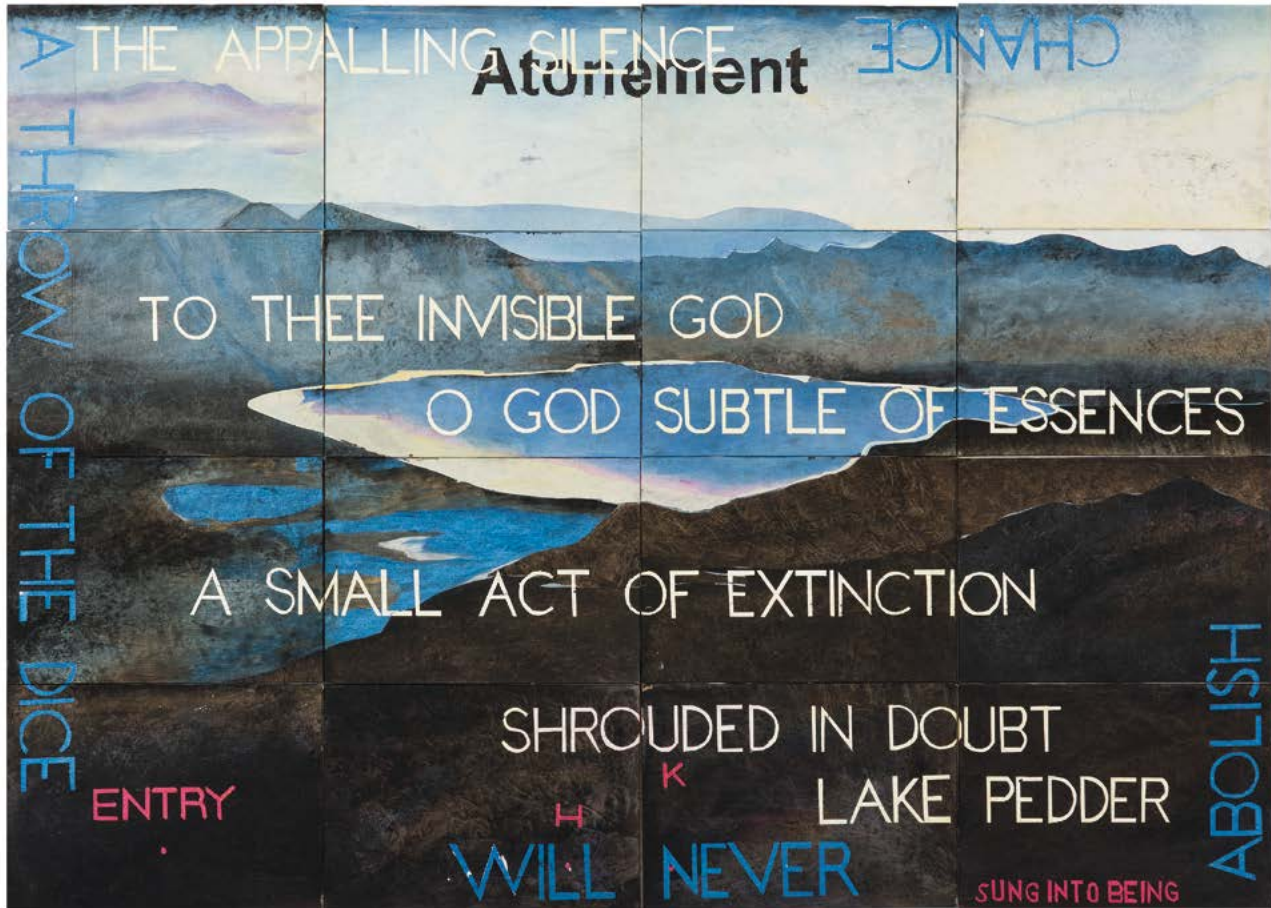
We wholeheartedly encourage educators working with this resource to further diversify and contextualise the inquiry lines we offer. We welcome all and any feedback as to how you have taken and adapted these Teachers' Notes and associated Education Resources for the **water[shed]** project. In our making of storied assemblages from the artefacts from the **water[shed]** project, we discovered a suite of pedagogical tools and possibilities which you can learn more about via the related reading section.

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PART TWO EDUCATION RESOURCES



Imants Tillers, *Nature speaks: HK 2021*

***‘To tackle our planetary crises, we need to use every tool in the box.
And the first tool we need to be reaching for is communication.’***

– Malgorzata Buszko-Briggs
Senior Forestry Officer, Food and Agriculture Organization of the United Nations



THE LAKE OF SADNESS
VAN DIEMENS LAND.

Joan Ross, *The lake of sadness* 2021

Introduction

In the summer of 2021–22 it will be 50 years since Lake Pedder was flooded by a hydro-electric power scheme. This jewel of the Tasmanian Wilderness World Heritage Area, with its iconic wide, pink quartzite beach was swallowed up when 242 square kilometres of Tasmania's wilderness and countless Aboriginal heritage sites and artefacts drowned. The art and imagery created at the time continues to capture our imagination.

The original lake is not forgotten. It lies quietly waiting, just 15 metres beneath the dark, brooding body of water still officially gazetted as Lake Pedder.

The **water[shed]** exhibition and accompanying education resource emerges from OUTSIDE THE BOX / Earth Arts Rights' vision to foster hope and cultivate positive change. At the heart of this project are people committed to collaborative initiatives. OUTSIDE THE BOX / Earth Arts Rights was formed to connect, amplify, nurture and support people working at the intersection of environmental protection, the arts and social justice.

What is the water[shed] exhibition?

The **water[shed]** exhibition features at the Bett Gallery over three weeks from 5 – 27 August 2022, coinciding with the 50th anniversary of that last heart-breaking summer in 1972 where the dam waters began to rise and Lake Pedder went under. The exhibition features dedicated work from 50 national and international artists (one for each year since Lake Pedder was lost) who accepted the invitation to make work exploring notions of watershed, ecosystem restoration, re-wilding, loss, grief and hope [see Appendix 3, page 60]. The exhibition also includes a number of captivating creative textual and visual artefacts that celebrate and seek to encourage our connection with and care for the original Lake Pedder.

The campaign to restore Lake Pedder is a powerful symbol of hope in increasingly troubling times, and the scientific results are in. There is absolutely no doubt that the original Lake Pedder and environs can be restored. Dam removal is being increasingly reported globally and is becoming an important approach for river management, restoration and environmental conservation.

Auspiciously, the 50-year anniversary of the inundation of Lake Pedder coincides with the United Nations Decade on Ecosystem Restoration 2021–2030. The UN Decade is a rallying call for the protection and revival of ecosystems all around the world, for the benefit of people and nature. It aims to halt the degradation of ecosystems and restore them to achieve global goals to end poverty, combat climate change and prevent mass extinction. The UN Decade runs from 2021 through 2030, which is also the deadline for the Sustainable Development Goals, and the timeline scientists have identified as the last chance to prevent catastrophic climate change.

Only with healthy ecosystems can we enhance people's livelihoods, counteract climate change, and stop the collapse of biodiversity. The campaign to restore Lake Pedder is the perfect Australian flagship project for this important UN Decade.

water[shed] exhibition – Key Information

Exhibition venue

Bett Gallery, Level 1 / 65 Murray Street, Hobart, Tasmania, 7000

Exhibition dates

5 – 27 August 2022

Exhibition opening hours

Monday to Friday, 10am – 5.30pm, Saturday, 10am – 4pm
Closed Sundays & public holidays

School group visits

School groups are able to visit the exhibition with their teacher via appointment. Please call the Bett Gallery (03) 6231 6511 at least three weeks ahead of your anticipated excursion date to arrange a suitable time.

Admission

Entry to the exhibition is free

Risk Assessment

Risk Assessment plan for excursions see page 58.

Further information

For more information visit outsidethebox.org.au/projects/watershed-restore-pedder/

Mapping to global education agendas

The tables below map connections to the specific UN Principles for the Decade of Ecosystem Restoration, UN Sustainable Development Goals and UNESCO Pillars for Education. Please refer to Part One – Teachers' Notes for further information into how these agendas have informed the development of this Kit, and can be utilised as a framework for charting lines of inquiry into and through the collective challenges we face today and into the decades to come.

Further to these globally significant agendas, we also map points for connection to First Nations Perspectives, Visual Art, Environmental Science, Geography, Philosophy, English and Humanities and Social Sciences.

TABLE 1 UN Principles for the Decade on Ecosystem Restoration 2021–2030

Principle 6:	
Ecosystem restoration incorporates all types of knowledge and promotes their exchange and integration throughout the process	Ecosystem restoration should strive to integrate all types of knowledge – including, but not limited to Indigenous, traditional, local and scientific ways of knowing – and practice in

TABLE 2 UN Sustainable Development Goals

Goal 4.7: Quality Education	Developing knowledge and skills for sustainable development, global citizenship and an appreciation of cultural diversity and of culture's contribution to sustainable development
Goal 15.1: Life on Land	Developing understanding to conserve, restore and sustainably use terrestrial and inland freshwater ecosystems and their services

TABLE 3 UNESCO Four Pillars of Education to Sustain the Commons

Learning to live in a common world	Engaging with our common humanity and with the natural world of which we are a part. This change enables us to reshape common living as intertwined and a fundamentally shared experience.
Learning to attend and care	Engaging with constructivist pedagogical approaches to learn with students in learning communities. Highlighting how the commons as an intergenerational resource and conversation that has been built and nurtured across millennia.
Learning to study, inquire and co-construct together	Reflecting on our relationships with one another and with a more-than-human world.
Learning to collectively mobilise	Focusing educational efforts on empowering learners to take action together.

Curriculum connections

Visual Art

Explore and examine Artist's practice: materials and techniques

Artists in society: artists as social commentators and storytellers

Responding to artworks: analysis and interpretation

Responding to artworks: considering social and cultural context

Visual conventions and viewpoints

Environmental Science (Science)

Science as a perspective: how has science changed how we see the world?

Relationship between science, creativity and the imagination

Scientific solutions impact on other areas of society and may involve ethical considerations

Values and needs of contemporary society can influence the focus of scientific research

English

Appreciate the utility and purpose of genre: Narrative, Fiction, Non-fiction, Essay, Prose

Interpret and making meaning of artists' statements

Explore how language use can have inclusive and exclusive social effects

Examine relationships inherent to arrangements of visual and textual storytelling

Interpret/compare how representations of people and culture in literary texts are drawn from different historical, social and cultural contexts

Humanities and Social Science (HASS)

Interconnectedness of humans and the environment

Historical questions and research

Analyse perspectives and interpretations

Identify and describe the role and contribution of Tasmanian Aboriginal people, historically and in the contemporary period

Identify and describe historical and cultural issues of land and place from the perspectives of Tasmanian Aboriginal people.

Sustainability

Exploring worldviews: How worldviews influence what is valued and worth sustaining

Exploring tensions between environmental conservation and human development

Exploring tensions within varying approaches to sustainable development (ie, ecomodernism v degrowth)

Aboriginal and Torres Strait Islander Connections (Australia)

Exploring connections to Country/Place

Insights into Aboriginal ways of being, knowing and doing.

Understanding of strong kinship and family connections

Overarching themes, aims, aspirations and contributions

A throughline of contrast and connection weaves across the Education Resources. The Resources present a series of stories or 'tales' that have been developed in response to some of the artefacts generated for the **water[shed]** project, including artworks, artists statements, fictional and non-fictional writing. You can refer to the Teachers' Notes to learn more about the methodology for producing these stories. We hope you will find the **water[shed]** project and the associated storied responses contained in this Kit to be generative pre-texts for classroom inquiry into the global call to protect and revive ecosystems all around the world. Teachers and students are encouraged to use this Education Kit to enter into and pursue diverse learning opportunities for:

- > Encountering deficit and anxiety narratives and engage with them in constructive, positive and hopeful ways
- > Articulating and pursue interdisciplinary understandings inherent to the **water[shed]** exhibition
- > Fostering understanding of the ways that interdisciplinarity can enable deep inquiry into and understanding of complex socio-cultural and environmental challenges
- > Nurturing conservation values through meaningful place-based interdisciplinary educative inquiry in and with creative artefacts

The development of the **water[shed]** Education Kit has been principally led by University of Tasmania education specialists: Dr Abbey MacDonald and Dr Kim Beasy. The topics, themes and storylines traversing this resource arose in consultation and collaboration with multidisciplinary colleagues from the University of Tasmania, the Tasmanian Department of Education's Sustainability Learning Centre, the Science Teachers Association of Tasmania and the Australian Association for Environmental Education.

This Education Kit has not been developed in isolation. Please refer to the Acknowledgements section of this resource to get a better sense of the diverse and distinct voices that have contributed to its shaping.

Storying Artefacts and Creating Teachable Moments



Pedder pennies are a unique geological specimen formed like a pebble in the shape of a penny. They have a quartzite centre with an iron and manganese coated rim. Image: National Museum of Australia

Age: 10 – 13 year olds

This part of the **water[shed]** Education Kit has been designed to help teachers identify interdisciplinary enquiry entry points for students aged 10 to 13 years old.

At a glance: Interdisciplinary enquiry questions

A range of questions emerge from the storied assemblages that have been crafted from the **water[shed]** project artefacts. The assemblages include questions that can be adapted by teachers and students to facilitate interdisciplinary enquiry.

- > Is the Guerrilla Girls billboard art? What makes art, art? And what is art for?
- > What do the Guerrilla Girls assume about their viewers based on the information they've included on the billboard?
- > How do aspects of the essays and artworks (dialogue, characters, symbolic elements) convey information about Aboriginal culture?
- > What could it mean for Tasmania to be a leader in ecosystem restoration?
- > What could it mean for the world to SEE Tasmania as a leader in restoring Lake Pedder?
- > How do people's connections to and reliance on places and environments influence their perceptions and value of them?
- > What are the consequences of changes to places and environments and how can these changes be managed?
- > How can science and technology solutions to contemporary issues impact on culture and society? What ethical considerations must we be mindful of?

Tensions between intrinsic and extrinsic valuing of Lake Pedder are explored through the artworks. Visual and textual artefacts from the **water[shed]** project capture diverse interdisciplinary interpretations of people's relationships to place. **water[shed]**'s artworks, artist statements and essays interweave practices, processes and perspectives from First Nations, Arts, HASS, English, Science, and Sustainability. Our enquiry making with these artefacts can help us learn about the diverse intrinsic values place has for people and the ecosystems supported within those places. The artworks encourage critical reflection on the connections between people and place. While the historical and current context sees Lake Pedder valued extrinsically for the generation of hydro-electricity, activists are calling for the Lake to be restored.

The suite of **water[shed]** artefacts encourage wonderings about:

- > what art is for
- > the role of evidence in informing (or not) decision making; and, how competing priorities concerning people and place are negotiated

The following pages present a storied assemblage of excerpts from the imagery, essays and statements provided by artists and scholars who have contributed to the **water[shed]** project.

Helena Demczuk, *Prism* 2021



A tale of power and beauty

‘Water has been thought of as a symbol of power, of beauty and of wisdom. Painting can deal with these absolutes “head on” but my painting reflects the edges and ambiguities of this complicated subject.’

– Helena Demczuk (Artist statement)

In Helena Demczuk’s artwork, she describes water as a ‘symbol of power, of beauty and of wisdom’. The painting captures Helena’s feelings about water and her relationship with water. The works provide an opportunity to explore the ways in which people connect with the environments around them and how, through such connections, a deeper understanding and appreciation develops:

‘My morning walks have me crossing several creeks and rivulets. It falls from above and I am completely drenched. We boast the most rain in the state. Travelling southward I pass over a lake and I am in awe of its vastness and beauty.’

– Helena Demczuk (Artist statement)

What do we see?

Helena highlights the extrinsic valuing of Lake Pedder when saying *‘this lake is an artefact – a construct, a catchment designed to sell on’* while at the same time communicating her intrinsic valuing of water and place. Tensions between power and beauty are evident in the different ways humans use environments for economic and social development. The United Nations (UN) Decade of Ecosystem Restoration provides an international context for current debates about restoring Lake Pedder and provides principles useful for delving into what restoration should aim to achieve.

But...

> ***Who calls the shots?***

The Guerrilla Girls question who gets to decide what happens to a place when they ask *‘Who calls the shots?’*

The billboard artwork by the Guerrilla Girls similarly presents opportunities to explore peoples' relationships and use of environments. Their work is a provocation about the prioritisation of business and making money, in the face of environmental degradation and climate change. They use written 'facts' visually in the artwork to tell a story.

> *Is the Guerrilla Girls billboard art? What makes art, art? And what is art for?*

The artwork and artist statement draws attention to issues of power in Australia.

> *What are the social, economic, environmental and cultural benefits and consequences of restoring Lake Pedder?*

Responding to this question, it is worth reviewing the historical context of Lake Pedder's flooding. Lake Pedder's status as a National Park was revoked in 1967 to allow for hydro-electric development. It was flooded in 1972 by the Huon-Serpentine impoundment.

Guerrilla Girls, *The ocean around Tasmania is warming at 2-3 times the global rate*, 2021



I wonder...

- > ***What did construction of the Gordon River and Serpentine Dams for the Tasmanian hydro-electric power scheme look like?***

Shot in 1978 and made available through Libraries Tasmania:

<https://www.youtube.com/watch?v=PGE0Rz0hE04>

- > ***What does the original Lake Pedder substrate look like?***
- > ***What did the original Lake Pedder look like and is it still the same even though it's flooded?***

Submersible footage of Lake Pedder shot in 2020:

<http://www.youtube.com/watch?v=O7HgbTYodhA>

The argument that Tasmania needs the 495 GWh per annum of energy generated from the Huon-Serpentine impoundment for its energy security is tenuous and certainly warrants our further scrutiny. The facts presented rely on scientific knowledge about ocean warming and fossil fuels to communicate the significance of environmental damage (ocean warming) currently occurring. For example, the new Cattle Hill and Granville Harbour wind farms together produced 767 GWh in 2020–2021, which is 154% of the energy from the impoundment.

- > ***What do the Guerrilla Girls assume about their viewers based on the information they've included on the billboard?***

To understand the key message of the artwork, viewers need to understand how fossil fuels contribute to global warming and the effect of this on sea temperatures.

<http://www.wwf.org.au/what-we-do/oceans/effects-of-global-warming-on-our-oceans>

The artists call out the continued investment in fossil fuels, which are known to contribute to global warming. So, What are fossil fuels?

<http://www.youtube.com/watch?v=zaXBVYr9lj0>

'In 2020–21 the Australian government gave \$10.3 billion to fossil fuel industries despite the fact that 80% of Australians believe climate change is happening... Who calls the shots? The people who elected the government or the people who run the oil, coal and gas industries?'

– Guerrilla Girls (Artist statement)

This affords opportunities to explore the role of activism and lobbying in Australia with the use of the environmental activism of Lake Pedder as a contemporary example.

<http://www.lakepedder.org>

Joan Baez, *Patti Smith* 2020



A tale of action and advocacy

***I awakened to the cry
That the people have the power
To redeem the work of fools
Upon the meek the graces shower
It's decreed the people rule***

– Patti Smith & Fred ‘Sonic’ Smith (*People Have the Power*, 1988)

Joan Baez connects the calls to restore Lake Pedder into broader global conversations about the need for climate action to protect future generations.

Her works are a tribute to ‘people who have fought for social change through nonviolent action’.

Community advocacy through art for the restoration of Lake Pedder is an organising idea of the exhibition. Joan Baez’s painting is an honouring of Patti Smith of ‘all she’s doing to heal the world through her music and her activism.’

‘... at one of her concerts in Cologne, Germany, we sang A Hard Rain’s A-Gonna Fall together. We were both in tears by the end because its lyrics about sad forests and dead oceans are a warning to us about what will happen if we don’t do something about climate change.’

– Joan Baez (Artist statement)

What do we think of this?

The artwork signifies the importance of social and environmental activists to inspire others to stand up for what they believe in. Tracey Diggins includes an extract of Patti’s lyrics in her **water[shed]** essay. The essay encourages reflection about the role of activism in creating social change and inquiry into environmental activism and environmental activists.

Tracey Diggins’ **water[shed]** essay articulates the significance of environmental activism and reiterates that people do indeed have power and can create change. In saying this, the ways in which people have historically — and today — wield and yield power to create change is not always fair, just or truthful.

- > *We must ask who holds the power to act and advocate, and who — and what — is disempowered in the process?*

***‘... we have survived and we have resisted; our connections to Country remain.
The inner strength of the people cannot be denied.
Our tenacity to adapt to any environment taunts them.
We still are here and proud.’***

– Melitta Hogarth (2018, p.62)

Julie Gough's work is a reminder of the deep connection that Aboriginal people have to Country, and this connection is beautifully storied by Greg Lehman in his fictional essay.

'This is a humble attempt to recreate something of the human significance of the Lake over 20,000 years since the last ice age. The story may have played out countless times. That the events and relationships I describe are no longer possible is the deepest of tragedies.

This story is not political or historical. It's a cultural reimagining... It is the same for the Lake. It is a story of coming of age, of ceremony, and deep connection and respect for Country and all of its citizens.'

– Greg Lehman (*Spring is here*, water[shed] essay)

'It is deplorable the way that our natural ecosystems are being destroyed instead of being nurtured and restored, and like the ambition to have Lake Pedder healed to its true nature, we must oppose all environmental destruction and act to halt damage to our natural world.'

– Ashlee Murray (Artist statement)

Julie Gough, *Determined* 2021



A tale of people and place

‘Removal, exile, erasure. Our Ancestors were forcibly removed to Flinders Island. Our lands and waterways were illegally taken, gifted to newcomers by newcomers in more than 3200 land deeds through the first 30 years of colonisation. Much Country is still gone from us. ‘Developed’, decimated, privatised, under water, over grazed. Under constant threat, Lutruwita, our island, weathers with us, Tasmanian Aboriginal people, a destructive onslaught that never abates. But it is possible to resuscitate, revive, renew. Culturally and physically Country and us are actively reuniting – damaged but determined.’

– Julie Gough (Artist statement)

Opportunities to consider the significance of Lake Pedder for the Aboriginal community are present in Julie Gough’s work and in Greg Lehman’s essay. Each of their creative artefacts use different media to compare, contrast and communicate meaning. Julie’s artwork draws attention to the different ways that art can be used to capture and share stories of people and place.

I wonder...

- > *How do aspects of the essays and artworks (dialogue, characters, symbolic elements) convey information about Aboriginal culture?*

Julie’s artwork and Greg’s essay highlight the significance of Lake Pedder to the traditional custodians of lutruwita, the Aboriginal community. While both pieces acknowledge the deep loss that the community feels with the flooding of Lake Pedder, they also tell a story of hope and possibility and of the cultural significance that Lake Pedder has for the Aboriginal community.

Did you know?

Lake Pedder is home to a living site (shell midden), signifying the extensive Aboriginal history and connection that exists at this place. Ashlee Murray’s shell necklace, made of prized King Maireener shells is a symbol of ‘the survival of Pakana (Tasmanian Aboriginal) culture and art, and the rejuvenation of Aboriginal shell stringing and our crucial connection to Country’. <http://www.aboriginalheritage.tas.gov.au/Documents/aboriginal-heritage-twwha.pdf>



Ashlee Murray, *King Maireener shell necklace* 2020

'This kanalaritja (Aboriginal shell necklace) is made from King Maireeners, a shell used by Tasmanian Aboriginal people for thousands of years. My piece not only symbolises the survival of Pakana (Tasmanian Aboriginal) culture and art, the rejuvenation of Aboriginal shell stringing and our crucial connection to Country; but it also highlights threats to our cultural practises and resources — environmental destruction and climate change.'

– Ashlee Murray (Artist statement)

You can learn more about the cultural practices of traditional shell necklace making and King Maireener shells at The Orb by watching the hidden gem.
<https://shellstringing.theorb.tas.gov.au/view/hidden-gem>



Marian Hosking, *Lake Pedder* 2021

I see...

There are different knowledge systems that can be used to inform the ways we learn about people and place. Learning about people and place through a variety of different perspectives is important for how we develop cohesive and inclusive understandings of events.

‘The restoration of Lake Pedder — its white quartzite beach and tea-coloured water, its unique plant and animal diversity — is an optimistic symbol for our times...’

– Marian Hosking (Artist statement)

Marian Hosking’s artwork is a collection of ‘scientific’ objects, reflecting the scientific knowledge that we can draw on to inform decision-making but in a way that encourages its viewers to not lose sight of what is important. Decisions should bring together different ways of knowing, reflect the diversity of a community and take on board what is best for people and planet.

What do we think of this?

People and places are inextricably linked, yet the ways that people relate to, and value places are not always the same. Perhaps Marian is encouraging people to think about the restoration of Lake Pedder as an opportunity:

‘This is an opportunity to turn our attention to scientific knowledge, putting Tasmania out there on the global stage as an icon of what is achievable by restoring a landscape degraded by ‘industrial farming’. The restoration of Lake Pedder is an optimistic symbol humanity needs in this time of anxious despair.’

– Marian Hosking (Artist statement)

I wonder...

- > *What could it mean for Tasmania to be a leader in ecosystem restoration?*
- > *What could it mean for the world to see Tasmania as a leader in restoring Lake Pedder?*

<https://www.decadeonrestoration.org/>

The plan to restore Lake Pedder is courageous and visionary. And it is possible.

Storying Artefacts and Creating Teachable Moments



During the final summer in 1972, before Lake Pedder disappeared beneath the dark, dead dam waters of the Huon-Serpentine impoundment, people collected small jars of sand from the beach as a kind of memento mori. These vessels have sat in homes, offices and studios all over the country for 50 years. In many families the jars have been handed down to the next generation. Hopeful and defiant bequests. Waiting to be returned. They form an important presence in the **water[shed]** exhibition.

Age: 14 – 18 year olds

This part of the **water[shed]** Education Kit has been designed to help teachers identify entry points for interdisciplinary inquiry with students aged 14 to 18 years old. The storied assemblages described in this Education Kit introduce students and teachers to interdisciplinary inquiry opportunities inherent to the **water[shed]** project, however these are by no means exhaustive.

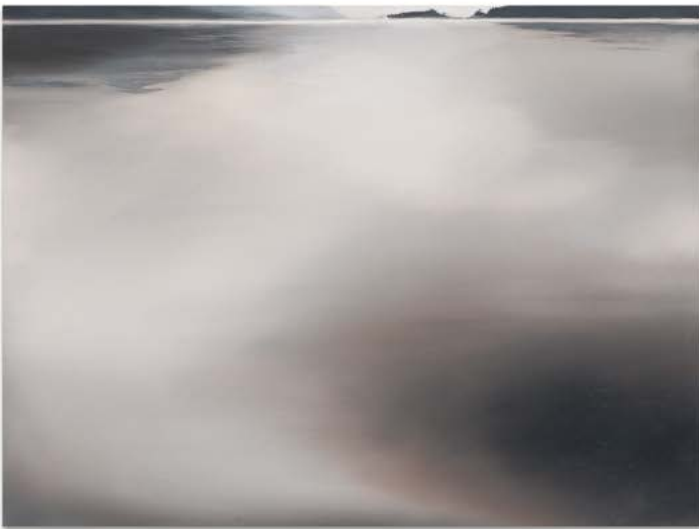
At a glance: Interdisciplinary enquiry questions

A range of questions emerge from the storied assemblages that have been crafted from the **water[shed]** project artefacts. The assemblages include questions that can be adapted by teachers and students to facilitate interdisciplinary inquiry.

- > What happens when science has a communications problem, particularly when facing a predominantly non-scientific public? (How might we tackle this?)
- > What happens when the expressive, communicative prowess of arts and humanities disciplines are lost on resistant or reticent policy makers? (How might we tackle this?)
- > How will we utilise a spectrum of disciplinary ways of doing, knowing and being to broaden and diversify our modes of inquiry and communication?
- > How might we harness our address of a warming planet to foster empathy and a more conciliatory relationship with the planet?
- > What does a 'little justice' of my devising look, sound, smell and feel like?
- > In what ways do the values and needs of contemporary society influence the focus of scientific research?
- > What management options exist for sustaining human and natural systems into the future?
- > How do worldviews influence decisions on how to manage environmental and social change?
- > Why are interconnections and interdependencies important for the future of places and environments?

The following pages present a storied assemblage of excerpts from the imagery, essays and statements provided by artists and writers who have contributed to the **water[shed]** project.

Megan Walch, *Three drownings* 2021



'... this triptych is a painterly rite of mourning for repeated acts of drowning'

– Megan Walch (Artist statement)

A tale of time and patience

Lake Pedder was once a spectacular part of a dynamic living waterway in the heart of Tasmania's Southwest Wilderness area. It was declared as a National Park in 1955. But its protected National Park status was revoked by the Tasmanian Government in 1967 for the sole purpose of hydro electric development. Lake Pedder was then flooded by the Huon-Serpentine Impoundment in 1972.

'The loss of the lake has been described as a "loss of epic proportions..." a global ecological tragedy...'

– Tracey Diggins (*Big change, high ground*, water[shed] essay)

Coming to terms with loss inevitably involves a period of mourning, or grief. Moving in, through and between stages of grief isn't necessarily a linear journey, nor is it always traversed logically and sequentially in order.

Grief isn't a staircase that we ascend. We don't always necessarily arrive at a safe landing.

Sometimes it's more like an ice rink. Cold, sharp and slippery.

Or is it lake-like? Still, dark and heavy.

So heavy.

Sometimes the lake conspires with the winds,
to become choppy and dangerous.

We might drown in this grief.

However, the original Lake is not forgotten. It lies quietly waiting, just 20 metres beneath the dark, brooding body of dead water still officially gazetted as Lake Pedder.

'An invisible lake lying beneath the surface of the water is a compelling image to imagine. This reconstructed map is intended as an act of environmental restoration through the process of drawing... This geography still exists intact, lying quietly invisible beneath the surface of the present water level.'

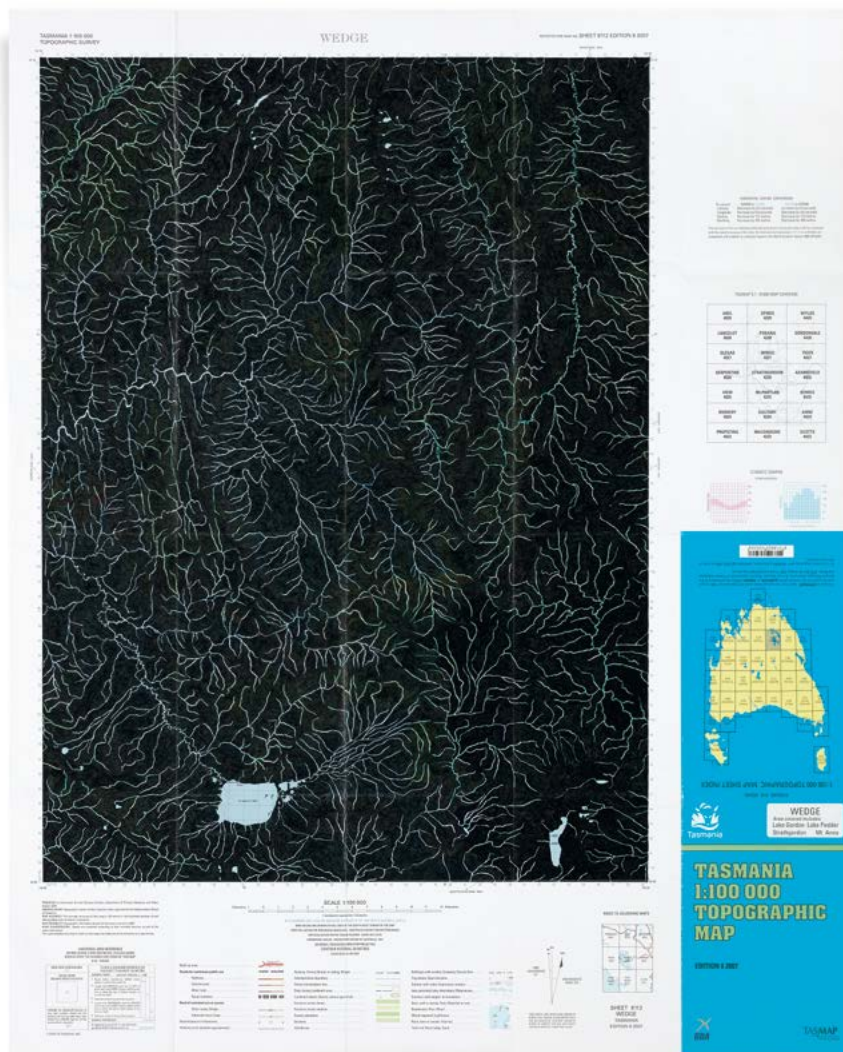
– Sue Lovegrove (Artist statement)

Representations of landscapes in map form shape the way we imagine and 'see' places. They are communicative tools and powerful devices that reflect the social, cultural and environmental values and worldviews of the makers.

'As I slowly and painstakingly reconstructed the watershed to how it was before being flooded, in my imagination I walked over every ridge and mountain, waded every creek, got bamboozled in dense Bauera and tea tree scrub and bogged up to my thighs in mud navigating the vast buttongrass plains.'

– Sue Lovegrove (Artist statement)

Sue Lovegrove, *Mapping the invisible, (reconstructed map)* 2021

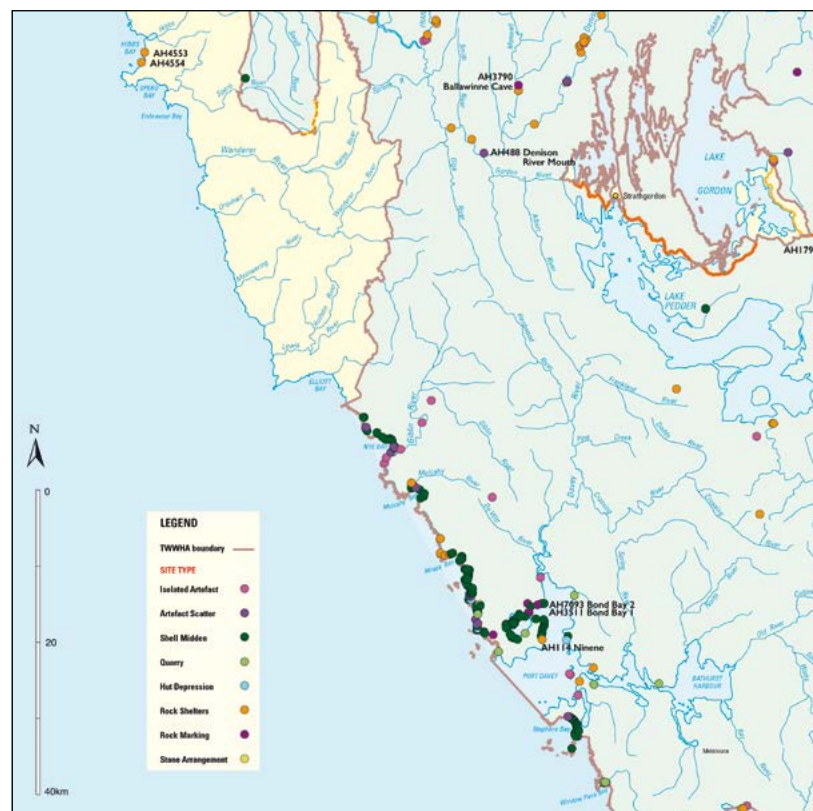


‘Maps are active; they actively construct knowledge, they exercise power and they can be a powerful means of promoting social change.’

– Crampton & Krygier (2006, p.15)

Archaeological research projects have made a significant contribution to the Tasmanian Aboriginal community’s knowledge of ancestral practices by complementing stories and traditions passed down through families. At times in the past the relationships between researchers and Aboriginal people have been in conflict with different expectations and priorities. However, when co-operation and mutual respect guide the focus, methodologies and use of research, the benefits to Aboriginal people and the research community can be significant.’

– Rocky Sainty (2017)



Excerpt from Aboriginal Heritage of the Tasmanian Wilderness World Heritage Area (TWWHA) – A literature review and synthesis report, depicting midden and other significant cultural sites around Lake Pedder

‘Mapmaking can equip people with the capacity to act and struggle in a world of confusing complexities.’

– Krupar (2015, p 97)

Time and timing play a significant role in watershed moments. It is therefore important that we explore moments of time through and from varying perspectives. History and its storying is not static. It too is subject to repeated acts of drowning, concealment, resurrection and revisioning. Our awareness and recognition of this can help us establish dimensioned and comprehensive overarching ‘pictures’ of time; its many past, present and continuing moments, and the contexts and circumstances in which they are held.

‘Elders often remind us that our knowledge is not lost but resting; it is a deep responsibility to reawaken it.’

– Zoe Rimmer & Theresa Sainty (2020)

‘The track they have taken follows a broad valley behind jagged peaks that leads to the sea, from where you can see the islands of Moine, the creator spirit. The man glances up at the towering silhouettes, recognising the familiar outline of a giant figure reclining in the landscape. This is his grandmother’s Country, whose ancestors had shared the stories that his aunty passed onto him.’

Like the old hunter, Moine is accompanied by his own family. They are arrayed to form a range of mountains that now guide the way of the warrior and his two children as they follow a deeply worn track threading its way through a landscape gouged by glaciers that retreated a thousand generations ago.’

– Greg Lehman (*Spring is here*, water[shed] essay)

With the passage of time, we must revisit these pictures. It is in our revisiting that we can keep track of what has changed, what remains the same, what warrants revision and amendment. We must remain attentive to who has, or is writing the histories we engage with, and keep ourselves attuned to hear and receive truths that may be patiently waiting, suspended quietly in the depths.

A tale of loss and hope

Watershed moments happen at the tipping point-peaks of crashing waves borne of whispers. They start small and build momentum. Multifaceted, contrasting and conflicting perspectives, ambitions and agendas tend to accumulate at the threshold of watershed.

The precipice of an imminent watershed might feel overwhelming, especially if you find yourself standing at the wave face, bracing for impact.

'We have an obligation to our future generations and the world to right the wrongs of the past and take the necessary steps toward restoration... these paintings question 'landscape', the nature of 'being' and also our sense of 'being' within the context of the place in which we find ourselves.'

– Clare Fuery-Jones (Imants Tillers Artist statement)

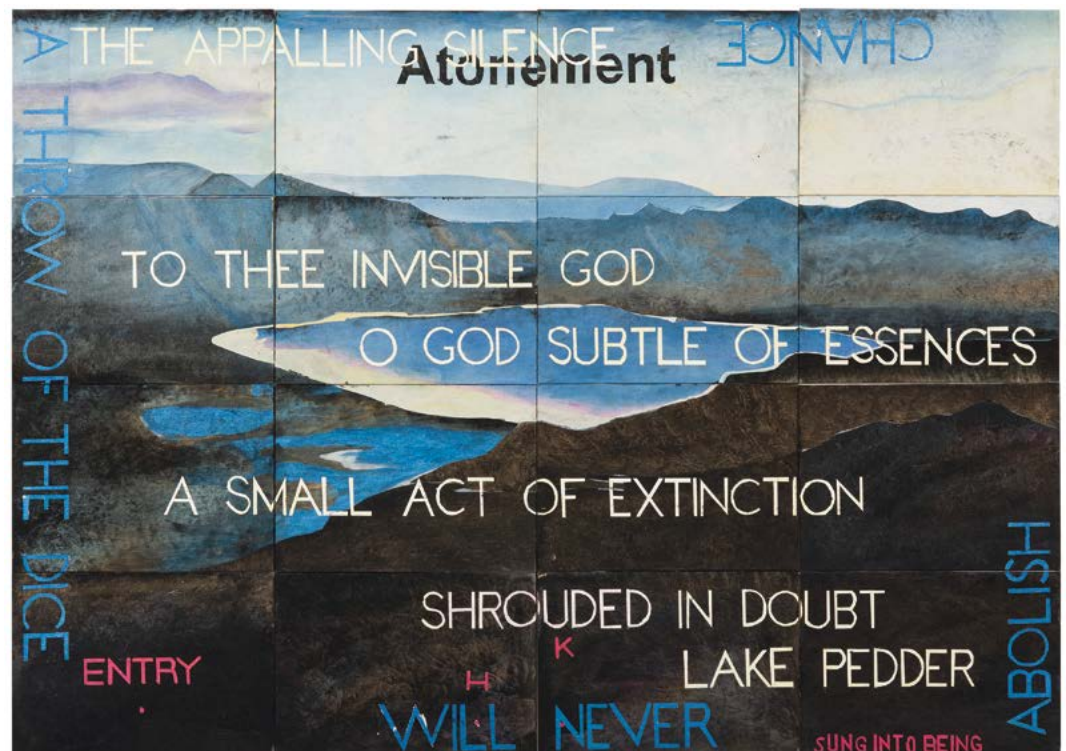
A small act of extinction

Sung into being

And then?

Atonement

Imants Tillers, *Nature speaks: HK 2021*



‘Our lands and waterways were illegally taken, gifted to newcomers by newcomers in more than 3200 land deeds through the first 30 years of colonisation. Much Country is still gone from us. “Developed”, decimated, privatised, under water, over grazed... it is possible to resuscitate, revive, renew. Culturally and physically Country and us are actively reuniting – damaged but determined.’

– Julie Gough (Artist statement)



Watershed moments often have small, humble beginnings. Individual small steps and actions accumulate and then mobilise for collective action.

One bucket at a time...

...a little justice can be made

‘To do a ‘little justice’ is to perform a collective experiment within places and times... producing new forms of togetherness amongst species, practices, technologies, and modes of existence’

– Rousell (2020, p.1402)

With the United Nations declaring 2021–2030 the Decade on Ecosystem Restoration, what a demonstration of leadership to the world it would be for Tasmania to embark on one of the largest ecological restorations on the planet. A little justice toward this may start as a movement, a word, an image, or an idea that brings care and attention to the fragilities, entanglements, complexities and uncertainties of life in the Anthropocene (Manning, 2016).

‘The day will come when our children will undo what we have so foolishly done.’

– Edward St John QC (1973)

A tale of plight and possibility

‘The 1995 Federal Parliamentary Inquiry concluded that while scientific investigations of the natural values of Lake Pedder prior to dam construction had been grossly inadequate, Lake Pedder had since been revealed to be “geologically unique”.’

– Kevin Kiernan (2001)

Porthole / Portal

Ship / Sink

Slinks

Plumbing depths

of plight and possibility

The paradox of a drowned lake

Patrick Hall, *The inland see* 2021

***‘Spires of twisted limb stand like ghost
masts of sunken ships, their rigging
stripped by the rise of an inland sea.
Lost to the underneath the hidden lake
and the spear-eye white of its beach.
But the yellow-eyed stare of the
Currawong King remembers the before –
the poems of bird song, the echo of
the wind and the silence.’***

– Patrick Hall (Artist statement)



Artefacts from the **water[shed]** project surface from an entanglement of scientific, technological, philosophical, artistic and cultural perspectives and inquiries. In the sharing of and engaging with diverse disciplinary approaches and processes, we alight a space of plight and possibility.

This has seen many arts and humanities professionals become literate in new sciences and technologies. The same can be said for science and technology professionals who recognise the value of cultivating arts, culture and humanities literacies and fluencies. Projects, for example, where technologists become artists and artists become technologists, allow us to examine, render and communicate in ways that any one discipline alone would struggle to do alone.

‘This painting was composed using machine learning... it is not clear how it makes aesthetic decisions or how the different components interact, making it an apt metaphor for how we humans live in the world.’

– Sam Leach (Artist statement)

Sam Leach, *Landscape composed by machine learning* 2021



‘Thousands of images were analysed by an algorithm known as a Deep Convolutional Generative Adversarial Network. Essentially, this algorithm has two components – a generator and a discriminator (sometimes known as the artist and the critic)... The artist and the critic compete, the former getting better at producing convincing images and the latter getting better at spotting fakes... The algorithm is opaque in its operations.’

– Sam Leach (Artist statement)

The plight and possibility of technology for ‘progress’ is not lost on people and place. Technology permeates the storyline of the lake, powerfully underscoring how we traverse, capture and reimagine thresholds of change between people and place.

In some parts of the world, dam removal is outpacing dam construction and is increasing at an exponential rate (Beatty et al, 2017). The disciplines converge to tell us that dam removal is on the rise globally, and is an important approach for river management, restoration and environmental conservation.

> *But are we listening?*

Mike Singe, *Smoke and mirrors*, (72 minute fixation) 2021



It is through technological advancement that we drown and resurrect the lake.

The argument that Tasmania needs the 495 GWh per annum of energy generated from the Huon-Serpentine impoundment for its energy security is tenuous. The impoundment that inundated Lake Pedder meets a maximum of 5% of Tasmania's energy demand, whereas the new Cattle Hill and Granville Harbour wind farms generate 54% more energy than that. Together, these two new wind farms produced 767 GWh in 2020–2021, which is 154% of the energy generated from the impoundment.

> *Who hears this call?*

'Our apparent inability to fully comprehend the immense complexity of the Earth's natural systems is contrasted by a relatively recent development in human history which espouses our ability to tame and manipulate the natural world to suit our needs.'

– Mike Singe (Artist statement)

So, what happens when science has a communications problem, particularly when facing a predominantly non-scientific public?

And what happens when the expressive, communicative prowess of arts and humanities disciplines are lost on resistant or reticent policy makers?

'At its heart, interdisciplinary work requires empathy. You need to understand and speak one another's language. And for the work to be truly interdisciplinary, no one discipline can take the lead.'

– James Riggall (in MacDonald et al, 2019)

> *How do we heed the call?*

Our disciplinary ways of knowing should serve and yearn for connection with others to make space for coalescing diverse perspectives. It is here that we can sit in the dissonance of being simultaneously empowered and challenged to share, experiment and coalesce beyond our own areas of disciplinary expertise.

We can yield and wield the spectrum of disciplinary ways of doing, knowing and being to broaden and diversify our modes of inquiry and communication.

***'The warrior is old,
He knows the way — he knows the way,
To the lake in the mountains with shining sand.
Spring is here — the birds are singing,
The birds are dancing — the flowers are dancing,
Spring is here! — Spring is here!'***

— Greg Lehman (*Spring is here*, water[shed] essay)

'Perhaps the existential nature of the global warming crisis will encourage us to return to a more conciliatory relationship with the planet.'

— Mike Singe (Artist statement)

By removing the dams, Lake Pedder could re-emerge.

Using a submersible (ROV), a team gathered footage in 2020 that showed the condition of the original Lake Pedder beach under the impoundment waters.

Lake Pedder Beach, Submersible Footage 2020. Image: Andy Szollosi.



The iconic pink quartzite beach is still there under less than a few millimetres of sediment. The underlying geology is unchanged.

The defined beach edge is still there. The dune system is still there. The trees are still there holding it all together with their roots.

‘This is a humble attempt to recreate something of the human significance of the Lake over 20,000 years since the last ice age. The story may have played out countless times.

This story is not political or historical. It’s a cultural reimagining. It’s my way of honouring my heritage... It is the same for the Lake. It is a story of coming of age, of ceremony, and deep connection and respect for Country and all of its citizens.’

– Greg Lehman (*Spring is here*, water[shed] essay)

The plan to restore Lake Pedder is courageous and visionary. And it is possible.

Resources and References

Links to the following resources are noted here as a means to further assist teachers in their classroom discussions and inquiries. The resources and readings may also assist teachers in cultivating their own classroom collaborations with community, and further understanding of the First Nations histories and cultures in their respective contexts:

General Resources

- Aboriginal Arts Advisory Committee, Arts Tasmania, *Respecting cultures: Working with the Tasmanian Aboriginal Community and Aboriginal artists* (2009)
https://www.arts.tas.gov.au/___data/assets/pdf_file/0016/202282/Respecting_Cultures_October_2009_Revised_2014.pdf
- Aboriginal Education Services, Department of Education, Tasmanian Government, *The Orb* (undated)
<https://www.theorb.tas.gov.au/>
- Andrews, J, Belle, F, Cumpston, N & Maupin, L, *The Essential Introduction to Aboriginal Art: 25 Facts* (undated) The Art Gallery of South Australia
https://agsa-prod.s3.amazonaws.com/media/dd/files/HTTAA_EDU_Resrce_25_FAQ_FEB2021_SCRN.901b139.pdf
- Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS), *Map of Indigenous Australia* (1996)
<https://aiatsis.gov.au/explore/map-indigenous-australia>
- Australia Council of the Arts, Australian Government, *Protocols for using First Nations cultural and intellectual property in the arts* (2019)
<https://australiacouncil.gov.au/wp-content/uploads/2021/07/protocols-for-using-first-nati-5f72716d09f01.pdf>
- Indigital Storytelling (undated)
<https://www.indigital.net.au/>
- Lake Pedder Restoration Incorporated, *Restore Lake Pedder* (undated)
<https://lakepedder.org/>
- LISTmap <https://maps.thelist.tas.gov.au/listmap/app/list/map>
- National Association for the Visual Arts, *Valuing Art, Respecting Culture* (2021)
<https://visualarts.net.au/guides/2014/valuing-art-respecting-culture/>
- National Gallery of Australia, *Protocols for Indigenous arts and culture* (undated)
<https://nga.gov.au/exhibitions/pdf/protocols.pdf>
- National Indigenous Australians Agency, Australian Government, *National Aboriginal and Torres Strait Islander Curricular Project – Resources* (undated)
<https://www.indigenous.gov.au/teaching-guides/curricula-project>

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- Outside the Box / Earth Arts Rights, *water[shed] Restore Pedder* (2021)
<https://www.outsidethebox.org.au/projects/watershed-restore-pedder/>
- Sainty, T (2017) *Kanalaritja: An unbroken string: Teacher's Guide* (undated) Tasmanian Museum and Art Gallery.
<https://kanalaritja.tmag.tas.gov.au/resources/>
- Sobe, N W, *Reworking Four Pillars of Education to Sustain the Commons* (2021) UNESCO,
<https://en.unesco.org/futuresofeducation/ideas-lab/sobe-reworking-four-pillars-education-sustain-commons>
- StudentEnergy, *Fossil Fuels 101* (2015)
<https://www.youtube.com/watch?v=zaXBVYr9lj0>
- United Nations Decade on Ecosystem Restoration 2021–2030, *Why communication is a crucial tool in tackling planetary crises* (2021)
<https://www.decadeonrestoration.org/stories/why-communication-crucial-tool-tackling-planetary-crisis>
- United Nations Sustainable Development Goals, 4: *Quality Education* (2016) <https://www.un.org/sustainabledevelopment/education/>
- World Wildlife Foundation, *Effects of global warming on our oceans* (2018)
<https://www.wwf.org.au/what-we-do/oceans/effects-of-global-warming-on-our-oceans>

Videos

- Gordon Power* (1978) (16:28)
<https://www.youtube.com/watch?v=PGEORz0hE04>
- Homage to Dombrovskis* (undated) (7:21)
<https://www.youtube.com/watch?v=l3FncH-YrJY>
- Lake Pedder Strathgordon Gordon Power Station* (2015) (24:47)
<https://www.youtube.com/watch?v=U1CgRo8ezUs>
- Lake Pedder* (1971) (19:35)
https://www.youtube.com/watch?v=Rtj_PrQcCLs
- Lake Pedder The Last Summer Pt 1* (undated) (9:24)
<https://www.youtube.com/watch?v=xYEb08HVFxg>
- Lake Pedder The Last Summer Pt 2* (undated) (8:17)
<https://www.youtube.com/watch?v=dhvfJGHI16o>
- Lake Pedder Beach, Submersible Footage* (2020) (1:45)
<https://www.youtube.com/watch?v=07HgbTYodhA>

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- Memories of a Lost Lake* (2019) (19:41)
<https://vimeo.com/395863059>
- Spirit of Olegas – A Big Country* (1976?) (30:03) ABC, featuring Peter Dombrovskis
<https://www.youtube.com/watch?v=8c6rmsDgu38>
- Wildness* (2003) (55:55)
<https://www.youtube.com/watch?v=DAfE5SldFh0>
- Time Lapse of Elwha River Dam Removals* (2014) (2:17)
<https://www.youtube.com/watch?v=m96VcCF4Ess>
- After Largest Dam Removal in US History, This River Is Thriving* (2016) (3:21)
<https://www.youtube.com/watch?v=VipVo8zPH0U>

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- Nature and Cultural Heritage, Department of Primary industries, Parks, Water and Environment, Tasmania (2017) *Aboriginal Heritage of the Tasmanian Wilderness World Heritage Area (TWWHA) A literature review and synthesis report*, March 2017.
<https://www.aboriginalheritage.tas.gov.au/Documents/aboriginal-heritage-twwha.pdf>
- Phillips, L G, & Bunda, T (2018) *Research Through, With and As Storying*, New York, NY: Routledge
- MacDonald, A, Wise, K, Riggall, J, & Brown, N (2019) 'Converging discipline perspectives to inform the design and delivery of STEAM teacher professional learning' *Australian Art Education* 40(1) 67–88
- Mitchell, W T, & Mitchell, W J T (eds) (2002) *Landscape and power*, Chicago: University of Chicago Press
- Riley, L (2021) 'The use of Aboriginal cultural traditions in art' *Curriculum Perspectives* 41(1) 85–92
- Rimmer, Z, & Sainty, T (2020) 'Palawa Kani: Expressing the power of language in art and the museum context' *Artlink* 40(2) 32–35
- Rose, D B (1996) *Nourishing terrains: Australian Aboriginal views of landscape and wilderness*, Canberra, ACT: Australian Heritage Commission
- Sobe, N W (2021) 'Reworking four pillars of education to sustain the commons' (UNESCO Futures of Education Ideas LAB, 10 February 2021; online article).
<https://en.unesco.org/futuresofeducation/ideas-lab/sobe-reworking-four-pillars-education-sustain-commons>

Yunkaporta, T (2009) 'Aboriginal pedagogies at the cultural interface' (Unpublished doctoral thesis).
James Cook University, Australia.
<https://researchonline.jcu.edu.au/10974/4/04Bookchapter.pdf>

Appendices

Appendix 1 Question prompts for teachers

The following guiding questions have been adapted with permission from learning materials outlined in the 2021 Hadley's Art Prize Education Kit and the On Albatross Island Education Kit.

Visiting the virtual gallery

Discuss with the students the differences between artworks featured in books and online and the same ones displayed in a curated exhibition setting. Some useful prompt questions and ideas could include:

- > What might be missing or different in a virtual encounter, and how might that shape our interpretation? How might those differences influence our understanding?
- > What details do you think you would see on an artwork that might not be as easy to see when it is in a book or on the internet?
- > What opportunities do virtual spaces offer when face-to-face encounters are not possible?
- > How important is it to consider artworks in relation to the artist's statement and information they provide about their practice?
- > Further questions could relate to asking students to think about the importance of physical encounters (experiencing in person), and how the artists, through their work, speak about a place very few of us will ever get to encounter in person.
- > How do artists help us establish connections to special places and important causes?

Visiting the gallery

At the conclusion of your whole class exhibition visit you can adapt these questions to help students think about the significance of physically experiencing the exhibition. Discuss with your students the importance of viewing exhibitions in person whenever possible so that you have the opportunity to really get a sense of what the artist has created; the scale, the texture, the presence of the artworks – the 'physicality'. It is also important to discuss and recognise how limitations, cultural restrictions and lack of opportunity for access might limit capacity to explore places and galleries in person. This is where opportunities to retrospectively encounter and experience a place through stories, objects and documentation are significant. Prompts may include:

- > What did we learn about the curatorial process and practice?
- > How do artists communicate stories and messages through their artworks? What devices and practices do they use to convey ideas?
- > Why are artworks important sites for learning about culturally situated stories and events?

In the classroom

Discuss with students what they see, think, and wonder, while engaging with and after viewing the exhibition. Prompt questions may include:

- > What meaning do you make from the work/s? Make some notes around the story you see (in the artwork) and the story you read (in the statement).
- > What do you see/think/feel and wonder about the artworks, individually and collectively in relation to each other? What might these artworks be trying to tell us about the bigger picture messages that the artists want us to consider and/or embrace?
- > What do you notice about how they have presented their ideas through their artwork?
- > Why are artworks important sites for learning about culturally and environmentally situated stories and events?
- > If you could interview the artist, what would you ask?
- > Is there an artwork that inspires you to try a new art technique?

Appendix 2 Excursion Risk Assessment

Event	water[shed] exhibition
Venue	Bett Gallery
Address	1/65 Murray Street, Hobart 7000, Tasmania
Phone	(03) 6231 6511
Insurance	Yes
Access	Egress to and from the gallery is safe and without risk to visitors' health; the gallery is wheelchair accessible; disabled toilets are available.
Emergencies	Emergency procedures are in place. The exhibition invigilators are trained to deal with emergency situations.
First Aid	First aid resources are available.
Child-rated employment	Employees engaged in child-rated activities as defined by the Commission for Children and Young People Act 1998 and the Child Protection (Prohibited Employment) Act 1998 have current Working with Children Registration.

Excursion Risk Assessment – continued

Activity	Personnel	Potential Risks	Control Strategies
Visiting the venue	Invigilators present for security; education officers have fine arts/visual arts degrees and/or bachelor of teaching qualifications	Stairs to gallery entrance Interference from members of the general public	Lift available. Reception staff are stationed at the entrance to assist with cloaking large bags and umbrellas and to guide groups, including school groups, into the galleries; invigilators supervise activity in the galleries; education officers may lead school groups; first aid resources are available.
Related events Lectures/ talks/ guided exhibition tours	Invigilators present for security; education officers have fine arts/visual arts degrees and/or bachelor of teaching qualifications	Stairs to gallery entrance Interference from members of the general public and school groups	As above
Workshops/ art classes	Invigilators present for security; art instructors have fine arts/visual arts degrees and/or bachelor of teaching qualifications and, for youth events, Working with Children Registration	Stairs to gallery entrance Interference from members of the general public Art materials	As above + all art materials are non-toxic; students are briefed prior to commencement of assigned tasks.

Appendix 3 50 years / 50 artists

The following table lists all of the 50 artists who accepted the invitation to produce work for **water[shed]**. We thank them all for their thoughtful and creative contributions.

The **water[shed]** Education Kit has been carefully developed using a selection of the exhibition material. The narratives that have been crafted are sometimes deliberately ambiguous to foster curiosity.

Teachers are invited to undertake any additional contextualisation that relates to their own specific teaching programs by exploring the entire set of Artist Works, Artist Statements, Artist Biographies and Audio-visual material available for download at <https://www.outsidethebox.org.au/projects/watershed-restore-pedder/>.

ARTIST	Work Details
A Published Event	<i>Telegraphic poem</i> , 2021 digitally printed card, Tasmanian timber, edition of 25, 17.8 x 12.7 cm
Peter Adams	<i>Split stone</i> , 2018 Huon pine, polished dolerite stone, 13.5 (h) x 26.7 (l) x 5 (d) cm approx
Rick Amor	<i>Grounded ship</i> , 2014 lithograph, edition 5/10, 58 x 76 cm
Joan Baez	<i>Patti Smith</i> , 2020 acrylic on board, 86 x 56 cm
Michaye Boulter & Linda Fredheim	<i>Recomposing</i> , 2021 oil on Huon pine, 8.2 (h) x 27.8 (w) x 20.8 (d) cm
Pat Brassington	<i>Kiss of life</i> , 2021 pigment print, edition of 3, 70 x 52 cm
Tim Burns	<i>On the beach</i> , 2021 oil and wax on wood, 62.5 (h) x 72.5 (w) x 10 (d) cm
Lou Conboy & Tom O'Hern	<i>Postdiluvian antidepressant</i> , 2021 single channel animated video, duration 3 minute loop
Amanda Davies	<i>Repair – Lake Pedder after Dick Friend</i> , 2021 oil on linen, framed, 40 x 30 cm <i>Red tape – Lake Pedder after Dick Friend</i> , 2021 oil on linen, framed, 40 x 30 cm
Helena Demczuk	<i>Prism</i> , 2021 oil on linen, 71 x 56 cm

ARTIST	Work Details
Julie Gough	<i>Determined</i> , 2021 giclee print on Hahnemuhle photo rag paper, edition of 5, 40 x 60 cm (image)
Piers Greville	<i>Hypolimnus pedderensis</i> , 2021 oil on linen, 107 x 91.5 cm
Guerrilla Girls	<i>The ocean around Tasmania is warming at 2-3 times the global rate</i> , 2021 billboard digital print, 2.95 x 5.95 metres 39 x 79 cm
Neil Haddon	<i>There are places we have never been No 1</i> , 2021 oil and acrylic on aluminium panel, 60 x 60 cm <i>There are places we have never been No 2</i> , 2021 oil and acrylic on aluminium panel, 33 x 30 cm <i>There are places we have never been No 3</i> , 2021 oil and acrylic on aluminium panel, 33 x 30 cm
Fiona Hall	<i>Beam me up</i> , 2021 oil on recycled drink cans, 100 x 100 cm
Patrick Hall	<i>The inland see</i> , 2021 hand cut paper, 90 x 60 x 6 cm
Marian Hosking	<i>Lake Pedder</i> , 2021 12 pieces, 925 silver, stainless steel, bark, Tasmanian timber, various sizes
Locust Jones	<i>Vanishing point</i> , 2021 ink, shellac and pigment on paper, 90 x 115 cm
David Keeling	<i>Green shoots on the road back</i> , 2021 oil paint and mixed media on wooden panel, 60 x 60 cm
Janet Laurence	<i>Seeping out – after the theatre of trees</i> , 2019 dye sublimation archival print on Chromaluxe aluminium with paint and pigments, wood, mirror, two panels, 100 x 73 cm overall, unique
Sam Leach	<i>Landscape composed by machine learning</i> , 2021 oil on linen, 50 x 50 cm
Sue Lovegrove	<i>Mapping the invisible, (reconstructed map)</i> , 2021 ink on Tasmania 1:100,000 topographic map, sheet 8112 WEDGE, edition 2007, 77 x 57 cm
Euan Macleod	<i>Hanging lake</i> , 2021 oil on canvas, 100 x 84 cm

ARTIST	Work Details
Sara Maher	<i>Memory of a lake</i> , 2021 acrylic and watercolour on birch painting panel, 30 (h) x 20 (w) x 5cm (d) cm
Noel McKenna	<i>Lake Pedder</i> , 2021 oil, acrylic, copper tacks on plywood, 41.5 x 49 cm
Mish Meijers	<i>The shore beneath</i> , 2021 oil on glass (hinterglasmalerei), recovered cedar window, 65 (h) x 78 (w) x 5 (d) cm <i>Lake folk and sprites</i> , 2021 glazed ceramic, 37 (h) x 34 (w) x 32 (d) cm approx
Ashlee Murray	<i>King Maireener shell necklace</i> , 2020 single species necklace, 123 King Maireener shells, 69.5 cm (total length)
Brigita Ozolins	<i>A fine sheet of water...</i> , 2021 digital image on cotton rag paper, 55 x 100 cm
Geoff Parr	<i>Lake Pedder</i> , 1973 archival digital print, 70 x 70 cm (image)
Joan Ross	<i>The lake of sadness</i> , 2021 hand-painted digital print on rag paper, edition of 8, 56 x 80 cm
Troy Ruffles	<i>Found song</i> , 2021 digital print on composite aluminium, 60 x 60 cm
Michael Schlitz	<i>Pedder is not my name</i> , 2021 woodcut on kosuke (mulberry paper), edition 1/10, 98.5 x 120 cm
Mike Singe	<i>Smoke and mirrors (72 minute fixation)</i> , 2021 soot and picture vanish on acrylic, 65 x 95 cm
Valerie Sparks	<i>Memento spiritum</i> , 2019 inkjet print on paper, 110 x 36 cm (image size)
David Stephenson	<i>Looking up the drowned valley of the Serpentine River to imagined Lake Pedder – every minute 9:40am 23/05/2021 to 3:59pm 24/05/2021</i> , 2021 pigment ink print, 81.3 x 111.8 cm
Heather B Swann	<i>Oh, the water</i> , 2021 wood, glass, 92 x 12 x 7 (d) cm

ARTIST	Work Details
Wilma Tabacco	<i>Metamorphosis – Pedder</i> , 2021 metal, acrylic on wood panel, 70 x 110 cm
Stephanie Tabram	<i>Rising water</i> , 2021 acrylic on linen, 97 x 97 cm
Sue Jane Taylor	<i>Survival suit</i> , 2021 gouache and watercolour, 100.8 x 65 cm
Claudia Terstappen	<i>Beneath the surface, Tasmania</i> , 2021 digital print on archival paper, framed with recycled wood and glazed ceramic with metal-wood base, 100 x 100 cm (print) 46 x 33 x 20 cm (ceramic) 40 x 50 cm (base)
Imants Tillers	<i>Nature speaks: HK</i> , 2021 synthetic polymer paint, gouache on 16 canvas boards, nos. 112766–112781, 101.6 x 142.2 cm
Megan Walch	<i>Three drownings</i> , 2021 oil and acrylic on wooden panel, triptych, 3 panels, 30 x 40 cm each
Vicki West	<i>manta lakarana layna laymina (faraway big fresh water lake)</i> , 2021 kalikina (bull kelp) and snot vine, 6 elements projection generated by machine learned artificial intelligence, sizes variable
Ian Westacott	<i>Glen Nevis Gorge</i> , 2021 etching on three copper plates, edition 10, 108 x 63 cm
Belinda Winkler	<i>Beneath the surface</i> , 2021 bronze and steel, 110 (h) x 30 (w) x 20 (d) cm
Philip Wolfhagen	<i>Fathoms down</i> , 2021 oil on board, 30 x 31.5 cm <i>The advancing tide</i> , 2021 oil on board, 30 x 31.5 cm <i>Above and below</i> , 2021 oil on board, 30 x 31.5 cm
Helen Wright	<i>Eyes to the wind (of change)</i> , 2021 pearlescent oil paint on linen, 102 x 101 cm

Appendix 4 **The water[shed] exhibition publication**

The **water[shed]** exhibition publication is a beautifully presented book published by OUTSIDE THE BOX / Earth Arts Rights. It features:

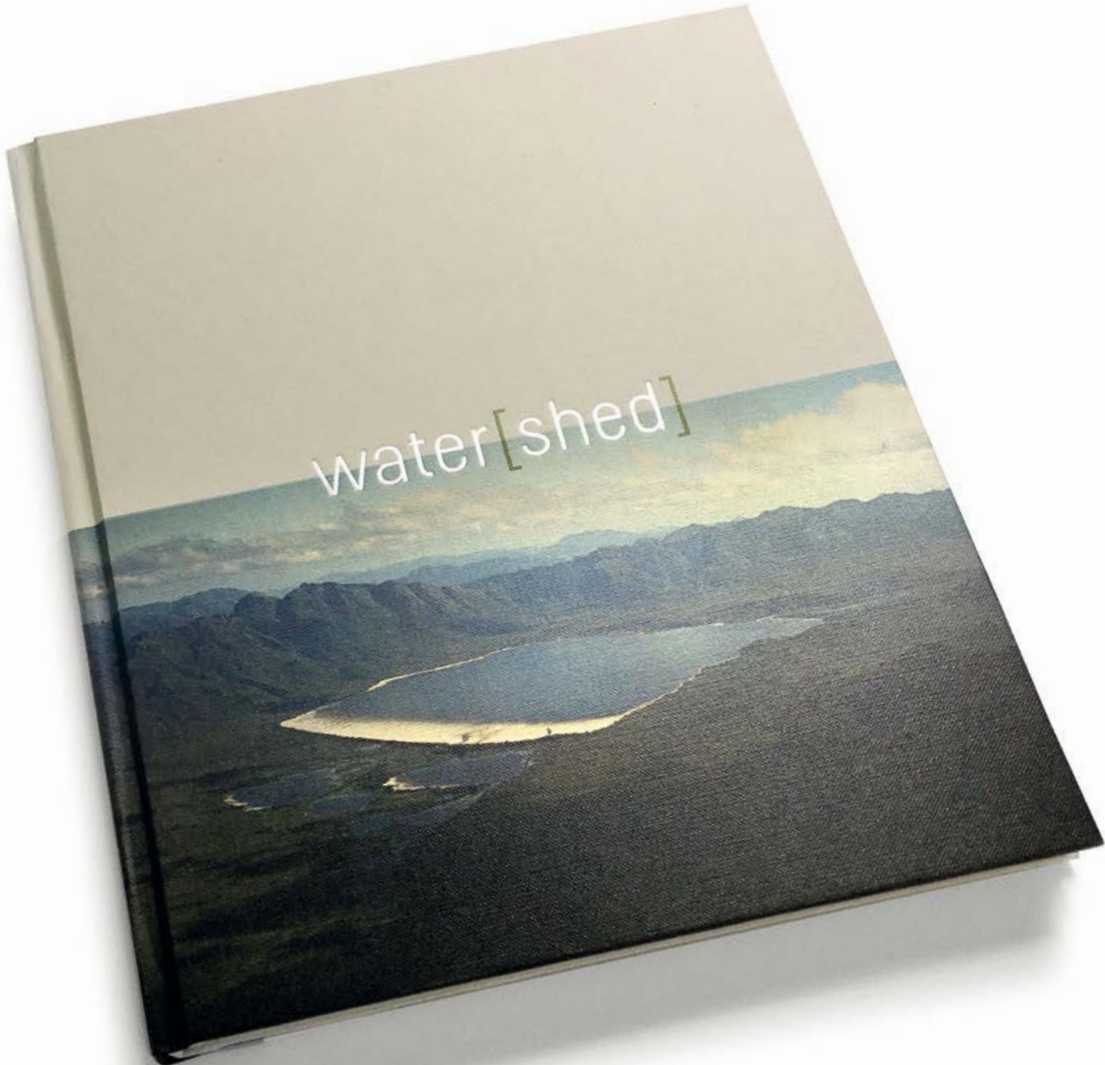
- > Images and full artist statements for each of the 50 participating artists
- > Four illustrated essays by renowned academics Kate Crowley and Greg Lehman, writer Danielle Wood and activist Tracey Diggins
- > Archival maps, images and photographs by William Piquenit, Olegas Truchanas, Geoff Parr, Wilf Elvey, TASMAR and LIST

All Tasmanian high schools received a complimentary copy of the publication as part of the Education Kit package.

Hardback: 132 pages, 270 x 240 mm (portrait), case-bound, section sewn

The publication retails for \$50 + \$10 postage and packing within Australia

Visit outsidethebox.org.au if you would like to purchase a copy for your school or educational institution.





David Keeling, *Green shoots on the road back*, 2021

Acknowledgements

OUTSIDE THE BOX / Earth Arts Rights would like to acknowledge the collaborative efforts of **Dr Abbey MacDonald** (Senior Lecturer in Arts Education – University of Tasmania) and **Dr Kim Beasy** (Senior Lecturer in Curriculum and Pedagogy – University of Tasmania) for bringing this education kit to fruition.

Abbey and Kim would like to thank OUTSIDE THE BOX / Earth Arts Rights, Department of Education Sustainability Learning Centre, The Australian Association of Environmental Education Tasmania and The Science Teachers Association of Tasmania for generously supporting the production of this Education Kit. They would like to thank all the amazing **water[shed]** artists for allowing their creative artefacts to feature in the storied assemblages throughout this education resource.

We would also like to acknowledge that the design and development of this particular Education Kit extends from Abbey's ongoing collaborations with colleagues from Art Education Australia and Hadley's Art Prize Hobart development of education resources for the Hadley's Art Prize, Hobart. Some of the question prompts in the Appendices section of this resource have been adapted from the Hadley's Art Prize Education Resource. Thank you to Dr Amy Jackett, curator of the Hadley's Art Prize, for granting us permission to build on the education resource collaboration between Hadley's Art Prize and Art Education Australia.

It is our hope that these creative artefacts, reimagined in the context of this education resource, encourage teachers to pursue personally situated and relevant inquiries in their classrooms with their students. Through this, such exhibitions and associated education resources can support the legacy of story sharing, value building and advocacy for protection of vulnerable people and places, to ensure their longevity and wellbeing for future generations.

The shape of this Education Kit is underpinned by consultation and conversations with colleagues from the Department of Education; specifically Aboriginal Education Services and the Sustainability Learning Centre. We would like to thank Ruby Lyons-Reid, Sarah Lackey, Todd Sculthorpe and Jenny Dudgeon for their feedback contributions. What is offered in this Education Kit would not be nearly as rich and earnest without these contributions.

In closing, we would like to say thank you to the teachers and students who take the journey of exploration and discovery with us when engaging with this resource and for their willingness to connect with the special place that is Lake Pedder.



William Piquenit [1836-1914], *Lake Pedder, Tasmania* 1891 Tasmanian Museum and Art Gallery Collection

outsidethebox.org.au / Earth Arts Rights

