

EDUCATION KIT



Carbon
Dating

About this education kit

This resource, designed for upper primary and secondary school studies, contains proposed student activities for prior, during, and after visiting the *Carbon_Dating* exhibition. It is intended as a flexible framework that can be used in whole or in part.

The exhibition and growing projects

Carbon_Dating began in 2022 as a series of artwork-based experiments, and a ‘campaign’ that aimed to shift our relationships with special members of the plant family *Poaceae* — namely, our very own native Australian grasses. By focusing upon an often-overlooked group of native plants, *Carbon_Dating* reminds us that restoring the health of our environment will require us to look beyond the ‘charismatic species’ that so often steal our attention.

Drawing on Indigenous cultural, scientific, and artistic understandings, the *Carbon_Dating* Project asks: how might we see grass and grasslands in new, equitable, and ecological ways?

The first stage of the project saw dynamic teams of artists, scientists, and growers work together at six Queensland based sites (Miles, Gold Coast, Somerset, Samford Valley, Sunshine Coast, and Cairns) to grow and care for their own plot of native grasses, supported by an interactive artwork and a reflective process. These teams formed what we call a ‘community of care’ for those grasses and grasslands.

In this exciting exhibition, our Queensland artists/grass carers have each created new artworks that respond to their three-month long experiences with the Carbon Dating project, contextualising and framing their personal journeys of creativity and care.

Carbon_Dating presents and shares knowledge and stories and incorporates a variety of contemporary art forms responding to Queensland native grasses. The artworks involve a broad range of mediums including sculpture, weaving, textiles, photography, new media, film and performance related artworks.

Online Resources

The *Carbon_Dating* website is a great resource, containing information about the project, the artists, and the artworks in the exhibition, as well as other background information, research, and related events.

www.carbondating.art

Instagram @carbon__dating

Personal Interweaver [Detail],
Carbon_Dating Project Team, 2022,
mixed media interactive sculpture: video,
audio, Grass Card provocations, timber,
glass, acrylic, mirror, mobile phone, pen,
grass seed, metal, headphones. Video and
tech design by Keith Armstrong, sound
design by Luke Lickfold, Grass Card
provocations by Daniele Constance, object
design and construction by Donna Davis.
Image: Donna Davis

Pre-Visit Background Information & Activities

What are grasses?

Grasses make up the plant family known as *Poaceae*. Their history is relatively short (they emerged 55-65 million years ago) and ties in closely with the rise of the dinosaurs and the evolution of mammals. All plants have areas of tissues called growing points. In grasses, the main growing points are located in the root crown or base of the plant meaning they can regrow from chewed stubs. They are mostly pollinated by wind, or will self-pollinate, and this keeps them alive through harsh times. Grasses either form tussocks, staying in one place and gradually widening to reach a maximum size (clumpers), or they spread or 'run' to form covers ranging from small areas to many hectares (spreaders). Most native Australian grasses are clumpers not spreaders, though there are several spreading species which produce excellent lawns.

Grasses have hollow cylindrical stems, with the leaves attached alternately at the nodes by a stem-hugging sheath. Nodes are joints where there is a solid partition to give the stem strength. Each separate individual flower in a grass flowerhead, or floret, will produce just one seed within its papery, protective bract.

ACTIVITY

Observe and collect some grass specimens. Examine the form and 'habit' of the plant i.e. the way it grows and develops. List some key characteristics of the grass, such as:

- Hollow stems (tubes are stronger than thin solid stalks)
- Nesting form — a tangle of living and dead leaves
- Fibrous root system — for holding soil and retaining moisture
- Light weight structure — for catching wind and dispersing seed
- Blade-like leaves — for absorbing carbon-dioxide and sunlight
- Fine hairs — for protection from insects, frost, drying winds, and other conditions
- Small delicate flowerheads — for seed production

Make notes and sketches in a journal.

Online Resource: [AusGrass – grass structure](#)

Get to know and learn to identify some native Australian grasses.

There are about 1000 native grass species in Australia! Most of them are perennial rather than annual which means they are long-lasting, some living for decades. The *Carbon_Dating* project focuses on six species:

silky blue or Queensland blue (*Dichanthium sericeum*)

A resilient perennial native grass known for its soft blue-green leaves and fluffy flower heads. It is common across eastern and central Australia. This warm-season grass thrives in full sunlight, remains in vibrant bloom throughout most of the year, and prefers to grow in expansive open areas with well-drained and heavily cracked clay soils. Ranging in height from 60 to 80 centimetres, Queensland blue is highly palatable to livestock, making it an ideal grass to use for grazing.



Image: Donna Davis

kangaroo (*Themeda triandra*)

A tufted perennial grass and one of the most prevalent and widely distributed native grass species in Australia. This versatile grass can reach a remarkable height of up to 1.5 metres and flowers from December to February. A highly recognisable grass, it requires little water once established, thrives in full to partial shade, and commonly grows in open woodland environments. Kangaroo grass is resilient to drought and temperature fluctuation and its unique seed heads can be used to produce flour.



Image: Keith Armstrong

scented top (*Capillipedium spicigerum*)

A soft and palatable warm-season native grass predominantly found in the states of Queensland, New South Wales, and the Northern Territory. It typically grows in less fertile soils along roadsides and in grasslands. Scented top is a stout, perennial, and tufted grass species, notable for its flowerheads that emit a delightful fruity aroma when crushed. It has multiple flowering cycles throughout the year and serves a variety of purposes, including being used as hay, for pastures, and for land rehabilitation.



Image: Donna Davis

black spear (*Heteropogon contortus*)

A widespread perennial native grass that is primarily distributed where average annual rainfall is 600-1000 mm. This grass exhibits remarkable adaptability to a wide range of soil types and particularly flourishes in areas with distinct wet and dry seasons, a typical characteristic of tropical and subtropical tall grasslands. Black spear grass can also be found in northern regions of Australia and is a significant pasture grass that is particularly valuable for regenerating overgrazed areas.



Image: Keith Armstrong

curly Mitchell (*Astrebla lappacea*)

A long-lived perennial native grass that can be found growing in abundance throughout north-eastern Australia. Referred to as curly Mitchell due to its curling leaves when 'hayed off', this densely tufted and warm-season grass can reach heights of up to 30 to 90 centimetres. It is a resilient grass that remains palatable to livestock even in dry states, and typically thrives in alkaline cracking clay soils with summer-dominant rainfall. Curly Mitchell is commonly found in central Queensland, notably on the 'Mitchell Grass Downs', where it displays excellent resistance to drought and heavy grazing.



Image: Keith Armstrong

barbed wire (*Cymbopogon refractus*)

This remarkable perennial native grass has a distinctive appearance, characterised by barbed bristles that grow along the margins of its leaves. This grass exhibits remarkable adaptability as it can thrive in low-nutrient soils and harsh environments, making it an essential component of Australia's grassland ecosystems. Barbed wire grass serves as a valuable food source for livestock and wildlife, while also providing erosion control in fragile landscapes.



Image: Donna Davis

ACTIVITY

Australian native grasses can be hard to find! They are widely threatened and overrun by the many exotic and fast growing species of grass that have been introduced since European settlement. If you know some of these exotic grasses you'll then have a chance of spotting the natives!

Do some online research first into these common exotic grasses, for example invasive and weed species such as Rhodes grass (*Chloris gayana*), buffel grass (*Cenchrus ciliaris*), green panic/Guinea grass (*Panicum maximum*), various *Paspalum* (e.g. *Paspalum dilatatum*), African lovegrass (*Eragrostis curvula*), elephant grass (*Pennisetum purpureum*). Check out your local weed guides like this [one](#). Try to learn to identify weed species and see if you can spot them in your local area.

Visit your local bushland reserve and see if you can identify native grasses. Take your journal and make some field notes and drawings.

Make a grass portrait.

Which of the key characteristics of grasses will you aim to capture in your grass portrait?

What is the best medium for expressing the plant character? Consider these and other approaches, or even combining these approaches:

- **Photography & digital media** — detailed close-range views that reveal the grass form and/or layers of imagery that mimic the tangled 'nests' of the grass tussock
- **Video** — moving image that might capture grass movement on the wind, growth through time-lapse, or insect activity in and around the grass.
- **Found material** — using harvested grass to create a sculptural form
- **Printmaking** — using harvested grasses to imprint onto fabric or paper
- **Drawing and painting** — depicting grasses within a landscape scene
- **Modelling** — using clay, air-dry clay, wax, or other modelling material to explore form or experiment with grass impressions

What are grasslands and grassy woodlands?

Grasslands are natural ecological communities dominated by grasses and with no, or only sparse, tree or shrub cover. They are dominated by a range of grass species but contain a diversity of other herbs. Grasslands are among the most species rich plant communities in Australia.

Grassy woodlands are communities that have trees in the overstorey that are widely spaced, not overlapping; shrub cover is sparse. The predominant vegetation is grasses; herbs or forbs may be highly diverse.

Early explorers described a carpet of native grasses and colourful flowering herbs, with or without an open canopy of trees, covering much of temperate south-eastern Australia. Temperate native grasslands and grassy woodlands extended from south-eastern Queensland, through eastern New South Wales, Victoria, and into South Australia and Tasmania. Grassy ecosystems, including native grasslands and grassy woodlands, were likely to have been the dominant vegetation communities of the sub-humid zone, between the high rainfall coastal strip and the arid inland.

Since European settlement much of the area of native grassland and grassy woodlands have been significantly modified by changes to species dominance caused by agricultural practices and the introduction of pasture species and weeds. They have also been lost due to cropping and development, resulting in direct loss and fragmentation. Grasslands were very attractive for agriculture and are now considered to be the most depleted of Australian ecosystems. Many of their component plant and animal species have become extinct and many more are now rare or threatened with extinction.

ACTIVITY

Develop an understanding of grasses' roles within wider eco-systems — as food and habitat for wildlife, and as agents regulating soil erosion, water retention, salinity, carbon sequestration, and other services. Make observations of grasses in the environment and make some more notations and sketches about this in your journal.

Enjoy some colouring-in activities depicting the grassy woodlands of central Queensland:

[Free grassy woodland colouring book to download](#)

[Free grassy woodland colouring-in sheet](#)

ONLINE REFERENCES:

[Friends of Grasslands](#)

[Commercially produced native seeds you can grow yourself](#)

[Carbon_Dating resources page](#)

[Queensland Government, Department of Environment, Land and Water](#)

What was the significance of Grasslands to First Nations peoples?

Australia's biodiverse grasslands and grassy woodlands were rich in animal and plant foods and thus favoured by First Nations peoples. They managed and promoted grasslands through fire, conducting many small mosaic burns (mostly less than 50ha) every 3-4 years. This practice minimised the risk of uncontrolled natural fires, and pushed back forest. Grasslands were actively cultivated, and seasonal burning promoted desirable grains that would be harvested, stored, and traded as staple food by 'the world's oldest bakers'.¹

¹[Pascoe, B. 2014. Dark Emu. Broome, Western Australia: Magabala Books Aboriginal Corporation. 30.]

Grass is the main fuel and a key indicator for traditional burning. Fire promotes regrowth by removing old dead growth and prevents the smothering of other low lying plants, thereby maintaining the health of the ecosystem. Many plants have evolved to rely on these cool fires for seed germination. During a 'Cultural Burn' the fire moves slowly, trickling through the landscape with a flame height not much higher than the grass, and this allows enough time for insects, reptiles, and small mammals to move away. The fire is patchy, with unburnt areas around fallen logs becoming natural safe refuges for wildlife. The tree canopy is never burnt, and the bark of trees rarely blackened. A burnt tree canopy results in a build up of fuel load on the ground, defeating the purpose of the burn.

The practice of traditional burning was profoundly cultural and social, part of bigger stories of place, song cycles, stewardship of Country, and an important occasion for social gathering. While the practice diminished as a result of colonisation, today there is growing interest in its revival for its environmental benefits, spurred by the increasing threat of dangerous and devastating bushfires in a warming climate. For First Nations people, the practice of Cultural Burning is an opportunity for healing both people and Country – to begin observing and listening to Country and allowing Country to teach once again.

ACTIVITY

Invite a guest speaker from a local First Nations group or a local First Nations ranger to give a talk about Caring for Country practices and cultural and language revival practices. Find out the word/s for grass in local First Nations language/s.

Learn about this practice from Cultural Burning leaders Firesticks online, and listen to talks by Victor Steffensen or look at his book *Fire Country: How Indigenous Fire Management Could Help Save Australia*

Exhibition Activities

Liz Capelin *Held* 2023

Look carefully at this work and appreciate its apparent simplicity and the elemental use of texture, form, and colour.

Why has the artist chosen the medium of clay to express her native grass story?

How does the hollow vase form become part of the message of this work?

How does fired clay including the internal black glazing become part of the message of this work? What feelings are evoked by the hand-built process involving actual grasses? Can you identify the three native grass species depicted?

Why is the title of this work “Held”?

TEACHERS’ NOTES

- **Use of clay** — Native grasses, particularly in Queensland, prefer heavy clay soils – they work to prevent erosion, slow flood waters, retain moisture in dry periods, and reduce salinity.
- **Hollow vessel form** — Mimics the hollow stem structure of grass.
- **Kiln firing** — Grasses like to be burnt, particularly through the traditional ‘cool fire’ burnings of First Nations peoples, as it removes the build up of dead matter and allows the grass to regenerate.
- **Hand-built and useful form** — creates a sense of intimacy and evokes the essential use-value of native grasses for our shared environment and mutual existence.
- **The three native grass species** — kangaroo (*Themeda triandra*), barbed wire (*Cymbopogon refractus*), and scented top (*Capillipedium spicigerum*).
- **Held** — Held is a metaphor for the interdependent relationships which make up eco-systems — the grasses hold the soil, the rainwater, and their seeds; the soil, birds and animals, in turn, hold onto the seeds and the grass. We are all embraced by container-contained relationships symbolised by the vessel form.

Exhibition Activities

Merinda Davies *Sewing the Seeds 2023* and Keith Armstrong *Grassland Community of Care/(More Than Human Persons) 2023*

Compare and contrast these two multimedia artworks and the different perspectives expressed by these artists.

Merinda Davies has placed herself in the centre of her work which has a strong environmental message. Why has the artist taken this human-centred perspective? Why has the artist chosen the site of an abandoned quarry for her performance? How does this work attempt to engender an appreciation for native grasses?

Keith Armstrong's work has no visible human presence. Why has the artist taken this grass-centred perspective? Why does the film only show very close-up, slow pans over the grass? What is the effect of the overlaid text messages? What is the effect of the soundscape? What is meant by the term 'more than human persons' in this work? How does the work attempt to engender an appreciation for the world that native grasses inhabit?

TEACHERS' NOTES

By placing herself at the centre of her work and taking a human-centred perspective, Merinda Davies expresses both human responsibility for the environment in an era now known as the Anthropocene and our vulnerability in the face of an increasingly unstable planet. The abandoned quarry is an environmentally depleted and damaged site, so the work is a poetic call to action for environmental restoration. Native grasses are seen as humble and hardy species which can restore environmental health and habitat values. The artist wears a garment sewn with grass seeds to express a future where humans will need to become agents that support eco-systems and sponsor environmental health, rather than continuing to unsustainably extract, deplete, and deteriorate the natural world.

By intensely focusing on the grass, Keith Armstrong conjures what might be an internal world view from a grass's felt perspective — a vibrating, sensory world of light and shadow. Being unable to zoom out and see the grass from a distance, prevents us from objectifying, 'othering', or dominating the grass. Rather we are invited to appreciate the grass 'from the inside' as another living being, a more-than-human person. By conferring 'personhood' onto plants and animals or even rivers and forests, we can begin to see them as active agents in the world, potentially even with rights, like humans, to a healthy existence. Armstrong invites us to develop an empathic relationship with native grasses, potentially as a way of understanding our own human-ness and our role within the local eco-systems on which we depend.

Both artworks feature soundscapes based on field recordings that synthesise natural and electronic sounds and expresses the sense of an all-encompassing environmental field.

Exhibition Activities

Donna Davis *Interwoven* 2023-2024 and Carbon_Dating Project Team *Personal Interweaver* 2022

Get comfy on the cushions and watch the three-screen video work *Interwoven* by artist Donna Davis.

How does this artwork make you aware of the act of breathing? Why is breathing an important link between humans and grasses? Some of the imagery in this work is based on images of grass taken from an electron microscope, showing the tiny breathing holes or 'stomata' that cover the surface of the grass leaves. Other imagery relates to human lungs. By peering into a microscopic world, do you sense a closer connection to grasses or even to other life forms? How is the work of science similar to the work of artists? How are they different?

Examine the *Personal Interweaver*. This artwork device was shared amongst the artists in this exhibition to support their creative work when growing native grasses. Think about how you might use the *Interweaver* to develop a relationship with native grasses. Why is it important to invest in creative processes as much as creative outcomes?

TEACHERS' NOTES

The artwork imagery pulses and mimics the act of breathing. Grasses, like all plants, 'breathe' in carbon dioxide and release oxygen, while humans, and all animals, do the opposite. Therefore it is a wonderful example of how our life-forms are reciprocally dependent. This scientific knowledge can foster deep understanding for the natural world — images of the microscopic world can make normally invisible processes more real and understandable. Artists and scientists are often both driven by curiosity and experimentation and a desire to express the connections between ideas, materials, and processes. They both often ask searching questions in the search for new perspectives on 'normal' world views and can question accepted standards. They are both often awe-struck by the incredible beauty of the natural world.

Observations of the *Personal Interweaver* will be used to inform the post gallery visit activity.

Exhibition Activities

Hilary Coulter *POV (point of view) 2023*

Spend some time looking at this work, viewing it from different angles and positions. Why is becoming aware of the act of looking part of the message of this work? And why is it important for understanding native grasses? What is the effect of using embroidery to create a landscape scene rather than painting, drawing or photography?

Note: Viewers may be allowed to gently interact with this work to alter the sequence of images – check with Gallery staff.

TEACHERS' NOTES

The artwork invites viewing from many angles, making viewers aware of the act of viewing, in order to encourage us to become more aware and mindful of our surroundings, particularly our local landscapes and natural environments. Native grasses are frequently overlooked and often survive in remnant patches such as roadside verges and back paddocks. Embroidery, while a traditional craft, is here used as a disruptive medium. Painting, drawing and photography often represent the landscape in seamless ways with realistic naturalism. The embroidery 'de-naturalises' the scene and demonstrates that the act of viewing is an act of active construction. We often rely on assumed information, stereotypes, and cultural dispositions to filter out perceptions and see only what we want to see.

Exhibition Activities

Artworks by Melissa Stannard, Kilagi Nielsen, and Mia Hacker

These artists have worked directly with native grasses in the making of their works to express a sense of connection to the Tuan Environmental Reserve on the Sunshine Coast where they undertook their native grass growing project. Can you describe some of the environmental and eco-friendly processes that these artists have used to create their artworks?

TEACHERS' NOTES

Melissa Stannard

- Photographic images have low environmental impact (take only photos, leave only footprints is a motto of National Parks and Nature Reserves).
- The shadows of native grasses have been captured onto cloth using a cyanotype light sensitive printing process. The cotton cloth is a natural, biodegradable fibre.
- The cyanotype process which involves exposing a solution of iron salts to UV light, uses the environmental elements of sunshine and water thus creating a match of medium and content.
- The silver pendants are made from recycled silver.
- The cushions supporting the pendants are stuffed with lemon-scented gum and lemon myrtle leaves.

Mia Hacker

- The two works on paper, one of which is a collaboration with Kilagi Nielsen, have been made on site in the open air at Tuan Environmental Reserve. Artmaking techniques have involved soaking the paper in harvested creek water, painting with natural pigments harvested from rocks and vegetable dyes, various marks on the paper have been made by exposure to weather and natural conditions. The paper is vintage (2nd hand) and a natural fibre and biodegradable material.

Kilagi Nielsen

- The works on paper are made with vegetable dyes from harvested native grasses and through direct printing technique using native grasses. The paper is a natural fibre and biodegradable material.
- The *Fascinator* is woven from native kangaroo grass and *Lomandra* (not officially a grass — but a native matt rush — a traditional weaving material for First Nations people). This piece works with the natural properties of the plant fibres, through harvesting, soaking, and hand-weaving. The entire work is biodegradable.

Exhibition Activities

Jason Murphy and Pipier Weller *Grass Care Package 2023* and Andrea Higgins *Grass and Glass Series 2023*

Compare and contrast these two artworks. Andrea Higgins' magnified images of grasses poised in crystal vases are reverential images of great beauty. Jason Murphy and Pipier Weller's tote bags and postcards inscribe images of native grasses onto familiar everyday objects. How do both of these very different artistic approaches and strategies work to shift dominant perceptions of native grasses?

TEACHERS' NOTES

Higgins' images elevate humble native grasses to a heroic scale and a serious fine art subject. The plants are given an iconic quality and their magnified form can be appreciated in detail. The strategy works to displace flowering plants we might normally admire in crystal vases, like European roses or tulips, and in turn displacing conventional notions of beauty.

Through printing images of native grasses onto tote bags and postcards, Jason Murphy and Pipier Weller aim to integrate native grasses into everyday life. Viewers are invited to not only learn about native grasses, but to spread the information and the educational journey. Rather than elevating grasses to the status of high art, these artists democratise art through multiple ready-mades, making an accessible, practical, and share-able artwork. The tote bags and cards are also for sale at each gallery and proceeds from the sale of the *Grass Care Package* will go to a local environmental care group, making the artwork Nature positive.

Exhibition Activities

Delissa Walker Ngadijina *The Native Fence* 2023

Why has the artist separated and displayed individual strands of native grasses in this format? What is the effect of using natural materials and traditional weaving techniques to create the form of a fence and an abstract grid structure?

TEACHERS' NOTES

By separating the grasses into individual strands and elevating them to eye-height, the artist provides a different perspective for viewing and appreciating native grasses. The gridded form of the fence is ambiguous. Delissa Walker Ngadijina is a First Nations artist and so the fence and the grid format may be understood as symbols of colonisation through the partitioning and privatisation of the land which displaced First Nations peoples and native grasses. On the other hand, the work has been carefully made by hand with natural materials and so the fence and grid may also be seen to symbolise repair, recovery, and a matrix of support, needed to restore native grasses and heal Country — traditional First Nations practices of weaving are transferred into a contemporary context.

Native grass growing mound

Some of the exhibition gallery venues have established a native grass growing mound. Please ensure you visit this mound and encourage students to look carefully at the grasses. Are they able to identify the native grass species that are being grown? Can they observe differences between the grasses in terms of their structure, form, leaf shape, seeds, and flowers? What types of animal and insect life are interacting with the grasses? Encourage the students to bring their journals to make observational drawings and notes and to take photos. Students may wish to re-visit the grass mound as it grows and perhaps harvest seeds for their own growing project if permitted.

Post-Visit Activities

The *Carbon_Dating* project proposes that our relationships with the living world around us can be based on reciprocal relations of care. The transition towards incorporating a more-than-human-centred perspective can involve changes to the ways we act, think, consume, and live.

Using the *Carbon_Dating* project as a model, develop an environmental ‘community of care’ art project which seeks to change dominant perceptions of a particular non-human subject and enter into new relationships of care with that subject. It could be saving an endangered plant or animal, or protecting a vulnerable local ecosystem such as a wetland, waterway, or forest. It could even involve a biodiversity survey of your own backyard.

Here are some steps to follow:

- Form a small group of like-minded artistic people to build the project.
- Try to include non-human agencies, voices, presence in any sort of decision-making processes.
- Make contact with non-arts practitioners such as scientists, rangers, environmental advocates, and First Nations elders (perhaps your science teacher and/or a local bush care group).
- Conduct some research, collect information, do some observational studies; explore and develop a complex and rich lens to look into your chosen socio-environmental issue.
- Aim to be more aware of the interconnectedness and interdependencies of human lives with non-human lives.
- Design and create your own *Interweaver* — an artwork device that you can share amongst the group that will facilitate a shared creative process, promote interaction between human and non-human subjects, and between art and other fields of knowledge and practice. Write your own prompt cards to encourage reflection on and dialogue with your non-human subject.
- Document your groups activities, processes, and creative work.
- Be part of the solution — identify a range of actions that can be taken to address your issue and demonstrate how protection, conservation, preservation of nature can be implemented, even if only at a small scale.
- Remind us that more-than-human care is primarily and intrinsically rooted in practice and we cannot transform (or face the Anthropocene) only with theory and thoughts.
- Develop your own care-full relationship with your non-human subject and express your understanding and care in an impactful and empathic artwork.
- Hold a group exhibition of your community of care environmental art project, encouraging audience engagement.
- Create a social media page for sharing your project’s journey and promoting your project’s message including hashtags which link to kindred issues and other audience communities.
- Explore other avenues for your artwork outcomes — perhaps artwork images can be used by environmental or community groups in promotional or campaign materials, or in distributable media such as a calendar or a t-shirt.

REFERENCE

[News article about a biodiversity survey project](#)

Appendix

Grass Cards (images by Donna Davis, text by Daniele Constance)
from the *Personal Interweaver 2022*.

These prompt cards can be used by the students to support their interactions with and reflections upon native grasses in the pre-visit activities. They can also be used as a reference that can be adapted for use in post-visit activities, and as part of another interactive artwork device (or *Personal Interweaver*).

Introduce
yourself to
the grasses

1

What is your
earliest memory
of grass?

9

What is
the texture
of grass?

17

How do you
introduce yourself
to another living
entity when spoken
language may
not be shared?

3

Describe the
first time you
met these
grasses

11

What does
grass smell
like?

19

Is there shared
language
through song,
touch, breath?

5

Which parts of
your body make
contact with
the grass?

13

What do the
grasses need
to survive, to
thrive?

Are there other
needs?

21

Where are the
edges of
where
you meet?

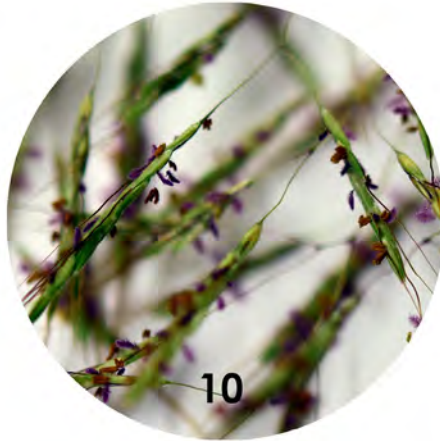
7

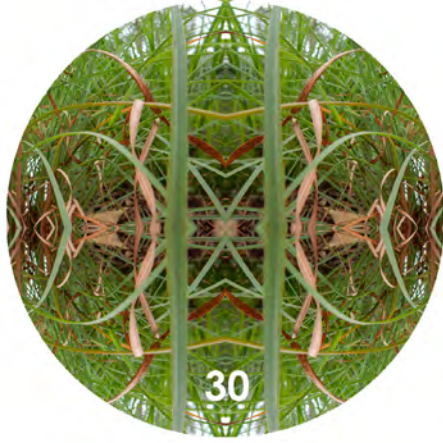
Describe the
sensation of
grass
on your skin

15

How do you
care for these
grasses?

23





What do you know about grass (or think you know)?

31

What have you noticed while the grass has been growing?

39

What is a grass and who gets to decide?

47

What have you learned from others (reading, research, listening)?

33

Have you noticed any changes in the grass?

41

Have you noticed other grass growing around you?

49

What questions do you have?

35

Have you noticed any changes in yourself?

43

Invite self reflection

51

Invite a conversation about grass with someone new

37

How do they change with the weather, water, wind?

45

What have you noticed about your relationship with the grass? How would you describe it?

53

What is your relationship to the carbon cycle?

55

Do you notice any actions of reciprocity?

57

Invite self reflection

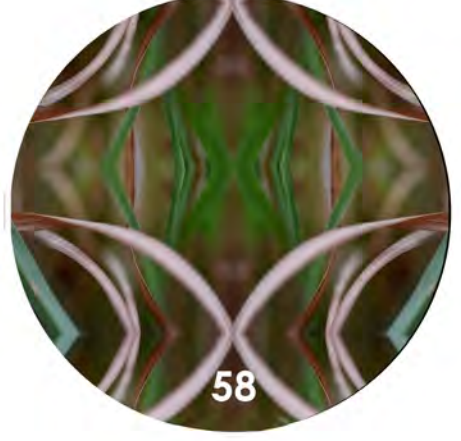
59



50



54



58



52



56



60

How do I make you feel?

25

Can you describe yourself to me?

29

What was your first impression of me?

27

EXHIBITION & ONGOING PARTNERS



ADDITIONAL PARTNERS (2019-23)



SPONSORS AND SUPPORTERS

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Assisted by QUT School of Creative Practice, International Art Services (IAS), Native Seeds Pty Ltd, Artfully, and Embodied Media.

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Thanks also to QUT (School of Creative Practice, QUT Office of eResearch and Samford Ecological Research Facility); NorthSite Contemporary Arts, Cairns; Dogwood Crossing Gallery, Miles; HOTA, Gold Coast; The Condensery, Toogooloowah; Caloundra Regional Gallery, Caloundra; Native Seeds Pty Ltd; ReBul Packaging; and Embodied Media.

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The *Carbon_Dating* exhibition is touring to Queensland venues in 2024 to 2025.

For information about the exhibition tour and the *Carbon_Dating* project see:

www.carbondating.art

Instagram @carbon__dating