

COLONY: AUSTRALIA 1770–1861

TRAIL FOR STUDENTS

Colony: Australia 1770–1861 is an exhibition that explores the period between 1770, when James Cook reached the east coast of Australia, and 1861, when the National Gallery of Victoria was founded.

The exhibition contains maps, drawings, paintings, furniture, photography and everyday objects, as well as cultural objects made in the nineteenth century by Aboriginal people from Tasmania, New South Wales and Victoria.

Use this trail in the exhibition to find out more about colonial Australia. The titles under the section headings give a clue for where to look in the exhibition.

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FIRST PEOPLE

📍 FIRST AUSTRALIANS

Aboriginal people were the first to inhabit the continent of Australia and had been here for at least 60,000 years before the arrival of Europeans.

The land of Australia was not *terra nullius* ('no one's land') as the first settlers believed.

The display of shields that greets the visitor as they enter the exhibition is a collection from the South East of Australia – all from the NGV Collection (acquired in 2011) and the Museum of Victoria.



Unknown
New South Wales Aboriginal active 1800s
Shield c. 1800
wood, cane, earth pigments
88.0 x 28.9 x 6.9 cm
National Gallery of Victoria, Melbourne
Felton Bequest, 2011 (2011.137)

Draw the shapes and patterns of two different shields. Why might the shapes and patterns of the shields be different?



INTREPID EXPLORERS

📍 EUROPEAN EXPLORATION BEFORE 1770

Lieutenant James Cook was not the first explorer to chart the Great South Land we now call Australia. Long before Cook, William Dampier visited, spending three months on Australia's west coast in 1688 (Dampier wasn't the first, either!). The journal of Dampier's travels published in 1697, from which this map is taken, was a great hit. Dampier's journals inspired author Jonathan Swift in his writing of *Gulliver's Travels* (1726).

What name did Dampier use for Australia?
Fill in the missing parts of the map and label the map with the names by which the places are commonly known today.



Unknown
A map of the East Indies
facing p. 282 in *A New Voyage round the World*,
by William Dampier,
London, 1697
engraving and etching

TRANSPORTED

📍 TRANSPORTATION TO NEW SOUTH WALES

In the eighteenth century in Britain there was increasing unemployment and prisons were over-crowded. Founding a penal colony in New South Wales solved social and political problems in Britain and established a British outpost in the South Pacific.

These tokens were made as a memento for loved ones, by convicts who were to be transported to the new colony. Tokens like this were often made from pennies that were worn down and then engraved with messages.

What surprising details do you notice in the tokens left by convicts? Imagine you are to be transported. Draw the token you would leave behind for someone you love.



(left)

Unknown

M+F, aged 15 (T+P 1846, obverse), convict love token 1846

copper

0.2 x 3.4 cm diameter

National Museum of Australia, Canberra

Timothy Millett collection, acquired 2008 (2008.0039.0250)

(right)

Charles Fry

active (early 19th century)

Ann Martin keep this is in remembrance of me, convict love token 1833

copper

0.3 x 3.6 cm diameter

National Museum of Australia, Canberra

Timothy Millett collection, acquired 2008 (2008.0039.0306)

CURIOUS CREATURES

📍 NATURAL HISTORY

New visitors to Australia were amazed at the plants, birds and animals they encountered. They made drawings to record and share these surprising species with people in Europe. George Stubbs, a famous British animal painter, was commissioned by Joseph Banks to paint a kangaroo from a skin he had collected on Endeavour's 1771 voyage. Stubbs' picture was copied by many artists. How accurate is his representation?



George Stubbs (after)

Unknown (etcher)

The kangaroo, an animal found on the coast of New Holland (1773)

plate 20 from *An Account of the Voyages undertaken...for making Discoveries in the Southern Hemisphere*, by John Hawkesworth,

printed for W. Strahan and T. Cadell, London, 1773

etching and engraving, 2nd of 3 states

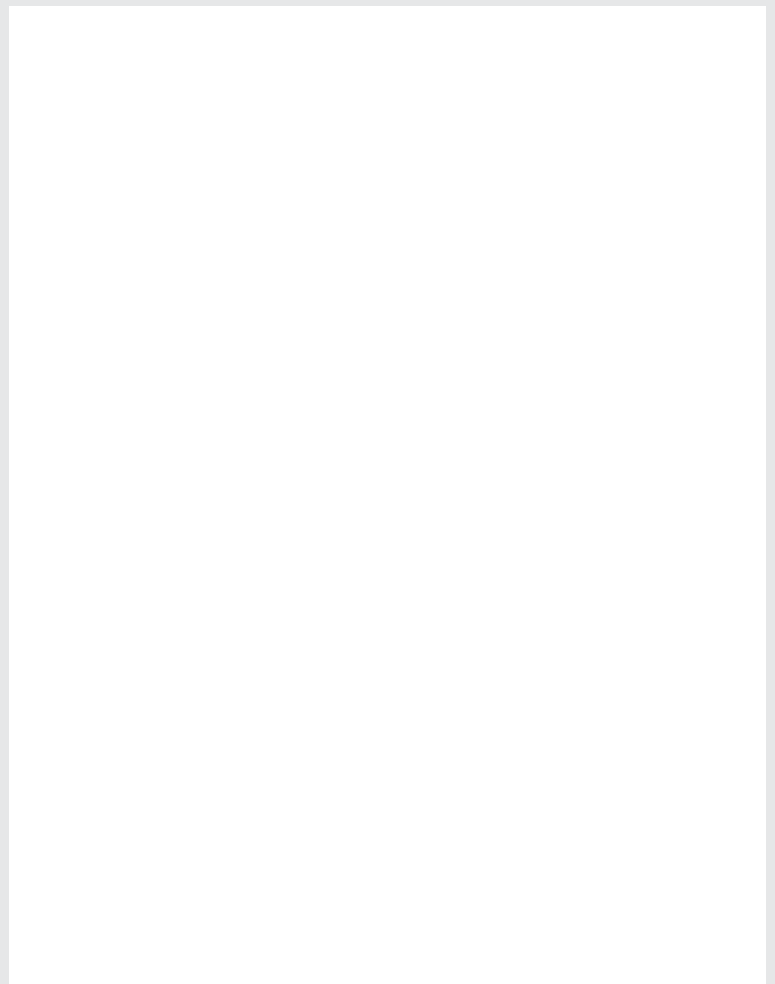
19.8 x 24.3 cm (image) 22.9 x 26.8 cm (plate)

29.2 x 27.5 cm irreg. (sheet)

National Gallery of Victoria, Melbourne

Joe White Bequest, 2011 (2011.15)

Draw a specimen from the exhibition as exactly as you can. Label your specimen with its scientific name.



MADE IN AUSTRALIA

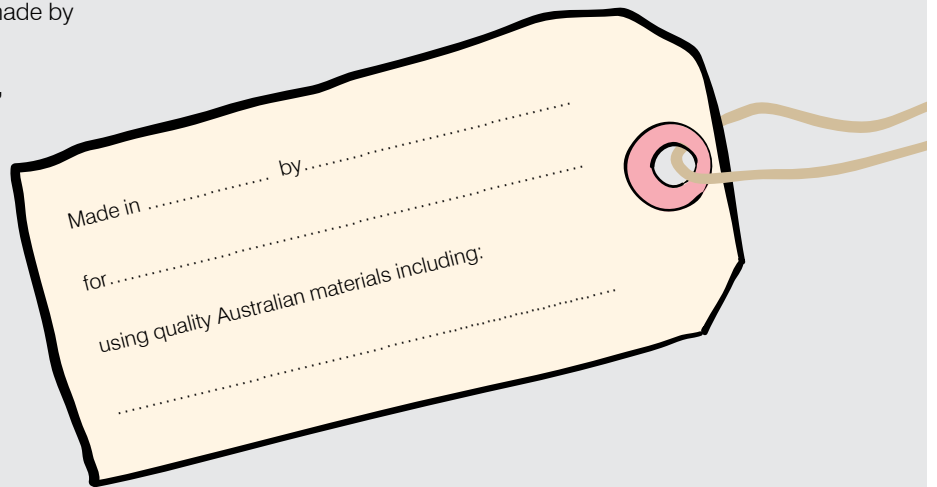
📍 SYDNEY 1810s–50s

In the earliest days of settlement, there were few skilled craftsmen to produce the necessities of daily life. Free settlers were able to travel with some furniture, but other people had to work with available materials and resources to make the things they needed. This special chair was one of a pair made by convict artisans using local materials.

Look at the label to find out who it was made for, by whom and from what.



William Temple and John Webster
(cabinet makers)
Chair c. 1821
Rose Mahogany, Red Cedar,
Casuarina, African Mahogany,
Eastern grey Kangaroo skin upholstery
University Art Gallery, Macquarie
University, Sydney



Made in by

for

using quality Australian materials including:

.....

PICTURING THE OTHER

📍 THE MACQUARIE YEARS

Many images were made of Aboriginal people by explorers and settlers. They tell us about the European views and ideas of the time in which they were made.

Find the following images in the exhibition.
What ideas and viewpoints are evident? What evidence do you have for your answer?



(above)
Augustus Earle
Portrait of Bungaree, a native of New South Wales c. 1826
oil on canvas
Rex Nan Kivell Collection:
National
Library of Australia and National
Gallery of Australia, Canberra

(below)
Augustus Earle
A native family of New South Wales sitting down on an English settler's farm c. 1826
watercolour
17.5 x 25.7 cm
National Library of Australia, Canberra
Rex Nan Kivell Collection (NK12/45)

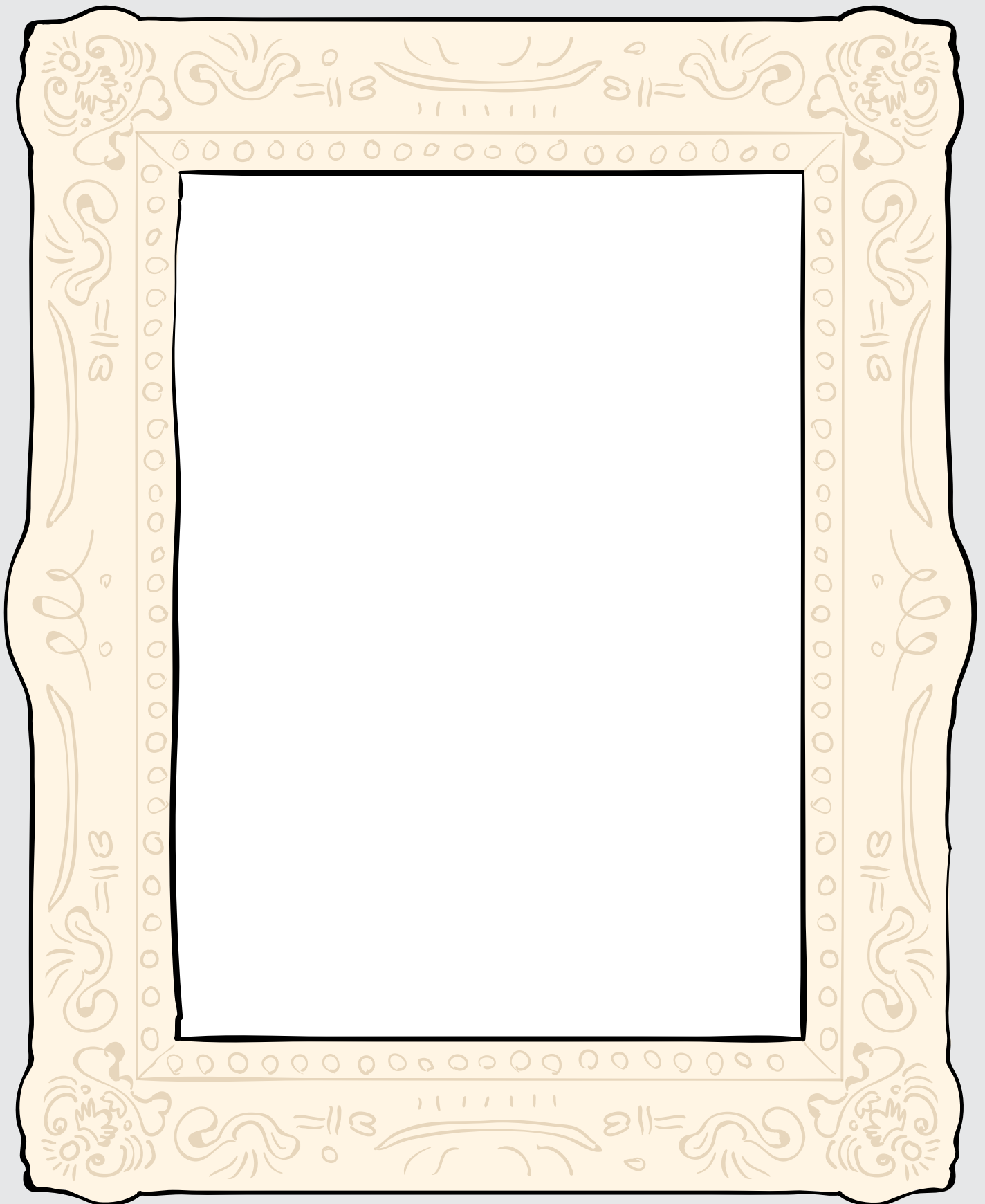


PORTRAITS – PICTURE ME

📍 ALL GALLERIES

Colonial artists were kept busy painting portraits of settlers and notable people of the time.

Find a portrait that appeals to you. Copy it into the frame and write what you can find out about the artist and the person pictured.



AWASH WITH WHALES

📍 WHALING

In the early nineteenth century, the Derwent River near Hobart was home to so many whales that their noise was said to have kept waterside residents awake at night. This scene shows whaling ships, whales and whalers engaged in struggle. The first Tasmanian whaling station was erected at Ralph's Bay in 1806, but by 1845, the whaling industry in Tasmania was in decline due to over-hunting.

Imagine you are a sailor. Write an entry in your sailor's diary describing what you encounter in your whaling day at sea. Hint: Use the journal in the exhibition for inspiration.



EMIGRATION

📍 VAN DIEMEN'S LAND 1820s–1850s

Around 160,000 convicts were transported to the Australian colonies between 1788 and 1868, of which 85% were male.

From 1815 the Colonial Government subsidised migration for single women aged between 18–30 years in an effort to balance the number of males and females.

Find this image in the exhibition. What might this emigrant be thinking? Write her thoughts here.



(top)
Unknown
The Pacific whaling ship 1848
pigment on incised whalebone
National Gallery of Victoria,
Melbourne
Gwynneth White Adamson
Bequest, 1993 (D27-1993)

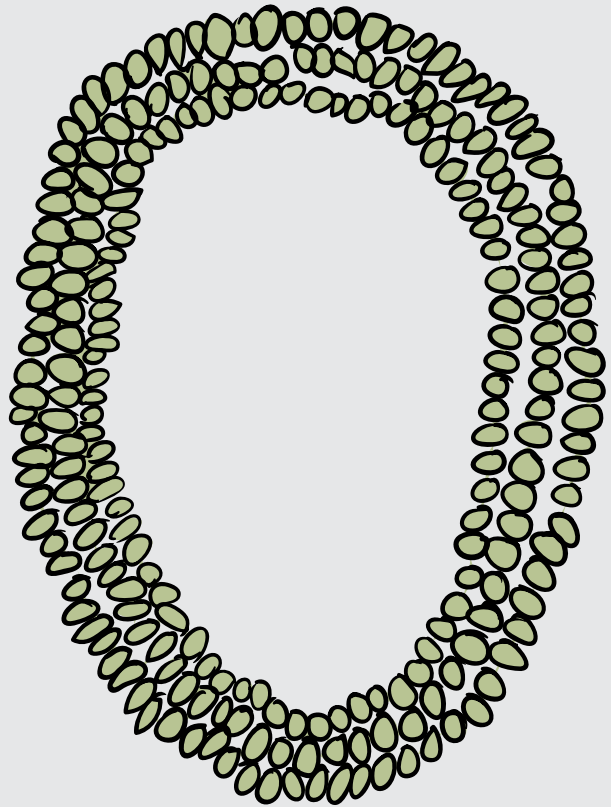
(right)
Marshall Claxton
An emigrant's thoughts of home 1859
oil on cardboard
National Gallery of Victoria, Melbourne
Presented by the National Gallery
Women's Association, 1974 (A8-1974)

CULTURE, COUNTRY, CUSTOMS

📍 VAN DIEMEN'S LAND 1820s–1850s

Shell necklaces made by Tasmanian Aboriginal (Palawa) women in the nineteenth century show a practice passed down by Tasmanian Aboriginal women over thousands of years. Shell necklaces were originally made as gifts, to wear, or as items for trade in exchange for tools or ochre used for body paint and ceremony. Finding and preparing the shells took fine skills and knowledge.

Find the shell necklaces in the exhibition. Look at the label to find out more about the materials and techniques used and the cultural significance of these necklaces. Write two interesting facts that you discover here:



GOLD DIGGERS

📍 MELBOURNE 1851–61

Thousands of migrants made their way to the Australian goldfields in the early 1850s hoping to find their fortune. Skilled craftsmen including jewellers and silversmiths arrived from around the world.

Jewellery detective: Look closely at this bracelet. What is it made from? What clues might tell you it was made in Australia? Design your own wearable item of Australiana (Australian things).

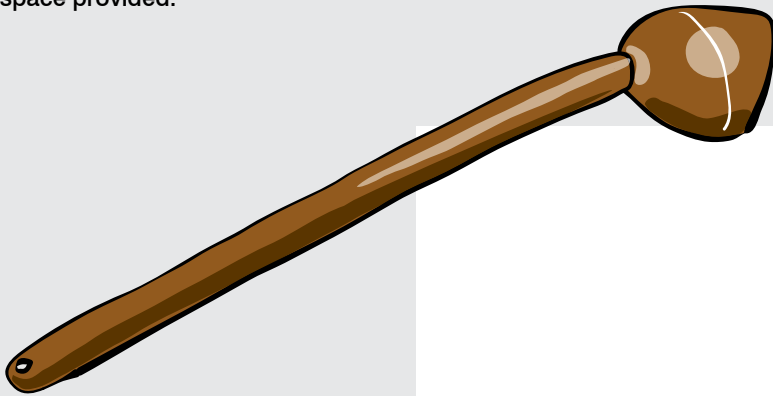


attributed to Hogarth, Erichsen and Co., Sydney
Bracelet c. 1860
gold
National Gallery of Victoria, Melbourne
Purchased, 1999 (1999.50)

CULTURE, COUNTRY, CUSTOMS

📍 VAN DIEMEN'S LAND 1820s–1850s

Find these objects by Aboriginal makers in the exhibition. Find out from the label who made them, what they were used for and how they were used. Write your answers in the space provided.



Blank white space for writing answers.



Blank white space for writing answers.



Blank white space for writing answers.

HOME IS WHERE THE ART IS

📍 MELBOURNE 1851–61

Find the work of art pictured here and use the label for the work in the exhibition to help fill in the gaps.



ARTIST Nicholas _____

TITLE The _____ 1860

In _____ the new _____ opened.

It was described as ' _____ '.

In 1861 _____

opened in the same building. *A home for Art!*