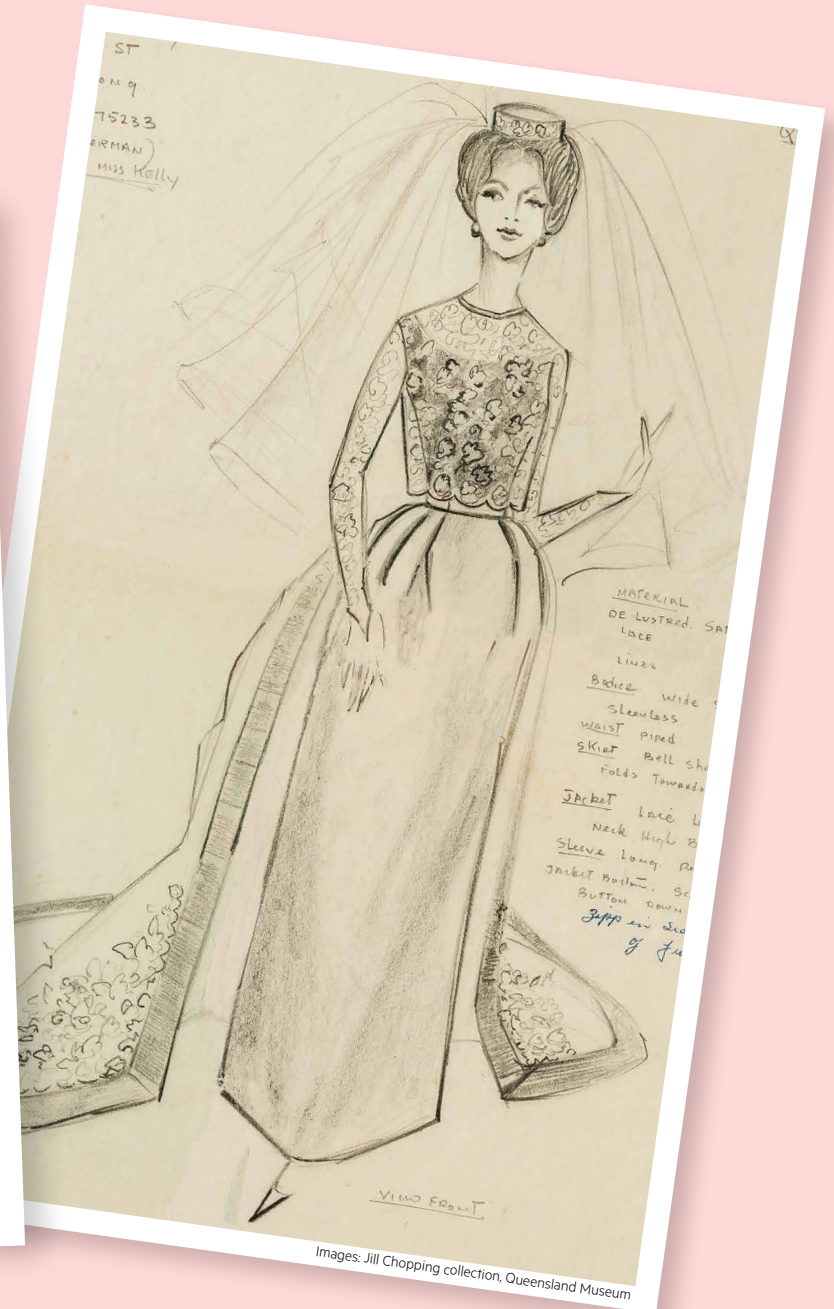


## wedding stories from Queensland

18 Sept 2020 to  
21 Feb 2021



Images: Jill Chopping collection, Queensland Museum

Teacher Resource and Curriculum Links  
Fashion (Year 11 and 12)

TECHNOLOGY PARTNER



Queensland Government

### **Cultural Warning**

Aboriginal and Torres Strait Islander visitors are advised that this exhibition may contain images and include accounts of people who have passed away.

We also advise that any racist and derogatory language contained in the exhibition is 'of its time' and does not reflect the contemporary views of the Queensland Museum. We have preserved this to help our audiences understand both past and ongoing experiences of Australian First Nations people and as part of our commitment to truth and reconciliation.



### **Copyright Notice**

These teacher notes were developed by Queensland Museum Lifelong Learning and are intended to support teachers when planning a class visit to the exhibition, *I Do! Wedding Stories from Queensland*. Learning Resources produced by Queensland Museum cannot be reproduced or used for commercial purposes in any form. Material remains the property of Queensland Museum, or other therein acknowledged sources, and normal copyright laws apply.

## An Introduction to *I Do! Wedding Stories from Queensland*

Marriage has always been a hot topic. The world's greatest writers, poets and singers have lamented, agonised over and celebrated its worth in history and the debate continues to this day. Regardless of which side you sit on, marriage is still relevant. Getting married is a significant life event and no matter how it's celebrated, the act of a marriage ceremony to signify the union of two people is intensely personal and remains an important milestone in many couple's lives.



This exhibition explores the evolving history of 'getting married' in Queensland through individual stories of people who have celebrated their 'big day'. It is through these big life-changing moments – the moment where two people are committed to one another through the union of marriage - that we are able to reflect on how we see ourselves as individuals, couples and as communities living in a particular moment in time. *I Do! Wedding Stories from Queensland* will reveal stories of love, tradition, ritual, war and home. The exhibition will also highlight people's experiences around the recent change in legislation allowing same-sex couples the

right to marry in Australia. These 'getting married' stories will be told through a collection of aspiring wedding fashions that date from the 1840s through to today.

The garments are not displayed chronologically and the exhibition does not attempt to provide a comprehensive history of marriage; rather the curators have adopted a thematic approach to explore the evolving history of 'getting married' in a way that brings out the individual stories of people, couples and communities living in a particular moment in time.

The exhibition explores five themes:

- Love**
- Rites, Rights and Rituals**
- Heart and Home**
- Honouring Tradition**
- Circumstance**



### Love

*I seem to have loved you in numberless forms, numberless times ...  
In life after life, age after age, forever.*

Rabindranath Tagore, Indian poet and writer, 1861–1941

Weddings are expressions of love. Deeply personal and life changing, a wedding is a moment of joy, romance and excitement, celebrating the shared love of two people, often with family and close friends. Even after a couple have wed, each anniversary sees love evolve and grow as experiences shape their journey through married life together.



## Rites, Rights and Rituals

*There are a thousand ways to kneel and kiss the ground; there are a thousand ways to go home again.*

Rumi, Persian poet and scholar, 1207–1273

For centuries, marriage has been recognised as an important rite of passage. Grounded in family and community, weddings are celebrated through a diverse range of rituals within established cultural, religious or legal frameworks. Until recently, church and state-imposed sanctions have either restricted or denied the right to marry to many Australians, most notably First Australians and same-sex couples.

## Heart and Home

*Where we love is home – home that our feet may leave, but not our hearts.*

Oliver Wendell Holmes, American physician and poet, 1809–1894

Weddings connect us to a greater sense of family and place; they encourage us to reflect on who we are, where we come from and where we are going. They bring to the fore the sacrifices we make to create a unified life with our partner while also rousing within us anticipation and optimism about building a home.

## Honouring Tradition

*Marriage brings one into fatal connection with custom and tradition, and tradition and customs are, like the wind and weather, altogether incalculable.*

Soren Kierkegaard, Danish philosopher, poet and social critic, 1813–1855

Wearing a special dress or suit is a time-honoured tradition of the marriage ceremony. Whether handed down, custom-made or bought for the occasion, wedding garments speak volumes about the people who chose them, those who made them, and the times in which they were worn.

## Circumstance



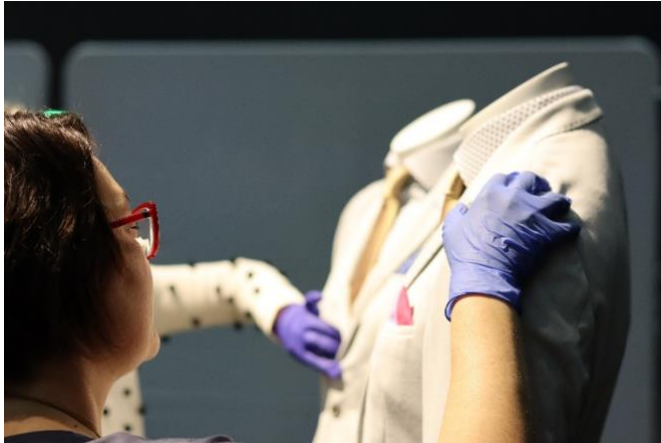
*Love recognizes no barriers. It jumps hurdles, leaps fences, penetrates walls to arrive at its destination full of hope.*

Maya Angelou, American poet, memoirist and civil rights activist, 1928–2014

In the shadow of war, crisis and uncertainty, love, in its countless forms, prevails. It powerfully shapes our desires, decisions and commitment to overcoming challenges. When families are separated, cities are silenced and the world feels out of control, a wedding can be a defiant celebration of life and an expression of hope for a better future.

## Behind the Scenes of *I Do! Wedding Stories from Queensland*

Museum exhibitions involve extensive teamwork. In a behind-the-scenes interview, two members of the *I Do! Wedding Stories from Queensland* exhibition team share their backgrounds, professional pathways and passions, explain some of the scientific and historical skills required for museum work, and discuss how this exhibition was developed. The interview is available at [I Do! Wedding Stories from Queensland](#).



### During Your Visit: *Threads* Exhibition

Adjacent to *I Do! Wedding Stories from Queensland* is *Threads*, a free exhibition. A visit to this exhibition may complement the themes studied by your students in *I Do! Wedding Stories from Queensland*.

*Threads* showcases a stunning collection of fashion and art from Aboriginal Quandamooka artist, Elisa Jane Carmichael. It features six hand woven, sculptural dresses and artwork, *Weaving: past, present, future*. This collection highlights Elisa Jane's connection to country and personal journey to insert Aboriginal narratives into Australia's fashion history.

In this exhibition, Elisa demonstrates how her arts practice creates threads that gives us a pathway to creating awareness about the depth of First Nation's Peoples textile making in Australia and symbolic of interwoven, intergenerational knowledge.



*Threads* is not only an imagining of what First Nations weaving would be like without interruption, but an opportunity to learn from previous generations and passing on knowledge to a new generation. The exhibition will focus on Aboriginal Peoples and Torres Strait Islander Peoples' living cultures and how people continue to adapt traditional techniques and material, re-interpret forms and maintain the process of passing on traditional knowledge and cultural practices.

## Year 11 - 12 Fashion - Stimulus Questions

These stimulus questions provide a starting point for curriculum-relevant conversations with your students:

1. *Without reading any text panels*, explore the exhibition and choose one wedding outfit.
  - a. What can you infer about the wearer of the outfit based only on the visual information at hand (fabric, design, colour, adornments)?
  - b. Once you have come to some conclusions, read the panel. Was your educated guess accurate?
  - c. Are there any outfits in this exhibition that you consider could be difficult to “place” based only on visual information?
2. While exploring this exhibition, consider the ways in which fabric and design reflect the wearer’s faith, ethnicity, identity and beliefs. Choose one of the following couples and write an imaginary design brief as if they had been your clients in the time they live/d. What information have they provided about style, statement and budget, and how would you design for these requirements? Mock up some sketches of your designs. You may choose to copy the designs you see in this exhibition, or take it further and create your own designs that still meet the requirements of their brief.
  - a. Sikh couple
  - b. Christie Nicolaidis and Stephen Sourris
  - c. Janet Hogan and Major Austin John Hogan
3. The Air BnB campaign for marriage equality was promoted through the design of ring which allowed wearers to demonstrate their support of the cause. Imagine you live in 1960s Australia and have been asked to design an accessory to support Indigenous Australians’ rights to marry freely. Sketch some designs and justify your choices.
4. Design a garment that promotes the abolishment of the Marriage Bar. It can be any type of garment, and can be as subtle or overt as you choose. Explain your design choices.
5. With regards to Bishop Malcolm’s cope, consider:
  - a. How does its design communicate his Christian faith and his Indigenous heritage?
  - b. How successful do you think the design is?
  - c. Design a new cope for Bishop Malcolm. Consider the elements of the design such as colour, fabric and embellishments. Justify your design.
6. A modern same-sex Quaker couple has asked you to design their wedding outfits and accessories. Justify your designs.
7. Design a series of men’s ties or accessories of your choice that reflect the design and spirit of the following brides/designers:
  - a. Elma Welch
  - b. Marie Gehde
  - c. Jou Yang
  - d. Faye de Lanty
  - e. Simone Arnol

8. Make a quick sketch of one garment or object that you feel best demonstrates the following design elements or principals. Jot down notes as to why you chose that particular garment/object, and describe how that element/principal reflects the beliefs or messages of the wearer.
  - a. Colour
  - b. Texture
  - c. Asymmetry
  - d. Contrast
  - e. Harmony/Unity
  - f. Choose and sketch a garment which combines two elements or principles effectively.
  
9. Consider the various textiles on display.
  - a. List the textiles you have seen, arranging them into categories (e.g. natural vs synthetic; hand-woven vs machine-produced)
  - b. Why do designers choose particular textiles for their designs?
  - c. Find an example of an outfit which demonstrates:
    - i. Fabric choice influencing design
    - ii. Design influencing fabric choice

## Year 11 - 12 Fashion – Queensland Curriculum Links

CORE TOPIC 1: FASHION CULTURE
<p><b>Component 1: Fashion history and trends.</b></p> <p>Contemporary fashion is influenced by many things including culture, history and trends.</p>
<ul style="list-style-type: none"> <li>• What is fashion?</li> </ul>
<ul style="list-style-type: none"> <li>• What are the historical and cultural influences that impact on the elective context?</li> <li>• How do historical and cultural influences impact on the design challenge you are undertaking? How does society/culture influence fashion and can fashion influence society/culture?</li> </ul>
<ul style="list-style-type: none"> <li>• What are contemporary design trends and how can you predict future trends?</li> </ul>
<ul style="list-style-type: none"> <li>• What designers or schools of design might be useful in this fashion/design context?</li> </ul>
<ul style="list-style-type: none"> <li>• How can I categorise fashion?</li> </ul>
<p><b>Component 2: Fashion careers.</b></p> <p>Careers in fashion are diverse with many of the skills transferable to other occupations.</p>
<ul style="list-style-type: none"> <li>• What fashion careers are available through this elective context?</li> </ul>
CORE TOPIC 2: FASHION TECHNOLOGIES
<p><b>Component 1: Textiles and materials.</b></p> <p>The characteristics of textiles and materials influence design solutions and fashion products.</p>
<ul style="list-style-type: none"> <li>• How will the design choice affect material selection and vice versa?</li> <li>• Are other textiles or materials better suited to my design ideas and solution?</li> </ul>
<ul style="list-style-type: none"> <li>• How does the selection of textiles and materials enhance the overall aesthetic of the design solution?</li> </ul>
<p><b>Component 2: Technical skills.</b></p> <p>A variety of technical skills is necessary to construct a fashion item.</p>
<ul style="list-style-type: none"> <li>• How can I effectively manipulate textiles and materials to produce products of intended quality?</li> <li>• How can I select appropriate techniques to produce products?</li> <li>• Are there different techniques used in different contexts?</li> </ul>
CORE TOPIC 3: FASHION DESIGN
<p><b>Component 1: Design process.</b></p> <p>A design process is used to generate design solutions and fashion items.</p>
<ul style="list-style-type: none"> <li>• What is a design process?</li> <li>• What are the stages in a design process?</li> </ul>
<ul style="list-style-type: none"> <li>• For my own and others work how can I provide constructive criticism about design ideas and solutions?</li> </ul>
<p><b>Component 2: Visual literacies.</b></p> <p>Visual literacies are the knowledge, understandings and skills used to interpret, negotiate, and make meaning from information presented in the form of visual texts.</p>



• How do elements and principles of design influence solutions and products?

• What is the role of media in fashion?

**ELECTIVES: FASHION CONTEXTS**

*I Do! Wedding Stories from Queensland* can enhance the study of the following Fashion Elective study areas:

- Adornment (millinery, wearable art, fashion accessories)
- Collections
- Fashion Designers
- Fashion in History
- Haute couture
- Sustainable clothing
- Textiles