



floating land

NOOSA \ REGIONAL GALLERY

June 19 – 28, 2009

TEACHER RESOURCE

CONTENTS:

INTRODUCTION

STUDENT CONDUCT

FLOATING LAND SITE MAP

FLOATING LAND ARTISTS

FLOATING LAND VOLUNTEERS

TEACHER NOTES & ACTIVITIES

- **GREEN ART**
- **INDIGENOUS HISTORY**
- **MILL POINT HISTORY**
- **ELIZA FRASER HISTORY**
- **MAKING HISTORY**

TEACHER'S SUPPLEMENT:

- **CREATIVE EDUCATION**

INTRODUCTION

Floating Land: Rising Seas & Climate Change is an initiative of Noosa Regional Gallery. During the festival, the Gallery will host two Pacific Island exhibitions: *Waters of Tuvalu: A Nation at Risk* presenting works from the Museum Victoria Collection and artefacts from the Tuvaluan community; and *Legacy Tuvalu: Footprint on Funafuti*, a photo-essay by Jocelyn Carlin, which highlights firsthand the impact of climate change on Pacific Islands, particularly Tuvalu.

Floating Land began in 2001 as an outdoor sculpture event and has since grown to include academics, musicians, performance artists, photographers, scientists and writers. Together, the diversity in participant disciplines strengthens the cause to evaluate current living and working practices and to adopt a sustainable means of life for action against climate change.

Floating Land has gained national and international recognition for nurturing art and environment themes. Artists from the Pacific Islands and New Zealand will join Australian local and national artists who have been challenged to create artworks based on the *Rising Seas & Climate Change* theme, using transient materials that leave no mark on their environment.

It is intended that through this resource, with its activities and framing discussions associated with the staging of the *Floating Land* festival's conversations and creative explorations, that we can collectively as a community, make sustainable living and working choices for a future that reduces the effects on the environment from climate change.

This education resource has been prepared by:

Sue Davis and Nina Shadforth

Sue is a Lecturer at CQUniversity, Noosa and Nina works in Education & Public Programs at Noosa Regional Gallery.

Thanks also to Jeanette Alfredson, Noosa Museum, Pomona, QLD.

STUDENT CONDUCT:

The *Floating Land* program is being staged throughout the Boreen Point environment. During the 10 days of the festival, a range of artworks will be created in and around the foreshore reserve. Areas of the Lake Cootharaba foreshore are protected reserves and home to many residents who live there, including the many varieties of native species. It is important that the environment and its inhabitants, the artworks and the residents are respected.

As there will be a number of artists and residents actively engaged in the *Floating Land* festival, we encourage you to take a moment to witness them in action and talk to them about their work or about the area.

RUBBISH:

Please consider the environment. Store your rubbish or dispose of it responsibly.

SUPERVISION:

Please ensure students are supervised in and around the foreshore reserve at all times.

AREAS NOT PERMITTED:

- designated coach and car parking zones, except during arrival/exit
- protected reserve areas as signposted
- areas as requested by on-site artists

EMERGENCY & EVACUATION:

Emergency/evacuation procedures are managed by trained staff and volunteers. In the event of an emergency or evacuation, all visitors will be directed to a designated area until such time it is safe to resume activities or exit the premises. Teachers and carers will be required to follow instructions by Noosa Regional Gallery staff as identified by a YELLOW I.D. Lanyard.

FLOATING LAND SITE MAP:



**FLOATING LAND SCHOOLS
WORKSHOP ARTIST:**

TERRY SUMMERS



SCULPTOR, BRISBANE

Terry is a Brisbane-based sculptor mainly using waste cardboard in an environmental protest against deforestation.

"I find waste cardboard so versatile. I have had some of my cardboard sculptures cast in aluminium and bronze for Urban Art Projects, one of them 'Felix' was 3.5m tall and is situated on the corner of May and Felix Streets in Brisbane."

Terry's work is considered to be humorous and quirky and derives his inspiration from the everyday and the ordinary, instilling his own bizarre and sympathetic vein to them. Oddly human, yet strangely familiar in character, he brings to life characters that audiences can identify with.

Terry continues to utilise cardboard as his preferred sculptural medium, creating large and small-scale figures that reference historical, mythical and imaginative characters.

**FLOATING LAND SCHOOLS
WORKSHOP STORYTELLERS:**

GAIL ROBINSON



STORYTELLER, BOREEN POINT

Gail Robinson is an accomplished community consultant and professional storyteller with over 25 years of professional practice. Gail works both cross-culturally and across artforms, exploring storytelling practices. Her work creates a network of narrative discovery.

She delights in making the ordinary become extraordinary! Her work embodies performances, workshops, management and facilitation of cultural development projects, story creation, conference presentations and conference 'weaving'!

Each of Gail's storytelling performances is a unique experience. *"My work brings together a sense of place and identity with the timeless heritage of the storyteller. It is a craft that brings together the hidden truths of time and age and wisdom."*

FLOATING LAND SCHOOLS WORKSHOP STORYTELLERS:

**STEPHEN NICHOLS &
KAREN MURPHY**



**UNIVERSITY OF QUEENSLAND,
PhD ARCHAEOLOGY STUDENTS**

PhD Archaeology students:
Mr Nichols and Ms Murphy from
University of Queensland.

In 2004, following on from community concerns, a broad-scale survey project to map the Mill Point site, clear vegetation, define the boundary and include the site in the Queensland Heritage Register, commenced. It was a joint project developed by the University of Queensland, Queensland Parks and Wildlife Service, the Environmental Protection Agency and the then Noosa Shire Council. Since 2005 a number of archaeological digs have occurred at Mill Point and resulted in the mapping of the area. Mill Point is located north of Elanda Point and can be reached by road then walking access.

LYNDON DAVIS:



**INDIGENOUS ARTIST,
GUBBI GUBBI PEOPLE,**

Lyndon is an Indigenous artist raised on the Sunshine Coast, Queensland. He is a direct descendant of the local Gubbi Gubbi people who are the traditional custodians of the Sunshine Coast region.

Raised by his Grandmother, Lyndon feels blessed to have learnt the stories of the old people from her. His artwork is a reflection of these stories and his close connections with the fauna, flora and landscapes of his homelands.

His work has been exhibited at local exhibitions and in Europe and South America. It is held in many private collections.

FLOATING LAND

FACTSHEETS & ACTIVITIES

GREEN ART

Green Art is generally seen as art that aims to improve our relationship with the natural world. This movement is growing and emerging and there are different definitions of Green Art or Environmental Art might be.

Green Art can include art that:

1. Informs and educates about environmental concerns and issues.
2. Involves making artworks using natural materials or environmental forces (eg: kinetic powered by wind).
3. Prompts us to think about new ways for us to exist within our environment in sustainable ways.
4. Utilises recycled materials to create visual statements about environmental issues.
5. Reclaims and restores environments or ecosystems in artistic forms.

Sometimes the terms 'environmental art' or 'sustainable art' are also used. Often this kind of art is ephemeral (designed to last a short time with the intention to break-down and disappear), or site-specific. Many different kinds of techniques, forms and materials are utilised to create such artworks.

Some other artists to research as well as Floating Land artists:

- Joseph Beuys: '7000 Oaks'
- John Davis
- Rosalie Gascoigne
- Andy Goldsworthy
- Richard Long
- Patrice Stellest
- John Wolseley

FLOATING LAND ACTIVITIES:

GREEN ART

WHAT IS GREEN ART?

AIM –

To explore the concept of 'Green Art' and identify ways in which works created by the artists during Floating Land are considered Green Art.

RESOURCES -

Floating Land Artist information
Floating Land artworks
Use Green Art fact sheet

PROCESS –

1. Ask students to brainstorm what kind of artworks they think 'Green Art' might refer to.
2. Share with students a range of artworks and compare Green Art works with traditional artworks.
3. Provide students with a copy of the Green Art Fact Sheet and discuss the different kinds of Green Art.
4. Provide small groups with an artist statement and images of Floating Land artworks and encourage group discussion about the characteristics of the artworks and why they would be considered Green Art.
5. Each student group to give a small presentation on the artist and artwork discussed earlier.
6. Art Project: Over the course of a week, each group to collect materials (natural or clean recyclables*), and set about re-creating their own version of the artwork discussed.

**Ensure that sharp edges filed, nails removed, items are washed clean.*

Weblinks:

<http://www.greenart.info/guide/>
<http://www.greenmuseum.org/>

FLOATING LAND ARTWORKS:

PIHA LIMPET, Virginia King, NZ

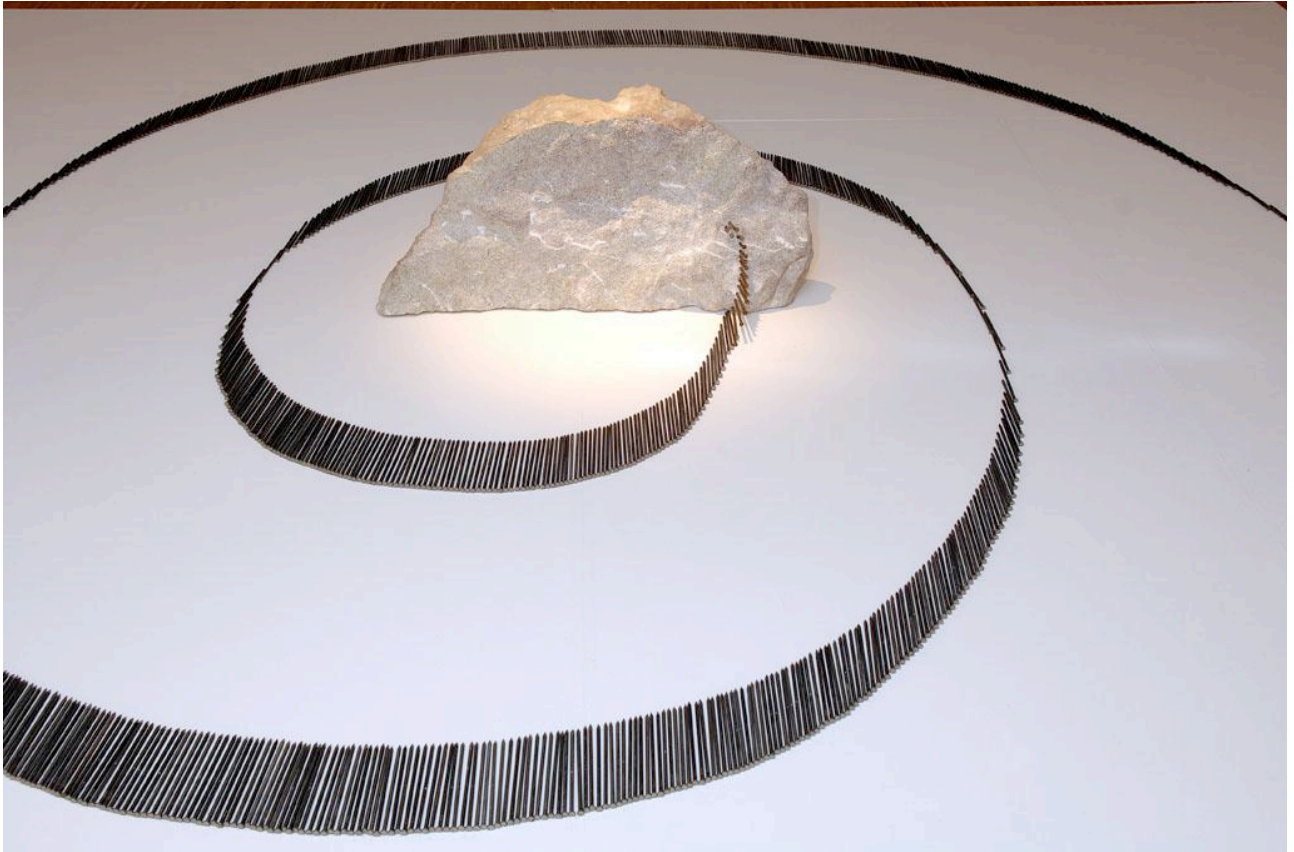


Virginia King is renowned for her sculptures, with many adorning the public landscapes of New Zealand. King's sculpture celebrates life in the South Pacific and the complexities of natural forms. By abstracting and magnifying these forms, she draws attention to their fragility and the vulnerability of the Earth's ecosystems. Her works are informed by mythology, history, science and literature. Virginia was awarded the Peoples Choice Award at Sculpture on the Gulf with *Matiatia Frond* (2003) and *Nautilus Whispers* (2007). Her three-metre diameter sculpture *Sliver* was exhibited in the inaugural exhibition of Brick Bay Sculpture Trail, 2006 and her installation *Southern Nautilus* was created for the Pacific Series at Pataka Gallery Porirua, 2007. King completed the David Lange Memorial in Otahuhu in September 2008.

Her sculpture is exhibited in the fifth Goodman-Suter Contemporary Art Project, *The Maui Dynasty* in December 2008- March 2009. David Bateman Limited published *Virginia King Sculptor* in 2005 (ISBN 1-86953 -615-0) www.virginiakingsculptor.com

FLOATING LAND ARTWORKS:

CRUCIFIXION, Yann Conny, New Caledonia



Yann Conny's work often inspired by nature, environmental and social issues, has featured in international workshops, group shows and symposia.

Born in 1962 in Thio village (South Province).

Woodcarver (wood, bone, stone).

Lives and works in La Foa village, South Province of New Caledonia.

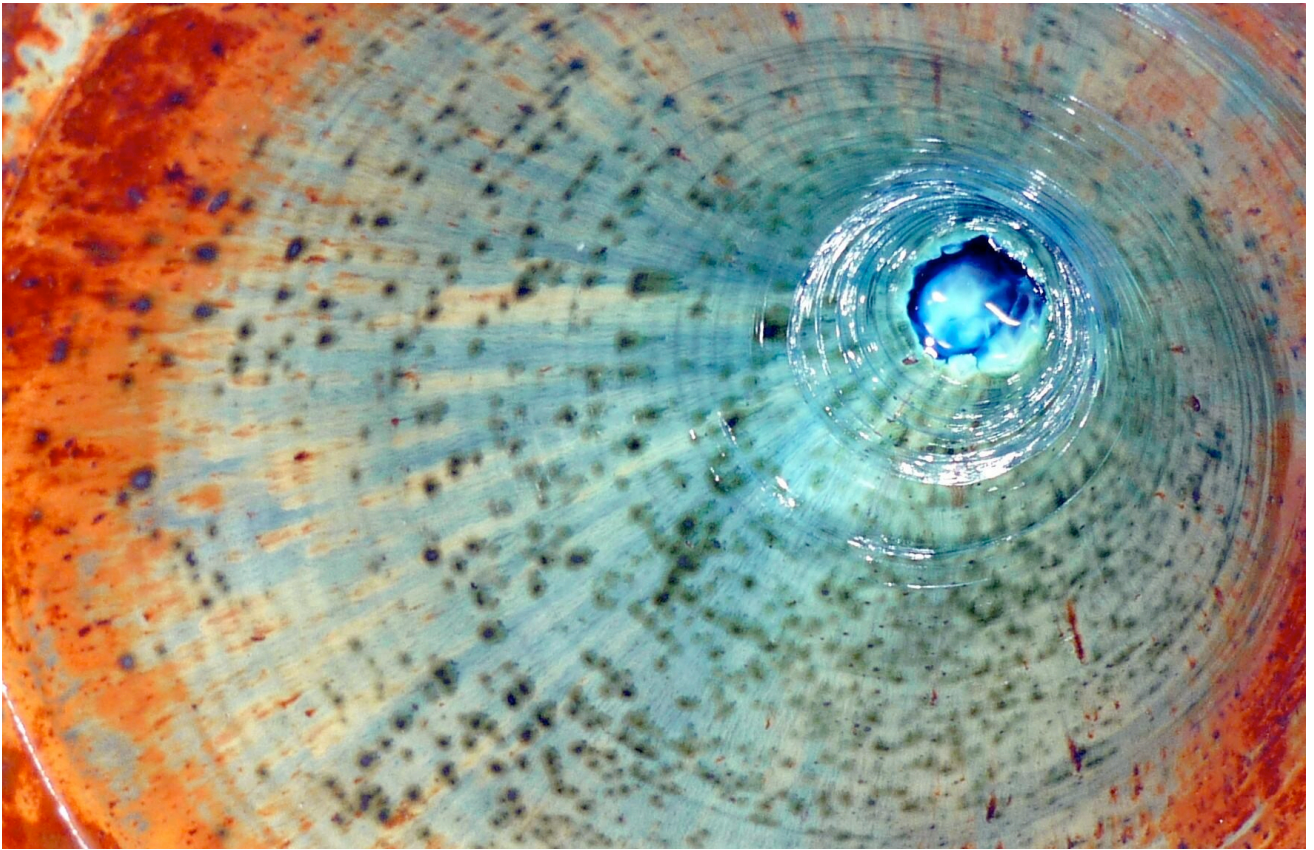
Yann, with his collective (Jean-Jacques Poiwi and Joseph Poukiou, two Kanak woodcarvers), is invited by the Tjibaou cultural centre to open its new Cultural Season next 28th February. His collective will exhibit some new artworks, for their first group exhibition at the Tjibaou cultural centre. The artists were chosen for their recent experiences overseas (artist-in-residence programs in Australia, Taiwan, New Zealand, France).

In 2006, he was selected, with seven artists, for the project "Minéraliés" (mineral artworks). Yann, with his collective, exhibited in 2007's 'Sculpture by the Sea' exhibition programs in Bondi and Perth.

In 2006, he was selected, with seven artists, for the project "Minéraliés" (mineral artworks). The artists from New Caledonia worked with two woodcarvers from NZ (Steve Woodward) and Tahiti (Jean-Paul Forest).

FLOATING LAND ARTWORKS:

Blue Pool, Liana Volpe, Boreen Point



Liana Volpe has developed and used her own clay from the area of Cootharaba, which she uses in her art and ceramic works.

Liana Volpe was always interested in art, following several directions in her life. She has a Diploma in Fine Arts and Ceramics, as well as a Diploma in Fashion Design. Liana enjoys working with all mediums, but drawing has always been her first passion. She has developed and used her own clay from the area of Cootharaba, where she has lived for the past fourteen years.

To create a visual experience as well as show the Geographic's of the local clay making the viewer aware of what nature has to offer. I discovered a glaze when used on my clay gives a clear representation of earth and water. This is a color vision of the perfect opposites orange and blue. This presented in cone shaped vessels symbolizes a beginning at the point expanding to a greater width of entry where water will stand. The differing heights and levels connect to give a feeling of a whole but can be easily be broken as changes occur to go back into the earth once again.

FLOATING LAND ARTWORKS:

Four Brothers Do We Stand Together, Gickmai Kundun, PNG



Born: Ondomondo, Simbu (Chimbu) - Southern Highlands Province

In 1976 Gickmai was awarded a scholarship to attend the Papua New Guinea National Arts School, Port Moresby. He graduated in 1978 with a Diploma in Fine Arts and soon after joined the School as an Associate Lecturer in 3-D Studies.

He is one of several artists that have taken Papua New Guinea contemporary art beyond the shores of his country. His sculptures have been exhibited all over the world including sculptures like the PNG Coat of Arms at the National Sports Centre in Port Moresby.

Most recently as this year, Gickmai was commissioned to complete several landmark sculptures, which are located throughout the City of Port Moresby. The "Lion Fish" sculpture which took over 3 months to complete is located at the roundabout near the Royal Papua Yacht Club and the "Bird of Paradise" sculpture which took over 4 months to complete is located near the International Airport.

He currently resides with his family in Port Moresby and works as an Artist in residence with The Gallery.

INDIGENOUS HISTORY – GUBBI GUBBI

The Indigenous people of the Sunshine Coast are known as the 'Gubbi Gubbi' people. The expanse of Gubbi Gubbi country framed by mountain ranges and river systems, is seen as extending from Pine Rivers in the south, to Burrum River in the north and the Connondale ranges to the west. There were many "clans" within this vast area, approximately 20, numbering from 150 to 500 strong. All of these family groups shared the Gubbi Gubbi language and would come together on a regular basis for special ceremonies, such as marriage, initiation and especially festivals.

Traditionally, Gubbi Gubbi people believed that every animal, bird and rock that belonged to their group's totem species was in fact the actual living spirit of an ancestor, whereby each member felt a definite kinship or connection with that species. The totem, if it were a bird or animal, was never hunted or killed for food by the person whose totem it was.

Availability of seafood was affected by weather and the seasons and land-based resources supplemented these supplies. The seasonal nature of food resources meant that groups travelled over what seemed to non-Indigenous people as a vast area. Groups travelled to different locations when necessary for different fruits, grasses and vegetables. This seasonal migration was also a form of conservation. By varying their diet to include everything in the area that was at all edible, the sustainable practices by the Gubbi Gubbi ensured that the one or two favoured food items would not cease to exist.

Food

Across the Gubbi Gubbi dyungungoo (or territory), women gathered shellfish, lobster, pipis and crabs along the coast and freshwater mussels and yabbies in freshwater streams. Fern roots and various seeds were prepared into a flour or paste and mixed with water to be roasted. Using digging sticks, hours were spent searching the ground for edible roots, yams and insects, as well as snakes and lizards. The role of women in the task of supplying food was to gather and cook the smaller creatures and the plant-associated foods in the Gubbi Gubbi diet. In most groups, the women were in fact the mainstays of their families in providing food.

Women were adept at climbing trees and helping men capture small-tree dwelling animals, birds and their eggs. On the coast and in the waterways, women and men shared the work of gathering shellfish and fishing. The use of nets was common in Gubbi Gubbi country.

The basic work of men in the task of gathering food was as hunters and fishermen. When hunting, men used their knowledge of bush lore, their agility and their tracking skills, as they stalked their prey. When fishing, they used their strength, their ability to stay underwater for long periods and their deftness to good effect. At times each man hunted alone, but mainly they hunted as a team.

Information adapted from Noosa Museum and Gubbi Gubbi Dance Troupe websites.

FLOATING LAND ACTIVITIES:

INDIGENOUS HISTORY – GUBBI GUBBI

Indigenous history, identity and place

Many Indigenous people will introduce themselves by telling you who they are, where they are from and who their parents and family members are. Family and place are very important to them.

Understanding the connection with the land is an important step towards understanding something of Indigenous history and spirituality.

Process –

1. Ask students to think about where they were born or grew up. What was the name of the place? What were the features of the landscape? Were there any special features, animals or birds they recall?
2. Invite students to think of one of these features that they consider important. Ask them to create a gesture or symbol with their hands to represent that feature.
3. Ask students to introduce themselves. Saying “my name is...” and “I am from... region” showing their hand symbol. (It is often a good idea to model it first for them).
4. Sitting in a circle, go around to each student and share the new gestures. You can make this in to a memory game. One person does their symbol and then the symbol of one other person. That person then shares their symbol and the symbol of someone else and so on, around the circle.
5. Encourage students to make a line drawing of their symbol and explore various ways to visually stylise, such as black and white, pencil or paint. Perhaps even make a design for personalised stationery.
6. Share with students the idea that a lot of Indigenous art is about symbolising place, stories about how features of the landscape came to be as they are and so on. Show different images of traditional and contemporary Indigenous artwork as examples that illustrate these.

Weblinks:

www.noosamuseum.spiderweb.com.au/gubbigubbi.html

www.gubbigubbidance.com/

Australian Museum site – Dreaming stories

<http://www.dreamtime.net.au/dreaming/storylist.htm>

The Many Faces of Eve

<http://www.thedaily.com.au/news/2007/dec/03/many-faces-eve/>

FLOATING LAND FACT SHEET:

MILL POINT HISTORY – (1869 – 1892)

Mill Point is recognised as a significant and historical archaeological site situated at Elanda Point on Lake Cootharaba.

As cities such as Brisbane and Gympie grew, the demand for building materials such as timber also increased. Timber-getters explored different areas looking for valued timber such as cedar, bunya and kauri pine. These were all to be found in the southern Cooloola region. In the 1860s, four members involved in mining ventures in Gympie, formed a partnership and established the 'Luya and Co.' sawmill. The Company built the Cootharaba sawmill in a swampy area at Elanda Point, on the western edge of Lake Cootharaba. This timber mill was one of the first and most successful timber mills in the Cooloola region.

By the early 1870s, loads of timber was being sent from the Cootharaba sawmills along Cootharaba Road to Gympie. However, bullocks often were bogged in the wet sandy soil of the area as Cootharaba Road included swampy sections, steep sections and miles of scrub.

To make transporting the timber easier, the Company began to use the waterways available. Flat-bottomed paddle-wheel boats known as 'droghers' towed punts of sawn timber through Lakes Cootharaba and Cooroibah to Tewantin. From there the timber was loaded onto the firm's steamer, the *Culgoa*, and taken to Brisbane. The *Culgoa* carried passengers, general cargo and sawn timber on each trip between Tewantin and Brisbane and continued to do so until completion of the Brisbane-Gympie rail link in 1891.

As the sawmill at Mill Point was quite isolated, a settlement was created for workers and their families. This settlement included workers cottages, single men's quarters, a store, a blacksmith, hotel, post office and a school. A tramway and jetty were also built to help transport the timber.

A cemetery was also established at the Mill Point settlement and 43 burials were recorded between 1873 and 1891. The first burials appear to have been four of the five men who died as a result of a boiler explosion at the sawmill on 29 July 1873. Thirty of the burials were those of children who died from causes such as "lung problems, wasting, thrush, convulsions or drowning."

In 1871 the population of the settlement was recorded as 22 and by the 1880s it was estimated that there were between 100 and 150 employees at the sawmill. Community life included picnics, excursions and sports days. New Year's Day in 1877 was celebrated with a cricket match between the timber-getters and bullock-drivers combined, against the sawmill hands.

A journalist's account of a visit in May 1873 notes: "Leaving the works and passing to the rear we found a regular little township of workmen's houses and others directly connected with the establishment, a good store, well-equipped, conducted by the owners, a butcher's shop, and there seemed

FLOATING LAND FACT SHEET:

MILL POINT HISTORY – (1869 – 1892)

nothing wanting to complete the comfort of all connected with the establishment". The school was established around 1874, and was the first opened in the district. The school building, which included a library and reading room, and grounds were provided by the sawmill proprietors, and also served as a community hall. A hotel appears to have operated from 1876 until 1878 when the building burnt down.

From the mid-1880s, a series of events occurred that would influence the decline and closure of the sawmill complex in the early 1890s. By the early 1890s most of the suitable timber in the areas had been cut down, having been exploited for nearly 20 years. The sawmill finally closed in 1892 after serious floods and other changes in the area (trainline from Brisbane to Gympie and sinking of the Culgoa).

There were approximately sixty families living at Mill Point until its closure in 1892. When the mill closed down the Provisional School, which was owned by the milling company, also closed. The teacher was Mrs Winnet, who was the wife of the engineer. All the school belongings were given to the Tewantin State School.

Dairy farmers moved into the area in the early twentieth century, but dairy farming was never particularly successful in the Cootharaba area. The property changed ownership a number of times until it was transferred to the Queensland Government in 1983 and is now part of Coolooloa National Park.



The interior of an unidentified school classroom somewhere in Queensland. (1910-1920) John Oxley Library Collection, Negative 60240



A young girl shows off her toys in the parlour of her family home (1900-1910) John Oxley Library Collection, Negative 40104

MILL POINT HISTORY – (1869 – 1892)

The Graves at Mill Point

By Judith Wright



Alf Watt is in his grave
These eighty years.
From his bones a bloodwood grows
with long leaves like tears.

His girl grew weary long ago;
she's long lost the pain
of crying to the empty air
to hold her boy again.

When he died the town died.
Nothing left now
but the wind in the bloodwoods:
"Where did they go?"

In the rain beside the graves
I heard their tears say:
"This is where the world ends;
The world ends today."

Six men, seven men
lie in one furrow.
The peaty earth goes over them,
but cannot blink our sorrow-

"Where have they gone to?
I can't hear or see.
Tell me of the world's end,
you heavy bloodwood tree."

"There's nothing but a butcher-bird
singing on my wrist,
and the long wave that rides the lake
with rain upon its crest.

There's nothing but a wandering child
who stoops to your stone;
but time has washed the words away,
so your story's done."

Six men, seven men
are left beside the lake,
and over them the bloodwood tree
flowers for their sake.

MILL POINT HISTORY – (1869 – 1892)

Who and what inspired this poem?

Australian poet Judith Wright visited the Mill Point cemetery and wrote a poem, first published in 1956, about life as she imagined it at the settlement during the late 1800s. The poem entitled: "Graves at Mill Point" was inspired by the gravestone of Alfred Watt. The poet wondered what became of the people and the settlement, of which now can be found bloodwood trees and butcher-birds. In fact, Alfred was one of the first infants to be buried at the cemetery in 1874 at the tender age of four months and 20 days.

Alfred Watt was only a baby when he died at 4 months and 20 days in 1874 from congestion of the lungs. An 'Alice Ruth Watts', perhaps his sister, also died as a baby, at only 6 weeks old in 1878 of a disease of the chest.

From 1874 until 1891, thirty children aged twelve and under, died at the Cootharaba settlement. Twenty-three of them were aged one or younger. Many of them died of lung disease, cold and consumption. Other causes of deaths were by thrush (3), convulsions (7) and drowning (3).

Find out more about what these conditions might have been. How are they treated or prevented now?

Alfred Watt's gravestone must have still been visible on site in the 1950s when Judith Wright visited the Elanda Point area. However, since that time, it has been relocated to the Gympie Museum. Some of the other remaining markers were moved to the Noosa museum and a memorial stone now marks the original site west of Mill Point.

FLOATING LAND ACTIVITIES:

MILL POINT HISTORY – (1869 – 1892)

Life then and now -

- Look at pictures of a typical classroom from the era. List what is the same and what is different to classrooms now.
- Consider where the settlement was based and what kinds of things that children may have needed to do to help out around the home. Remember there was no electricity, no running water, no washing machines or refrigerators. Work out what kinds of activities might have been included in a typical day for a child.
- Draw up a timetable for a school-aged child's day at Mill Point during the 1870s. Draw one up for your average school day. What is similar between your typical day and one for a child then? What is different?
- Children's toys were often made of materials that were readily available in their environment. Some home made toys closely modelled objects and activities drawn from the work of adults. E.g. model cars, boats, horses and dolls as imitation babies. Consider how you could make a toy from materials in your classroom, your immediate environment or everyday life.
- Art activities of that era consisted of drawing and painting: botanical-style drawings of plants and flowers; watercolours of the surrounding landscapes and still life. Such art activities were past-times of well-heeled women in particular as paper and paints were quite expensive and not affordable for many. Collect natural materials from your environment including leaves, seeds and flowers. Look at some examples of botanical drawings and attempt creating one of your own.

Weblinks:

<http://www.atsis.uq.edu.au/index.html?page=42039&pid=42037>
http://www.epa.qld.gov.au/publications/p00159aa.pdf/Mill_Point.pdf

**Child's Play exhibition online with the State Library of Queensland
(images of toys, schools, etc)**

<http://childsplay.sla.qld.gov.au/content.asp?area=students&page=gallery.asp>

FLOATING LAND FACT SHEET:

ELIZA FRASER HISTORY

The Eliza Fraser story is a dramatic and speculative tale both for the events that occurred at the time and the aftermath.

Eliza Fraser was 37 years old and had three children with husband James Fraser, a sea captain. While pregnant with their fourth child, she left their children in Stromness, October 22 1835, to sail with her husband to Australia and back. His health was not good and she was hoping to control his diet. Some accounts of the voyage suggest she tried to control other things on board too and meddled with activities, issuing directions and instructions on board.

The *Stirling Castle* was heading from Sydney to Singapore, when the boat hit the Swain's Reef (which is east of Yeppoon in central Queensland) on the night of 21st May, 1836. On board were two smaller boats; a 6.7m longboat, which Captain and Eliza Fraser and some of the crew members boarded and a 5.5m pinnace, which other crew members escaped on. The longboat had some damage and so was leaking water. All on board had to work in two-hour shifts to bail the water out. With Captain Fraser in pain, Eliza Fraser did his turns as well. Perhaps over-exerting herself, she went into labour and her baby was born dead or died shortly after. Both boats landed on an island where they found water and spent some time. When they left that island, the pinnace could move faster and separated from Fraser's boat and headed south.

The longboat landed on what is now known as Fraser Island, 30 km south of Sandy Cape, a month after the *Stirling Castle* was wrecked on Swain's Reef. Several crew members set off on foot, to walk south to Moreton Bay to find help, leaving Captain and Eliza Fraser and the others including two officers on the island. Windy weather conditions meant they could not relaunch the longboat. There was some initial positive exchanges with the local Kabi Aborigines and several days later as they walked down the beach, the white people were surrounded by the Kabi and stripped of their clothes and possessions. They were required to collect food and Eliza Fraser was separated from the men. When she discovered them some weeks later she found her husband weakened and emaciated. Unable to continue hauling logs, he was speared and died in his wife's arms.

After this, some of the remaining crew were taken to the mainland, where three of them managed to escape and head south. They met another group of Aborigines who took the men to Bribie Island and there it so happened, that Lieutenant Charles Otter and some friends were shooting game whilst on 'leave' from the Moreton Bay Convict Settlement. The settlement Commandant was horrified by the thought of a white woman held 'captive' by savages and so a rescue party was quickly assembled.

ELIZA FRASER HISTORY (cont'd)

It was eleven weeks since the shipwreck that a rescue was mounted and included 14 volunteer convicts. One of the convicts was John Graham, who had previously escaped and spent 6 years living with the Aboriginal peoples. His knowledge of local language and geography played a key role in the rescue of Eliza Fraser. North of the Noosa area Graham found Aboriginal people who knew of the 'white woman' and the other men. Two of the crew who had been with the Frasers were found at a camp on the western bank of Lake Cooroibah.

Eliza Fraser was rescued near Figtree Point on Lake Cootharaba by John Graham on August 17. Her rescue was only possible through Graham drawing on his knowledge of the local languages and connection with some of the Indigenous people he encountered. She had been living with the Indigenous people for six weeks. She later claimed she had been treated terribly at the hands of the Aboriginal people and had suffered: "the greatest cruelty, being obliged to fetch wood and water for them and being constantly beaten when incapable of carrying the heavy loads they put upon (her); exposed during the night to the inclemency of the weather, [and] being hardly ever allowed to enter their huts even during the heaviest rain" (Sinclair, 1990: 77).

Others say that she was only asked to do what any other Aboriginal woman would do: dig roots, find water and firewood and live a spartan existence.

She shared these stories and told of her tale in the Southern states and when she returned to England. Eliza's stories were to play a central role in regard to the way Aboriginal people of that area were treated after that.



References:

Dwyer, B & Buchanan, N (1986) *The Rescue of Eliza Fraser*
Noosa: Gympie/Cooroora Historical Societies

Sinclair, J (1990) *Fraser Island and Cooloola*
Wiloughby NSW: Wildon

FLOATING LAND ACTIVITY:

ELIZA FRASER HISTORY

Life then and now -

- Think about what you might take with you now for a camping trip in the bush for a month. Make a list of all the food and equipment you would want to take with you.
- Compare your list with the list of provisions below that were taken with the crews after the shipwreck of the *Stirling Castle*.

Provisions taken on each of the boats after the shipwreck

15 lbs of salt beef
20 lbs of salt pork
50 lbs of break (hard biscuit)
Jar of butter
Jar of tripe
Box of Captain Fraser's jams and jellies
3 gallons of brandy
Half empty keg of Hodgson's Pale Ale
Captain's sea chest and clothes
3 trunks of Mrs Fraser's clothes
2 sextants
2 chronometers (one at Greenwich Time, the other at local time)
1 axe
2 pistols
2 muskets
1 fowling piece.

- Eliza Fraser and the non-Indigenous visitors to the Fraser coast saw the environment in a very different way to the Indigenous people. To the Frasers, the environment was harsh and unfriendly. They did not understand it, could not live off the land and did not appreciate the knowledge and culture of the Indigenous people.
- To the Indigenous people, the Frasers must have appeared as lazy, ignorant beings – who could not feed and house themselves. After the initial novelty of the clothes and other trinkets wore off, looking after them must have been quite tiresome. Their world views were so different – they saw the same world, but through such different eyes.
- Collect a range of familiar objects and select one to work with. Imagine you are seeing the object for the first time – hand it around the group, explore possible uses for it, find different names, what could it do?
- Explore ways to portray the object visually so our usual view of it is changed. For example, you might look at the inside rather than the outside, focus on one section in detail, change the placement or direction that the object is usually viewed from.

MAKING HISTORY –

LIVING IN A BIOSPHERE

The Noosa region has been declared a 'biosphere reserve' under the UNESCO *Man in the Biosphere* program (MAB). What does this mean?

1. What is this thing called the biosphere.

Is it:

- a. Something like a snow dome
- b. A planet with two rings
- c. The zone of life on earth

2. Why have special biosphere reserves if everyone lives within the global biosphere?

- a. There are some places worth saving
- b. There are some places with a lot of different plants and animals, which promote sustainable ways for people to live within their environment
- c. These are places where development is not allowed.

3. How can you have a biosphere that has industries in it and promotes tourism?

- a. The *Man in the Biosphere* program is about looking at ways that people can live within their environments in sustainable ways
- b. The *Man in the Biosphere* program is not very fussy and any area can be part of it
- c. The tourism industry in the area started after the biosphere program was started.

What does the word 'biosphere' mean?

The word biosphere comes from 'Bios' from the greek 'for life' and 'Sphere' which means a globe or ball. The biosphere includes all the parts of the land, sea, and atmosphere in which organisms are able to live. All the Earth's ecosystems are considered as part of one unit. The biosphere is the global ecological system integrating all living beings and their relationships, including their interaction with the elements of the land and rocks (the lithosphere), water (the hydrosphere) and the air (the atmosphere).

Man in the biosphere

The Man and the Biosphere Programme (MAB) identifies different places in the world that have special environments with a range of plants and animals. Biosphere reserves are also places where people want to look after that environment and find ways to live in the environment without damaging it too much. The Noosa Region is one such region. It is one of fourteen in Australia. Other Australian biosphere reserves include Kosciuszko National Park, NSW, Macquarie Island World Heritage Area, Tasmania; Mornington Peninsula and Western Port, Victoria and Uluru - Kata Tjuta National Park, Northern Territory.

MAKING HISTORY – (cont'd)

LIVING IN A BIOSPHERE

A biosphere reserve includes one or more protected areas and surrounding lands that are managed to combine both conservation and sustainable use of natural resources.

- Each biosphere reserve conserves examples of characteristic ecosystems of one of the world's natural regions, managed for their protection and study.
- It is a land or coastal/marine area in which people are an integral component, and which is managed for sustainable production.
- It is a regional centre for monitoring, research, education and training on natural and managed ecosystems.
- It is a place where people cooperate to manage land and water to meet human needs while conserving natural resources.

What is so special about Noosa?

Noosa Biosphere: Fast facts

- Noosa Biosphere is recognised globally for its rich biodiversity
- Contained in its area of 875 square kilometres are:
 - 35% protected land such as national parks, conservation parks, state forests, vacant crown land, lakes and streams.
 - Over 44% of all of Australia's bird species
 - 1,365 species of plants
 - 711 species of native fauna
 - 60 distinct ecosystems

Rare and endangered animals and plants

There are many rare and endangered animals that live or visit the Noosa region. These include:

- Black throated finch
- Coolooa sedgefrog
- Dugong
- Ground parrot
- Flatback turtle
- Loggerhead turtle
- Mary River Cod
- Platypus
- Powerful Owl
- Queensland Lung Fish (known as Dala by the Gubbi Gubbi)
- Three-toed snake tooth skink
- Whistling tree-frog

FLOATING LAND ACTIVITIES:

MAKING HISTORY – LIVING IN A BIOSPHERE

Lunch Litter -

- Discuss the issue of litter and the amount we produce.
- Count the amount of individual pieces of litter produced over the lunch period from each lunchbox. Collect them over a period of time.
- Graph the number of pieces of litter eg plastic wrap, popper containers
- After a week or so, spread out the litter on a tarpaulin. (obviously hygiene issues will have to be considered and only 'clean' litter can be used for the activities that follow).
- Discuss the different kinds of visual arts elements in relation to the litter – what colours can we see – what patterns are there?
- Involve students in sorting the litter – perhaps by colours, or by shape.
- Look at different examples of recycled art. For example:
- <http://weburbanist.com/2009/03/28/recycled-treasures-converted-into-inspired-art/>
- Using boxes, cardboard, glue, string etc, in groups make a piece of recycled art using their lunch litter.

Framing Questions & Discussions -

How can we create communities where people can live and make a living as well as look after the environment?

In the Noosa area, how can we have both tourism and commercial enterprise and still protect the unique environment that we have?

Sustainability programs to check out!

Travel smart (Sunshine coast regional council program)- TravelSmart Noosa is a program that aims to change travel behaviour. It aims at promoting different travel options for school students, locals and visitors.

<http://www.travelsmartnoosa.com.au/>

Living smart (Sunshine coast regional council program) – This program aims to promote sustainable practices in the home. The four areas that are included are Water, Waste, Transport and Energy. There are modules for each of these on the website. There are some great information sheets within each of these modules.

<http://www.livingsmarthomes.com.au/>

Ecobiz (state government program)

http://www.epa.qld.gov.au/environmental_management/sustainability/ecobiz_queensland/

Other weblinks

Noosa's native plants <http://www.noosanativeplants.com.au/>

Other useful resources

'The Lorax' by Dr Suess

FLOATING LAND PARTICIPANTS:

ARTISTS ON SITE:

Corrie Wright, Sunshine Coast
Tamara Kirby, Sunshine Coast
Yann Conny, New Caledonia
Virginia King, New Zealand
Phyl Williams, Sunshine Coast
Susan Coburn, Sunshine Coast
Mandy Gunn, Mornington Peninsula
Tijn Meulendijks, Cairns
Aka, New Caledonia
Gickmai Kundun, PNG
Eric Natuoivi, Vanuatu
Liana Volpe, Boreen Point
Richard Newport, Sunshine Coast

FIRINGS BY THE LAKE ARTISTS:

Rowley Drysdale, Ellen Appleby,
Tony Grimshaw, Richard Newport,
Kari Roberts

WRITERS ON SITE:

Maurice O'Riordan, Canberra
Dr Paul Carter, Melbourne
Dr Margaret Sommerville, Melbourne
Dr Tamsin Kerr, Sunshine Coast

PERFORMERS ON SITE:

Robyn Archer, Adelaide
Leah Barclay, Sunshine Coast
Gubbi Gubbi Dance Troupe
Lyndon Davis
Pacific Islanders
Sunshine Beach State High School Choir

ACADEMICS ON SITE:

Professor Ockie Bosch –
University of Queensland
Professor Kambiz Maani –
University of Queensland
Professor Amareswar Galla –
University of Queensland
Professor Peter Bycroft -
University of the Sunshine Coast
Dr Claudia Baldwin –
University of the Sunshine Coast
Dr Lisa Chandler -
University of the Sunshine Coast
Dr Susan Cochrane –
University of Queensland
Susan Davis – CQUniversity

PHOTOGRAPHERS ON SITE:

Jocelyn Carlin, New Zealand
Raoul Slater, Sunshine Coast
Adam Sebastian West, Brisbane
Kim Guthrie, Sunshine Coast
James Muller, Sunshine Coast

TERRY SUMMERS VOLUNTEERS:

Lyn Angus, Delma Barwise, Jodhi
Beevor, Trish Bradford, Mary
Bulloch, Penny Edler, Pam
Eldridge, Lesley George, Denise
Harch, Annette Hogue, Mareene
Hutchings, Jan Johnstone,
Noelene Knightley, Lyn McCrea,
Heather McCulloch, Ron
McDonald, Kirsti McKenzie, Karen
Magao, Ben Magao, Tania Murray,
Tracey Mutze-Butler, Ellli Schlunke,
Lenni Semmelink, Rob Stonier,
Di Tait, Finn Thorogood,
Tanya Van Ierssel, Pam Walpole,
Frances Zirkler.

CQUNIVERSITY VOLUNTEERS:

Kathy Bauer, Robert Bauer,
Anne Bower, Olice Brittain,
Tessa Broad, Sue Davis,
Debbie Fleming- Niland,
Melinda Ford, Amanda Frost,
Teala Henley-Tucker,
Emma Mahaffey, Kira Mariez,
Kris Martin, Emma Morgan,
Tobias O'Brien, Hamish Robb,
Bridoen Schloss, Mami Takada,
Amy Thompson, Kim Thompson,
Camila Zuniga-Greve.

FLOATING LAND VOLUNTEERS:

Leesa Albert, Tracey Blazely,
Lorraine Bird, Noel Bird,
Jérémie Coussau, Janelle Clarke,
Margaret Clarke, Karen Eddy, Ada
Medak, Aya Nunoshita, Sue Oates,
Marilyn Skett, Ralf Spoddig,
Annie Thurlow, Chris Whitton.

ACKNOWLEDGEMENTS:

We wish to extend our special thanks to Terry Summers, Gail Robinson, Lyndon Davis, Stephen Nichols, Karen Murphy and all our faithful volunteers, Queensland Arts Council with Heritage Building Society Arts Partnership Fund, Noosa Regional Gallery staff, teachers and students for attending the schools workshops, for without which the education component of Floating Land would not have been a success!