

Canal to Creek

WestConnex

Transurban

THE WESTCONNEX PUBLIC ART PROGRAM



VADEA
NSW

VISUAL ARTS & DESIGN
EDUCATORS ASSOCIATION

NICOLE MONKS

WARANGGU | STAGE 4 WORKSHEET



Nicole Monks
waranggu
waranggu meaning rainbow (wajarri language)
Homage to our Mothers: beautifully strong warrior women

CRITICAL AND HISTORICAL INVESTIGATION

VOCABULARY - transdisciplinary, site-specific, artist-designed, homage, dreamtime, interconnections, collaborative

CONCEPTUAL FRAMEWORK - ARTWORK

waranggu is an artist designed playground commissioned for the [WestConnex Public Art Program - Canal to Creek](#). It is positioned beside Wolli Creek in the Tallawalla Street Research adjacent to the M5 motorway. **waranggu** is a series of climbing paths and frames that encourage movements around the site, integrating the audience into a closer experience with the nearby water, sky, trees and land. The climbing frames move towards the trees and land to provide a physical and visual interaction with the environment. Further the frames meander along the creek to provide a closer connection to water. The traditional owners of the land were known as water people.

Drawing on the concept of continuous interconnections, **waranggu** is a long continuous line that connects us all across time. It begins with a waranggu (rainbow) and has developed to encompass the delightful and unexpected turns of life within these unbroken connections. The long continuous lines across time, the long continuous lines connecting culture and story, the long lines for fishing that are continually tendered and added to, the continuous connection of caring for country, the continuous connections and movement to the winds and waters that have understood this land since the beginnings of time.

CONCEPTUAL FRAMEWORK - ARTIST

Nicole Monks is a transdisciplinary artist of Yamatji Wajarri, Dutch and English heritage. This cross-cultural identity is evident in much of her work through storytelling and working through a range of disciplines in both art and design.

A designer by trade, Monks crosses artforms to work with furniture and objects, textiles, video, installation and performance. Across these varied forms of contemporary art and design, her work reflects Aboriginal philosophies of sustainability, innovation and collaboration. With adeptness and sensitivity, Monk's practice weaves together Aboriginal history and philosophy with contemporary western thought and resonates with a wide Australian audience.

In addition to her solo practice, Monks is also well known for her success as a collaborative artist and as founder of [blackandwhite creative](#).



STRUCTURAL FRAME

Nicole Monk's sculptural work **waranggu**, is installed along the waterways of Wollli Creek, as part of the WestConnex Public Art Program - Canal to Creek. The work shows a purposeful and interactive series of linear walking and balancing play frames designed to engage young children. The use of a range of colours identify each separate linear segment. Each colour references the local space through the trees, flowers, ochres and rainbow lorikeets. Monks has used shape and colour in the metal and wooden frames to draw the youthful audience towards interacting with the work.

List the key colours Monks has used:

Why do you think she chose these colours and a range of them?





Image from National Library of Australia. The engraving was believed to have been created in 1802 when the Baudin expedition visited Sydney. It shows Sydney Harbour and local Gadigal peoples cooking and fishing in canoes.

CULTURAL FRAME

Look at the above image. It is an etching created in 1802 documenting the local Gadigal people on the banks of Sydney Harbour at the time of colonisation.

List five things you can see in the etching and describe how it is different now.

Before creating the artwork **waranggu**, Nicole Monks, found herself needing to have a physical sense of the site. Alongside being on site, she imagined and researched the activities of the Gadigal peoples who had used the site for 1000's of years. Their practices and the way they used the area informed how Monks wanted the audience to interact with the environment and the artwork.

Look at the site view (right) of Monk's **waranggu**



Why do you think she has positioned the work to weave around the creek, trees and land?

CONCEPTUAL FRAMEWORK

WORLD ARTWORK AUDIENCE

GET TO KNOW THE DREAMING

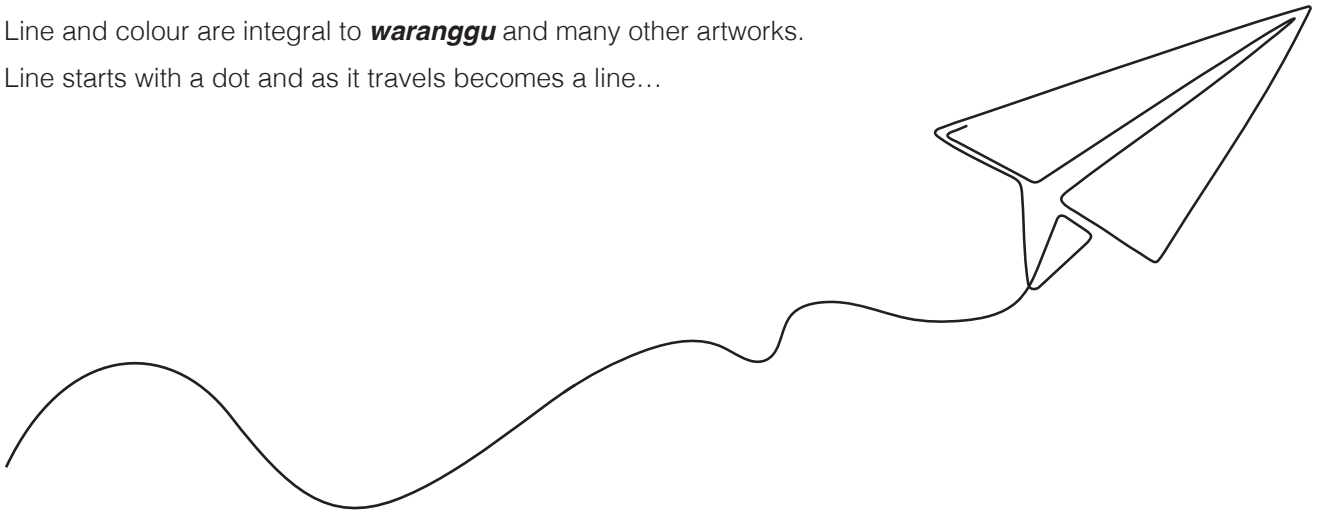
The Dreaming integrates all areas of life for Aboriginal people. The way dreaming stories are told are also multi-disciplinary, much like the practice of Nicole Monks as an artist. Complete the table below by deciding which elements of dreaming (left column) you think are evident in Nicole Monks work **warunggu**. There is no right or wrong answer. Some elements may not be visible, and others may be more interactive.

Dreaming Elements	warunggu (Rainbow) Elements Yes/No Why?
People	
Relationships	
Mythology	
Language	
Rituals	
Hunting and gathering	
Plants	
Animals	
Sites	
Land	
Art	
Water	
Labour	

ARTMAKING TASK

Line and colour are integral to **waranggu** and many other artworks.

Line starts with a dot and as it travels becomes a line...



Line is used to document, summarise, simplify or embody objects and ideas that inform our artmaking. Lines can be expressive, controlled, feathery, strong, thick, thin, swirly, organic, industrial and so on.

- Experiment with different types of lines using pencil, pen, crayon, ruler and pieces of string dipped in ink.
- Now make continuous line drawings of objects around you - make sure you finish where you started.
- Choose a drawing you like and, using coloured flexible cardboard cut into 2cm strips, place the cardboard strips on their side and glue down along the line of your drawing.
- Make other curvilinear and/or industrial objects using your flexible cardboard strips in other ways - what can you come up with?



From <https://fineartamerica.com/art/yellow+strip> on 09/02/21