

**IKAS 9**  
**KA S** **KOORIE**  
**ART**  
**SHOW**

**4 DECEMBER 2021 —  
20 FEBRUARY 2022**

**AS VICTORIA'S LEADING  
FIRST NATIONS ARTS  
AND CULTURAL  
ORGANISATION, THE  
KHT IS PROUD TO  
SUPPORT, PROMOTE  
AND CELEBRATE  
CONTEMPORARY  
VICTORIAN ABORIGINAL  
ART, ARTISTS AND  
ARTISTIC PRACTICES  
THROUGH THE ANNUAL  
KOORIE ART SHOW.**

PLEASE SCAN  
HERE TO  
PURCHASE  
ARTWORK.



# WOMINJEKA | WELCOME

**We are very excited to present the 9th Koorie Art Show and 4th Koorie Art Show for Kids and Youth, our annual celebration of Aboriginal and Torres Strait Islander art from south-east Australia. As always, this is a special show for both the community and the Koorie Heritage Trust; the works on display show the broad range of talent, hard work, and storytelling across our shared communities.**

As an open-entry, non-acquisitive award exhibition, the Koorie Art Show is the only exhibition of its kind in Victoria. Each year, we are blown away by the submitted works and this year is no exception. Emerging and established artists from across the state and surrounds have created an excellent show that the Koorie Heritage Trust is proud to exhibit.

This year, artists have come together to showcase what Aboriginal and Torres Strait Islander art is today - artwork that is created using diverse techniques, across varied mediums, made by diverse groups of First Nations people each with their own stories and creative perspectives. The Koorie Art Show would not be such an important part of Melbourne's annual art's calendar without the creativity of the contributing artists, to whom the Koorie Heritage Trust is incredibly thankful.

We are pleased to once again be able to present a range of Award categories and prizes:

- Creative Victoria Award for Excellence in Any Media - \$10,000
- Metro Tunnel Creative Program 2D Award - \$5,000

- Viva Energy Australia 3D Award - \$5,000
- Lendlease Reconciliation Award - \$5,000
- RMIT University Emerging Artist Award - \$5,000
- City of Melbourne Aboriginal Melbourne Award - \$5,000
- G4S Australia & New Zealand - Encouragement Awards (2 x \$500)
- We also encourage all visitors to vote for the KHT People's Choice Award (\$1,000), which will be announced at the end of the exhibition.

The judging panel for the Koorie Art Show 2021 and the Koorie Art Show Kids and Youth are: N'arweet Dr Carolyn Briggs (Boon Wurrung), Andrew Jackomos (Yorta Yorta, Gunditjmara), and Hayley Millar-Baker (Gunditjmara). We are very grateful for the consideration the judges have shown throughout the judging process, as well as the time they have generously shared with us.

We also gratefully acknowledge our exhibition presenting partners - Creative Victoria, City of Melbourne, Australia Council for the Arts and

Indigenous Visual Arts Industry Support Program - who help us to achieve our vision. We also acknowledge Fed Square, our precinct partner, who continue to generously support the Koorie Heritage Trust.

We are very pleased to share these works and stories with the public as we welcome visitors and community back into the Koorie Heritage Trust.

**TOM MOSBY,**  
CEO Koorie Heritage Trust

1. **AIMEE McCARTNEY**  
Taungurung, Wotjobaluk, Wemba Wemba and Boon Wurrung  
*Baagon - Among, together with*, 2021  
Acrylic paint on canvas  
540 x 540 x 45mm  
\$520  
This piece titled *Baagon - Among, together with* symbolises the evolving journey and connection of the family unit. As time goes on and each member grows, we tend to go in different directions. However, we will always be tied by a mother and father's bloodline, history, and culture. It is what grounds us.
2. **AIMEE McCARTNEY**  
Taungurung, Wotjobaluk, Wemba Wemba and Boon Wurrung - *Protection Shield*, 2021  
Acrylic paint on canvas  
440 x 440 x 40mm  
\$520  
This piece is titled *Protection Shield*. It represents our strong relationship with Country and our endless journey in connecting to culture, Country and ourselves. The central-layered diamond pattern signifies my lineage and the generations I have been able to learn and observe from. The bronze side patterns and linework embody our scarred trees along the Yarra River that have been and continue to be our source of strength and protection. This is how it always has been and always will be.
3. **ALAN STEWART**  
Taungurung  
*Escape*, 2021  
Photographic print  
1650 x 865 x 30mm  
\$2535  
*Escape* is a body of work conjured through Melbourne's unified lockdown where I longed for my connection to Country. Country has always been my escape and connection to my culture. Without it, I lost a sense of self and a way to revitalise my spirit. Those early mornings and long drives helped me to see what is special about being on Country - land that holds such a deep meaning to my ancestors. I look back now and realise how lucky I was.
4. **ALAN STEWART**  
Taungurung  
*Escape*, 2021  
Photographic print  
860 x 860 x 30mm  
\$2030  
*Escape* is a body of work conjured through Melbourne's unified lockdown where I longed for my connection to Country. Country has always been my escape and connection to my culture. Without it, I lost a sense of self and a way to revitalise my spirit. Those early mornings and long drives helped me to see what is special about being on Country - land that holds such a deep meaning to my ancestors. I look back now and realise how lucky I was.
5. **ALFRED CARTER**  
Gunaikurnai  
*Emu's Life*, 2021  
Acrylic paint on canvas  
2040 x 1840 x 20mm  
\$3500  
She is walking through her Country to find a new home to settle down.
6. **AMANDA COX**  
Wiradjuri  
*Journey*, 2021  
Acrylic paint on canvas  
1000 x 500 x 45mm  
\$455  
This is my interpretation of footsteps in the sand.
7. **AMANDA COX**  
Wiradjuri  
*Spiritual*, 2021  
Weaving with emu feathers and quandong seeds  
1000 x 520 x 10mm  
\$260  
This has weaving and a whole use of different other materials.
8. **ANGE JEFFERY**  
Wiradjuri  
*Gudha Yumbalgarra (Child's Play)*, 2021  
Willow, hemp, mussel shell  
110 x 250 x 80mm (head piece);  
345 x 212 x 25mm (necklace)  
\$910  
*Gudha Yumbalgarra* means child playing. These are examples of two types of body adornments I used to make over the summer at Wambul (the Macquarie River) for fun. All of us young ones would do this. As I got older, I learned that the willow tree has a terrible environmental impact on our waterways. But this tree is very important to me; it is a part of my life and has a cultural significance for me. I learned to swim by hanging onto the weeping willow. My great Aunty would take branches home and put them in drums full of water and later plant them for shade around the house once the roots had developed. We had many gatherings under those trees in her front yard in the hot summers. Sometimes my cousin would hose the weeping branches with water to cool us down. This tree is one of the many plants brought to our Countries by colonisers that are not suited and have created devastating environmental impacts, but I still enjoy weaving with it.
9. **ANGE JEFFERY**  
Wiradjuri  
*Murru*, 2021  
Brass, emu feathers, hemp, sterling silver  
530 x 470 x 18mm  
\$1300  
*Murru* is a representation of the markings carved into trees and wooden items, such as weapons, by Wiradjuri people. This pattern has been inscribed onto a necklace that is shaped similarly to an Aboriginal breastplate or gorget, its original name. Merging brass and emu feathers, the necklace is transformed giving it a new identity and cultural meaning.
10. **ANNIE BRIGDALE**  
Yorta Yorta  
*Night Sky*, 2021  
Acrylic paint on canvas  
500 x 600 x 35mm  
\$780  
I painted *Night Sky* while thinking of nights spent under the night sky. The movement of the stars, the dark and the light. The thoughts projected into the sky. The space in-between those thoughts.
11. **ASH THOMAS**  
Yorta Yorta, Wiradjuri  
*A Day to Remember*, 2021  
Acrylic paint on canvas  
890 x 1320 x 20mm  
\$4550  
This painting is about a day I will never forget. It's about the day I got married; a very special day for me, my wife, and family. It was during the first lockdown in 2020, so it was very small and intimate which made it even more special, as it was hard to get married at the time. The shield represents the strength I've needed to overcome difficulties and become the person I am today. The goannas are me, my wife, and our kids. The patterns are time that has passed, like a life map. I really hope people enjoy seeing this painting as much as I enjoyed painting it.
12. **BLACKGIN**  
Grandmother removed from Wurundjeri Country  
*Shield #1*, 2021  
Paper bark, fabric medium, framing tape  
1040 x 400 x 5mm  
\$3250  
This work builds on the artist's exploration of care and protection. As a result of the pandemic and the BLM movement, the artist undertook a personal journey exploring the importance of spiritual care and protection. In this work, the artist uses her preferred medium of paperbark to create a shield that invokes both the knowledge of her Ancestors and the flesh of Country as a boundary between her and the violence and trauma of the contemporary world.
13. **BLACKGIN**  
Grandmother removed from Wurundjeri Country  
*Shield #2*, 2021  
Paper bark, fabric medium, framing tape.  
1050 x 415 x 5mm  
\$3250  
Recently, I've been making art about the importance of connection to culture and Country in relation to my emotional and physical wellbeing as a First Nations woman. I've been ritually creating objects to evoke the power of totemic animals like Bunjil and Waa to guide, heal and protect me. A recent encounter and rescue of an injured juvenile Wedge-tailed Eagle had a deeply intense spiritual and emotional impact on me. The young female Wedge-tailed Eagle was found in the bush not far from my house and brought to my door. Her foot had been injured by barbed wire and an infection had spread from her foot up her leg and into her hip. Despite her size, strength and obvious pain, the young female remained calm in my hands while she was examined and assessed. We regularly made eye contact in that first encounter, and I felt that she trusted and knew me. I knew that our spirits were connected and that the ancestors had brought her to me. From the moment we met, her spirit and wellbeing were my responsibility, and I knew I had to do everything I could for her. While she was being treated by the wildlife vet and we waited to see if she would survive, I created this shield for her as a ritual object to heal and protect her. The shield depicts her being freed from the barbed wire and continuing safely on her journey, either back to her family and Country or onwards to the Southern Cross in the night sky to be with our ancestors.  
On the day I completed the shield, I heard news that the vet had been able to get the infection under control and she had survived surgery. She has gone into care and it will still be some time before we know her story.  
I have always been passionate about wildlife and the environment. Currently, with the extinction rate of native wildlife in Australia being the highest of any country in the world due to climate change, I think about a quote from Aunty N'arweet Carolyn Briggs: "Bunjil told his people that they would have to change their ways if they wanted to save their land." We do have to change now, before it's too late.  
My young wedge-tailed sister reminded me that it's not just about keeping flora and fauna alive, and planting, recycling, rescuing injured animals etc. The Spirit of Country needs care and protection too. Our relationship with Country is and should be reciprocal on all levels.
14. **BLAIR GILSON**  
Wadawurrung  
*Whale Warri (Leader of the Sea)*, 2020  
Acrylic paint on canvas  
500 x 600 x 30mm  
\$780

As a parent, I am inspired by the relationship the whales have with their calves and the way in which they nurture and protect them. Like my son and me, this painting depicts the strength and resilience the whale has as a strong leader of the marine world. As a proud Wadawurrung man, I believe my role is to protect the land and water for future generations to come. Today, man has control over the whale, as we control the oceans and the health of the water. We need to protect the beasts of the sea and respect them and the water, for all our futures.

**15. BRETT CLARKE**

Gunditjmara Kirrae Whurrung  
*Rainbow Country*, 2021  
Acrylic paint and oil pastels on framed canvas  
480 x 580 x 40mm  
\$455

The circle in the centre is a sacred waterhole of mother earth, it's a gathering place where our ancestor's creation and birth began. It's a reminder that water is Life and life is water. From the beginning of our life, we start our journey within the sacred water of our birth mother, nurturing us with the fluids that give us life and breath. *Rainbow Country* is a dreaming story about the ancient past It's connected to the rainbow serpent who created the waterholes, rivers and wetlands. It's a reflection of the volcanic plains of where my people have been since the time of creation. Our old volcanos within my area in the four directions are connected to the four tribal groups.

**16. BRETT CLARKE**

Gunditjmara Kirrae Whurrung  
*Guidance From Above*, 2021  
Acrylic paint on board, craft feathers  
650 x 505 x 10mm  
\$455

The light-yellow inner centre circle represents the moon, and is a reflection of the full moon ceremonial gathering that my old people held every month. The moon in my tribe is masculine. The outer yellow circle represents the sun, the sun is the giver of life. The sun in my tribe is feminine.

The feathers represent the birds that give us guidance on a daily basis. Just seeing a bird can predict what is coming or even hearing the call of a particular bird can give us a message. Staying in tune with the signs of the birds; plants animals and our environment can give us knowledge of seasons etc.

This story is about the guidance from above our Creator spirits who gave birth to everything within the sacred motherlands. Our Ancestors who watch over us, protecting and guiding us each and every day. It's the cycle of the moon that guides us of each ceremony our old people held each month. The moon moves the oceans tides and even effects the water within our bodies

and our emotions. The sun lights up our day and gives us life on earth. The birds give us signs and messages when seeing a black cockatoo means rain is sure to come, even the call of a plover can predict rain, or a cry of from the mopoke lets us know if someone is sick or passed away.

**17. BRONWYN DAVID**

Palawa  
*Reflection of Repair*, 2021  
Leather  
930 x 990 x 27mm  
\$3120

This piece is my reflection of repairs that must be made in our Country, for our people and our land. Weaving was practiced by my ancestors to create baskets, fishing nets and necklaces using grasses, shells, kelp and strips of animal fur. I have painted my messages and stories on pieces of leather and cut them up to create my contemporary woven piece *Reflection of Repair*. I have painted about my heritage using words and symbols to reflect the stories of my ancestors and our connections to our land and waterways. I have painted stories about the horror and torture my ancestors incurred from colonisation and my ongoing journey to attempt to find out more about my ancestors. I have painted about the environmental damage our lands have endured, and political messages reflecting the lack of treaty. It is time to come together, listen, learn, take action and acknowledge the knowledge, culture, and longstanding custodianship and connection to the Country. It is time to reflect, unify and heal.

**18. CAM DARROCH**

Noongar, Palawa  
*Cycle of Life*, 2021  
Acrylic paint on canvas  
760 x 610 x 40mm  
\$1560

This painting is about the cycle of life, like the caterpillar eventually spinning a cocoon and emerging as a beautiful butterfly. Our lives as Aboriginal people can be looked at as a cycle. Our people will emerge from the trauma of colonisation and again be acknowledged for our proud culture. In my painting, the barbed wire and rubbish represents colonisation. Like our people, it shows how even birds have adjusted to live with these on our Country.

**19. CAMERON BENSON**

Eastern Arrernte, Christian  
*Goanna*, 2021  
Acrylic paint on canvas  
405 x 405 x 40mm  
\$520

**20. CAMERON BENSON**

Eastern Arrernte, Christian  
*Tracks*, 2021  
Acrylic paint on canvas  
455 x 610 x 40mm  
\$845

We are all like a Flock (of Emus) and a Mob (of Kangaroos) leaving tracks everywhere we go.

We should try to leave good tracks or leave a good impression everywhere we go.

Let us all be like the Emu and the Kangaroo - never moving backwards, always moving forward, having no need to hide their tracks, and leaving a great impression.

Let your tracks be seen!

**21. CAROL EVANS**

Mutthi Mutthi  
*Fire Spirit Walkers*, 2021  
Acrylic paint on board  
1220 x 820 x 5mm  
\$910

Throughout life, Aboriginal men face many trials and tribulations, hence the term 'Walking through fire'. There are many spirit guides on this journey. This artwork depicts the journey of Uncle Ian Goolagong. The footprints are his animal spirit guides, and the tall people depict his Spirit Elders guiding him on his life's journey. The symbol at the bottom depicts the meeting places and waters he has travelled on during his physical and spiritual journey. Having his face superimposed in the foreground captures his spirit essence. The handprints are his connection to the land and ground him to the earth.

**22. CAROL EVANS**

Mutthi Mutthi  
*Long-time Dreaming*, 2021  
Acrylic paint on board  
1220 x 820 x 5mm  
\$650

Waaway, the creator of the lands and waterways in the spirit realm/night sky, along with Dinawaan (emu) are the only Spirit Elders to reach the stars to be with Biame (saucepan constellation). Thickinbilla (echidna), Googah (goanna) and Bundah (kangaroo) are all united with Biame and Dinwaan and Waaway in the spirit world depicted by the starry night sky.

**23. CASSANDRA DOWNS**

Stolen Generations affected  
*Not Dead, Only Sleeping*, 2021  
Foraged clay, sand and sap  
280 x 350 x 300mm  
\$4940

Wimburr/Wallaby vessel made from foraged clay, sand, red ochre, and acacia resin. A product of the sixth Melbourne lockdown, the clay was dug out of the artist's backyard, where they also fired it in a pit. *Not Dead, Only Sleeping* conveys a yearning to end the stasis experienced during COVID.

**24. CASSIE LEATHAM**

Taungurung  
*Don't Burn My Culture*, 2021  
River red gum  
740 x 650 x 90mm  
\$3640

*Don't Burn My Culture* - the destructive ways of removing significant trees for the sake of clearing land or so they can be replaced with fences is like colonisation all over again when trees were cleared to plant vegetables or graze cattle. Our healing means keeping these trees alive, for they are what we need for our future to exist, and to heal Country. So, removing trees for logging purposes or other reasons means clearing our trees that make our environment healthy. The ways of logging and removal are endless. The destruction is twofold: removing trees also destroys the wildlife's habitat, environment, and capacity to survive. The devastation is continuing, and I am collecting the popped outer bark so it can be given a new life, a rebirth. This artwork will show that not all of a tree will be burned and destroyed during fire, and it will create awareness that we need our trees to survive.

**25. CASSIE LEATHAM**

Taungurung  
*Outcast*, 2021  
Pipe clay, acrylic paint, native bird feathers, fishing line, perspex  
900 x 900 x 450mm  
\$3900

*Outcast - IDENTITY, BELONGING, CONNECTION* - A flock of green and yellow budgies flying in one direction and the one blue budgie flying in another, struggling with identity and connection. In the wild, native budgies are green and yellow but they are also scientifically modified during breeding to produce different colours. Like the native budgie, our First Peoples have also had their genetics modified due to colonisation, which affects genetics and changes the colour of skin. Fair-skinned Aboriginal peoples struggling with identity have always been a subject of conversation or a question. This work represents a simple message: just because someone is different in colour or belongs to a different part of Country, it doesn't mean they should be outcast. Never judge a budgie by the colour of its feathers or a person for their skin colour.

**26. CHARLIE MILLER**

Kanolu  
*K-A-N-O-L-U*, 2021  
Fine liner on transparent paper (six pages)  
420 x 300mm (each)  
\$455

I made this artwork for a university course during which I had to make a series of artworks based on identity. This part of my identity focuses on inheritance and knowledge transfer. In this piece, I am fingerspelling Kanolu (my mob) in Auslan. My dad is a Blak, deaf man, so my family and I were raised in an Auslan-dominant household. Like many things, I learned about my mob in Auslan; it's how I 'heard' stories about my family and the challenges they faced. So, it seemed appropriate to illustrate my pride for what I have gained from my family and ancestors in Auslan. I used transparent paper to explore the creation of an illusion of movement when all pieces overlap. It is as if the portrait was physically signing.

**27. CHELSEA MCGINTY**

Gija, Jaru  
*Better Days*, 2021  
Photographic print  
295 x 425mm  
\$195

I took this photo on my rented Canon EOS 550D as I laughed at no longer having 'damper' feet. It was then that I looked up and I couldn't help but fall in love with how the sky looked. "The smell of warmth as the cool breeze blows, sun beating down on the trees as they cast shade down upon the dirt road, a small comfort for those whose bare feet can't handle the heat." These were the thoughts that came to mind as I took the shot.

**28. CHRIS AUSTIN**

Gunditjmarra, Keerraaywoorrong  
Our Changing Climate, 2020  
Acrylic paint on canvas  
1200 x 900 x 20mm  
\$2860

With the recent devastation to our river systems, my painting shows a turtle walking up a dry and cracked riverbed. This is the sad result of human greed and pollution changing our climate.

**29. COREE THORPE**

*Connecting*, 2021  
Acrylic paint on copper, resin  
1020 x 870 x 45mm  
\$6500

The piece I've created with the help and from my daughters is a piece that represents a lot of healing, learning and evolving of myself, my family and my culture. Created to understand and respect where the journey of the artefacts and our culture have come from but also CONNECT them to the evolving nature of us as Aboriginal people of today.

**30. DAEN SANSBURY-SMITH**

Narungga, Trawoolwaway  
*Emu Waterhole – AR*, 2021  
Charcoal, ochre and acrylic paint on canvas with augmented reality animation  
760 x 1020 x 20mm  
\$1950

I painted this artwork during Melbourne's lockdowns. Creating this artwork allowed me to envisage the countryside and travelling through it. Its location is on my Grandmother's Country.

**31. DAEN SANSBURY-SMITH**

Narungga, Trawoolwaway  
*Silent Glyphs*, 2021  
Charcoal, ochre and acrylic paint on canvas  
890 x 1135 x 20mm  
\$2600

I painted this artwork along with a whole series of experimental pieces. I intentionally made rough edges and shapes to symbolise the harsher environment and medium in which petroglyphs and engravings are created.

**32. DEANNE GILSON**

Wadawurrung  
*Post Preston, After the Bushfires, Our Native Wildlife, Plants & Country Need Healing.*, 2021  
White ceremonial ochre, wattle tree sap, Acrylic paint on linen  
1040 x 940 x 55mm  
\$10,400

This piece is inspired by one of Australia's most significant female artists, Margaret Preston, and her depictions of Aboriginal art, people, and culture. I have always loved the still life genre, painting my mum's objects around our house since a small child, and mixing it up with landscapes from my love of the Australian bush, including the native flowers and birds that surrounded my life in regional Victoria. In my world, Country, plants, animals, people, and objects/artefacts are all one. All have their own spirit, their own being and purpose, and all exist as messages from time, telling the stories of the day and what is happening. The objects represent the objectified self, and the sacred artefacts have all been interfered with and misused by white men on my ancestral Country. The explosive bushfires that ravaged this country in 2019 and 2020 should never have happened. Traditional fire burning practices have not been practiced and the environmental impacts have not been learned. From all accounts, Preston admired First Nations peoples but had no idea her appropriations were disrespectful to the spiritual elements of the sacred symbols and designs. Unlike her romantic accounts of a modern Australia, I am reflecting our knowledge in real time, showing how koalas are in danger of becoming extinct, perhaps becoming kitsch objects of our time if we do not act now and make changes.

**33. DEIDRE BURGOYNE ROSIER**

Mirning, Kokotha  
*Family Gathering*, 2021  
Acrylic paint on canvas  
320 x 320 x 25mm  
\$290

My family is everything to me. We gather down at the beach for picnics. All of us, the old and the young. The old sit in front of windbreaks and yarn. The kids play in the waves. It keeps our ties with each other strong. It's the way we have always done it, so it keeps our culture strong.

**34. DOMINIC WHITE**

Palawa  
*Shield Hull connections*, 2021  
Wild clay, PVA, steel, mountain ash, ochre  
750 x 180 x 240mm  
\$3900

While I was making this piece, I was thinking about the way connections to family and culture have held me afloat and protected me during my journey. Reconnection to my birth family and heritage has meant an ability to connect to something deep inside and carry and become aware of connection all around me.

**35. DOMINIC WHITE**

Palawa  
*Uwes Baarrhhstead*, 2021  
Steel, wattle tannin ink, cherry ballart wood, charcoal  
680 x 150 x 140mm  
\$4550

The branding of sheep's hooves into the outside of a coolamon represents the destruction of native environments and habitat by invasion. The land has been rebranded from a diverse, connected place to a cut up and degraded environment. On the inside of the coolomon is the ongoing connection between place, landscape, and Country. These connections are part of understanding relationships. My limitations are represented by binary connections that are part of a Western mindset within which I have been raised.

**36. DONNA CONLEY**

Dharug  
*Marrang*, 2021  
Acrylic paint on canvas  
1045 x 1045 x 60mm  
\$2340

*Marrang (beach)* depicts connections to Country, land, sea, and sky. Family groups are joined with journey lines above birthing places. Parents are sitting on Country yarning and looking out to the sea. It represents love, caring for family and Country.

**37. EMILY WEBBERS**

Gunai/Kurnai  
*Reclaim Our Flag*, 2021  
Acrylic paint on canvas  
400 x 505 x 20mm  
\$195

This was inspired by our flag and how it is still owned and used for profit by a company that does not care for it. The red hills represent the ground, the black background represents our people and their connection to everything in this Country, and the sun is represented in its glory. The white dots signify our ancestors who have walked this place before us.

**38. EMILY WEBBERS**

Gunai/Kurnai  
*Shared Space*, 2021  
Acrylic paint on canvas  
600 x 760 x 15mm  
\$650

This painting was of a moment my son had at his kindergarten last year. I remember him telling me all about that moment, how he felt being able to sit and feed a wild bird, and how special it felt. I wanted to create that moment with all those feelings. Last year was very hard on everyone. My son didn't get to attend kindergarten despite wanting to, so to get this incredible experience while he was there meant so much to him. The bird decided it was safe and my son felt the same as the sun shone over both in the moment.

**39. EMMA STENHOUSE**

Ngarrindjeri  
*Desert Flames*, 2021  
Acrylic paint, handmade ochre, dirt sourced from Broken Hill, NSW  
1265 x 970 x 55mm  
\$6500

**40. EUGENE SHENTON**

Pitjantjatjara, Ngaanyatjarra  
*Healing Turtle*, 2021  
Acrylic paint on canvas  
710 x 560 x 35mm  
\$1560

Dots represent my traumatic past. The water holes represent my journey. The turtle in the middle represents the Yorta Yorta woman, the final piece of the story that helped it come together.

**41. FAY O'CALLAGHAN-THORPE**

Yorta Yorta  
*Yorta Yorta - A Reconnection To Home*, 2021  
Acrylic paint on canvas  
600 x 900 x 35mm  
\$6500

- The title of the piece, *Yorta Yorta - A Reconnection To Home*, stems from my own journey throughout life, especially my life after having my children, finding my home, and who I am in this world.
- 42. FELICITY CHAFER-SMITH**  
Ngarrindjeri  
*Ngunundi (Black Snake)*, 2021  
Acrylic paint on canvas  
600 x 590 x 20mm  
\$1105  
Snakes are one of my mob's totems, which makes it my kin. We must protect our kin and can never eat or harm them.
- 43. FERN MARTIN**  
Family was part of the Stolen Generations, still searching for my mob  
*Mountain Ash*, 2021  
Sterling silver with vitreous enamel  
170 x 100 x 45mm  
\$950  
Mountain ash trees are very special to me. I grew up among them while living at the foothills of the Dandenong Ranges. Today, I find solace and belonging from their strength, resilience, and wisdom. They are forest giants, protecting the creatures beneath them. I feel safe among their roots and inspired and uplifted as I gaze upwards to their flowering canopy.
- 44. GABRIELLA POSSUM**  
Anmatyerre  
*Grandmothers Country*, 2021  
Synthetic polymer paint on Belgian linen  
2000 x 1270 x 20mm  
\$11,440  
I learned to paint from my father, the acclaimed artist Clifford Possum Tjapaltjarri. My paintings are important. They pay respect to our culture and preserve cultural stories so they can be passed down to generations to come.
- 45. GAREN SMITH**  
Murrawarri  
*Connection of language*, 2020  
Acrylic paint on canvas  
400 x 500 x 20mm  
\$100
- 46. UNCLE GARY DAVIDSON**  
Kulin  
*Enough is Enough*, 2021  
Mixed media  
530 x 730 x 45mm  
\$1040  
Enough is enough.
- 47. UNCLE GARY DAVIDSON**  
Kulin  
*The Four Seasons*, 2021  
Mixed media (four parts)  
430 x 530 x 35mm  
\$1300  
The tree of life in four seasons.
- 48. GERARD BLACK**  
Worimi  
*Barranga Makurr Mundal (Sunset fish net)*, 2021  
Acrylic paint on canvas  
950 x 950 x 55mm  
\$1560  
For thousands of years, my ancestors of the Worimi people have had a long-standing relationship with the dolphin. The relationship goes back to the Dreamtime when Baiyami created the first Worimi people who were two dolphins, Guparr and Wuburay, and rewarded them for their kind actions. The Worimi people are known for fishing with dolphins. Men would walk into the water with their nets and the dolphins would bring the fish toward them. It was a beautifully coordinated relationship that showed a deep spiritual understanding and connection to one another. Men would cast their nets across the water and share their catch with the dolphins. This painting captures this moment. You are looking at the men's fishing net floating on the beautiful pink waters of the afternoon sun.
- 49. GERARD BLACK**  
Worimi  
*Buunjill Wokakin Tirng Kuurntaruung*, 2021  
Acrylic paint on canvas  
890 x 690 x 40mm  
\$2340  
After creating the mountains, rivers, flora and fauna, and the lore for humans to live by, Buunjill gathered his wives – two black swans – and tricked Waa the Crow into releasing strong winds from his bag, sending them all back up into the sky where they can still be seen today. Also known as Fomalhaut, Buunjill with his wives by his side is the second brightest star in our night sky. In my painting, one of Buunjill's feathers is left behind as he goes back up into the sky. The feather is a reminder to respect his creations and lore. You can also see people sitting around his feather. The sun and moon represent where Buunjill came from and where he returned home to, and they also represent his two wives by his side.
- 50. UNCLE GREG MUIR**  
Yorta Yorta, Taungurung  
*Me and Pop*, 2018  
Synthetic polymer and oil paint on canvas  
600 x 750 x 20mm  
\$6500  
This is the memory of my grandfather. Every Christmas my brother, Bill Muir, took me to Barham to visit my pop and my father. We always had a great time together.
- 51. HEATHER SHAWE**  
Wiradjuri  
*The Journey*, 2021  
Acrylic resin on canvas  
610 x 530 x 40mm  
\$910  
This artwork represents me and my daughter and our survival on our journey to be free and happy away from my jail life. The snake is my prison life. The turtle represents our family. My daughter's family has taken the honest and truthful life away from crime, drugs and alcohol.
- 52. AUNTY IRENE NORMAN**  
Wailwan/Waradjeri  
*Feather and Shell Bowl with Platter*, 2021  
Wood, paper rope, raffia, cowrie shells and emu feathers  
260 x 260 x 110mm  
\$455  
This is a practical piece of work which can be used for entertaining, or purely for decoration. It was woven during lockdown in the fashion that was taught to me by my grandmother, Granny Alice Harris.
- 53. AUNTY IRENE NORMAN**  
Wailwan/Waradjeri  
*Owls Beach Counsel At Dawn*, 2021  
Acrylic paint on canvas  
405 x 505 x 15mm  
\$455  
The Owl is counselling all of the Spirit Animals on the beach at dawn.
- 54. JAMIRA HUNTER**  
Bardi, Jabirr Jabirr  
*Aralgayarrinngan - for Another Day*, 2021  
Acrylic paint on board  
610 x 760 x 25mm  
\$1560  
Bardi: Bardagid arr ingirrin ingirramana aralgayarrinngan.  
They went off and left the place for another day.  
This painting depicts (for me) a representation of what it feels and looks like in areas surrounding One Arm Point where the land meets the sea. The sea is vibrant and filled with Aarli (fish), Goorlil (turtle) and all things that can keep you alive. It was a time I became one with my connection to land/Country and the spirit within me, with the spirits around me welcoming me home! It was magical to be where I belong. I gained wisdom and a strong sense of identity.
- I named it 'aralgayarrinngan' meaning 'for another day'. In a sentence it would mean Bardagid arr ingirrin ingirramana aralgayarrinngan – They went off and left the place for another day.  
I am learning my language, and this was the sentence that made me feel a stronger connection and added more meaning to what I was painting/envisioning.
- 55. JEREMY WALL**  
Barkindji  
*Journey*, 2021  
Acrylic paint on canvas  
410 x 1215 x 35mm  
\$1300  
The main purpose of this painting is to show the journey that is taken from boy to man. This is represented through the old man and young boy pictured at the bottom of the painting. The old man is watching over the young boy who is hunting an emu. He is calm and standing by the fire as the boy works hard and tries to kill the emu with a spear. Also, the various lines throughout the painting represent moving forward as they all appear to move along the painting. The turtles imaged in the river represent moving forward, regardless of indifference. This is shown throughout the different shell designs on each turtle; however, they all still swim forward. Bunjil the eagle in the top right corner represents the Elders looking down upon the land and the young boy. It is another reassurance that the task at hand is important, and the best thing to do is to move forward in your journey.
- 56. JEREMY WALL**  
Barkindji  
*Rainbow serpent*, 2021  
Acrylic paint on board  
605 x 1215 x 10mm  
\$1300  
Although the rainbow serpent is depicted, I tried to use my own colour scheme to make the artwork more personal to me. The main idea of the artwork is to show how the rainbow serpent moves. As it moves along, it creates waterways and land formations that are followed by people. The people are represented through the various campsites throughout the painting.
- 57. JESSIE TURNER**  
Watjbaluk  
*Cultivated Wonderland*, 2020  
Metallic inkjet print  
910 x 615mm  
\$585
- 58. JESSIE TURNER**  
Watjbaluk  
*Untitled*, 2020  
Metallic inkjet print  
910 x 615mm  
\$585

**59. JOSH SINCLAIR**

Boandik  
*Nairn Gurnbak*, 2021  
Wood and acrylic paint  
580 x 240 x 140mm  
\$975

Back – (Nairn Gurnbak) Port Phillip Bay fish.  
Inside – Coming together to feast and ngargee (dance) after the hunt.

Today, Nairn still provides the gateway to Warreeny (ocean) fed from Birrarung (Yarra River). Nairn is a very spiritual and calming place. When I'm on Nairn, particularly in the middle of the bay during the early morning sunrise waiting for the snapper to run, it is very quiet. I feel very small out there and somewhat vulnerable to its mass. I am forever thankful for what it provides, both spiritually and for sustenance.

**60. JUSTIN LINDNER**

Palawa Nation  
*Light my way*, 2021  
Acrylic paint on canvas  
660 x 660 x 35mm  
\$390

This painting tells a story of how I manage my mental health.

I accept that my life is a balance between light and dark moments, and that I need both to function. One cannot happen without the other. The dark isn't bad for me. It is necessary. The dark is where I go to shut out all the white noise. To reflect and process. To recharge and reset. To HEAL!!

But I also know that when in the dark, it is vital for me to stay connected to the things that bring me light – all that I am grateful for, because there is so much beauty to be appreciated and lived for in the light, and I must keep that tie so that I don't get lost. And once I have healed, then I need to snap back to be present, to contribute, but also to be the best me that I can be. This painting is how I see the relationship I now have with my mental health – the Warm Hug in the dark that I need, and all that is beautiful in the light.

I know that I need to retreat to the dark at times to listen and heal, but the trick is to not stay there too long in case I miss all the magic!!

**61. KAREN DAVIS BROOKS**

Mamu Yalanji  
*The Endless Bounty*, 2021  
Acrylic paint, pastel and collage on canvas  
255 x 303 x 25mm  
\$105

The rainforest sustained Mamu people over thousands of years. While the journeys of individuals into the rainforest are interwoven over time, the rainforest has remained a constant.

By looking closer you will see signs of life and growth where you first thought there was none.

**62. KAREN GIBBS**

*Flowers of the bush*, 2021  
Emu feathers, gum nuts and hand-turned wooden vase  
250 x 300 x 300mm  
\$235

**63. KAREN GIBBS**

*Travelling waters*, 2021  
Acrylic paint on timber and sealed in food safe lacquer  
195 x 220 x 140mm  
\$160

**64. KIM WANDIN**

Wurundjeri/Woi-wurrung  
*Bigurn Ochre and Weave*, 2021  
Stoneware clay, ochre and lomandra longifolia (three parts)  
120 x 90 x 90mm; 100 x 80 x 80mm;  
70 x 70 x 70mm  
\$780

Bigurn is Woi-Wurrung for clay.

The three small pots are stoneware pottery clay. They have been pinched out by hand using the same style that my Ancestors would have used. In the kiln, they were fired with some pale pink ochre that was sourced on Country from the Coranderrk bushlands in Healesville. Weaving was taught to me by my Nana and was handed down through the Grandmothers. The reeds I have used are lomandra longifolia. These contemporary sculptural pieces are referencing my family.

**65. KIM WANDIN**

Wurundjeri/Woi-wurrung  
*Wilin-Wilin with Weave*, 2021  
Manna Gum, ochre, beeswax, lomandra longifolia (three parts)  
450 x 200 x 130mm; 330 x 170 x 100mm;  
120 x 140 x 100mm  
\$1950

Wilin-Wilin is Woi-Wurrung for dish.

During the June 2021 wild storms that ravished many parts of Victoria, a huge old Ancestor tree (manna gum) came down. This beautiful living species was ultimately destroyed. It had no younger or older trees surrounding it to offer root support, making it an Ancient standalone beauty. In the word 'Wurundjeri', 'Wurun' is the manna gum and 'djeri' is the grub that lives within.

These dishes were created from the bark of the Wurun after it was carefully removed from the limb. When it was dry enough, I sanded the inner side and sealed it with beeswax sourced on Wurundjeri Country, making it a usable dish for wiping. I coated the outside in an ochre

mix from Coranderrk bush lands. The weave around the outside is harvested lomandra longifolia, a style that was handed down to me by my Grandmothers.

**66. LEROY McLAUGHLIN**

Yorta Yorta  
*The Great Egret*, 2021  
Acrylic paint on canvas  
610 x 460 x 20mm  
\$1105

This artwork is a connection to my Nan, Melba Johnson, a Yorta Yorta Elder. The Great Egret was her favourite animal. It visits and lives on Yorta Yorta Country. My Nan has dementia, so I wanted to paint it for her; to show her and remind her of what she loved.

The straight-line work represents Country, the curved line work represents water, and the wavy line work represents air.

**67. LESLIE STANLEY**

Wulli Wulli, Yandruwandha - Yarrawaarka  
*Koala pack in gum tree on mirror*, 2021  
Acrylic paint on glass mirror  
1330 x 870 x 20mm  
\$3445

This piece shows koalas in a gum tree. There is an old man koala at the bottom and a mother with her baby on her back. Further up is a young koala having a sleep. This was the first time that I tried this type of painting on a mirror of this scale.

**68. LESLIE STANLEY**

Wulli Wulli, Yandruwandha - Yarrawaarka  
*Lyre Bird*, 2021  
Acrylic paint on glass mirror  
1340 x 875 x 20mm  
\$2145

This is a painting of a lyre bird in the bush with fern leaves. He is dancing and singing to attract a mate.

**69. LEWIS WANDIN-BURSILL**

Wurundjeri, Woi-wurrung  
*Pyrography and Carving on Wilam*, 2021  
Manna gum bark and beeswax  
175 x 560 x 90mm  
\$780

Pyrography and carving on Wilam (bark).

The outside bark from the manna gum has beautiful tones. They mingle from brown to green and white. We are the manna gum people. In the word 'Wurundjeri', 'Wurun' is the tree and 'djeri' is the grub. If you look closely, you will see the wavy lines of the grubs' journey on the outer surface of the bark. Country has gifted me this piece. It was a massive tree that was uprooted in the wild storms of June 2021.

I carefully prepared the bark while retaining its naturally occurring shape. Then I used fire to remove the inner bark and sanded it back to a smooth finish. I melted beeswax from Country and applied it, then vigorously rubbed until it was smooth and even. Using a wood burner, I burned the diamond designs of my four times great uncle, Uncle William Barak.

For the outer side, I carved the diamond pattern in the same style that once again references my Uncle William Barak, and the carving he did on his parrying shield. With this bark dish I am honouring him.

**70. LORRAINE BRIGDALE**

Yorta Yorta Nations  
*Borringyu. Dhunguludja Series*, 2021  
Handmade ochre watercolour on cotton watercolour paper, framed and under glass  
1180 x 880 x 40mm  
\$1820

My series of shield paintings (*Dunguludja Series*) talk about strength.

Traditionally a man's weapon, a shield performs the act of protection in battle. A man who could stand up in battle was considered strong. The shield itself does not harm another but provides the safety to fearlessly take on the world.

I also see that strength in contemporary Aboriginal women and in our female Ancestors who played a significant part in the survival of Aboriginal people in our Country, first through the eons before colonisation, and since in the lives of peoples who have been hunted, massacred, their families torn apart, and their land stolen.

Our Ancestors have stood strong for us. It is because of their resilience that we are still here. In creating my shields, I asked for the strength of those Ancestors, for I want to display their resilience and strength of character. I use the Country (ochre) that they walked on to make my watercolour paints for this artwork. In 2020 and 2021, we learned that we need to nurture the strength and resilience found in adults and children alike to survive in our contemporary world. We are using shields in the form of face masks to provide the safety to grow strong and resilient.

Our battles no longer call for battle shields, but the symbolism is a timely reminder.

**71. LORRAINE BRIGDALE**

Yorta Yorta Nations  
*Malka Dhunguludja Series*, 2021  
Handmade ochre and mineral watercolour paint on cotton watercolour paper  
1180 x 880 x 40mm  
\$1820

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Our battles no longer call for battle shields, but the symbolism is a timely reminder.

**72. LUKE McNALLY**

Wulgurukaba  
*Earth Origins*, 2021  
Acrylic paint on canvas  
840 x 635 x 45mm  
\$1820

The serpent has special meaning to all Indigenous people. It comes from The Dreaming. It created life and land, protects us, and guides us throughout our life before returning us back to The Dreaming.

**73. MARION COUZENS**

Gunai-kurnai, Djab Wurrung, Yuin  
*Family Ties*, 2021  
Acrylic paint on canvas board  
755 x 1200 x 20mm  
\$520

This painting tells a story of all the saltwater tribes across Australia. I have created another piece, an exact replica of this painting, but with a completely different backdrop colour scheme.

This painting symbolises all the saltwater tribes coming together as one and being connected to the land and connected to the culture we as Indigenous Australians share and have been sharing for many thousands of years.

**74. MARK O'CALLAGHAN**

Kurtjar  
*Spirit Guardian*, 2020  
Acrylic paint on canvas  
65 x 1360 x 20mm  
\$1300

The Spirit Guardian has appeared to warn all

the animals of the deadly Coronavirus which is currently spreading across their beautiful Country. He is asking them all to be very careful and to take really good care of themselves and their family and friends.

**75. MELINDA KENNEDY**

Wadawurrung  
*Tarnnook Ngaambulmum Murrup*, 2021  
Acrylic paint on canvas  
900 x 600 x 35mm  
\$1560

In my works, I believe in bringing creation or stories back to life in a contemporary original style. *Tarnnook Ngaambulmum Murrup* represents a story from Country. Tarnnooks are used as bowls. A pledge to the koola was made a long time ago. We would follow the request as law if the koalas returned the tarnnooks

**76. MELINDA SOLOMON**

Kuku Yalanji, Gurramay  
*All Places*, 2021  
Acrylic paint and collage on canvas  
600 x 500 x 20mm  
\$780

I have painted the Australian gum leaf and added actual gum leaves to this painting. I used a paint brush and paint pens to create the artwork.

My painting represents the gum leaves falling from the gum tree onto the ground beneath and around the area where the tree is situated.

I think gum trees are fascinating and the leaves are amazing, especially when you take a closer look at the intricate details on each leaf.

The gum tree grows throughout the nation of Australia and we all connect or can familiarise ourselves with a gum tree or the location of a special gum tree, and the leaves lying on the ground.

In a spiritual manner, the gum leaves represent welcoming and sharing with each other.

**77. MICHAEL NICHOLLS**

Palawa  
*Bunyip Bone*, 2020  
Wood, stone, beeswax, wattle and gum sap  
720 x 90 x 75mm  
\$1430

I made this Bunyip bone to help me through hard times as a single dad. It also represents people from the days of the dinosaur when life would have been truly hard. It wasn't easy getting the stone to take to the wood and then polishing it with beeswax. A lot of frustrating days were spent completing it.

**78. MICHAEL NICHOLLS**

Palawa  
*Custom cricket bat*, 2020  
Wood, flax  
790 x 120 x 65mm  
\$650

This represents the thirteen men who played in the cricket team that didn't lose a game when they went to England in May 1868.

**79. MICHELLE GISSARA**

Murrinhpatha, Kardu Diminin  
Kardu Diminin  
483/30, 2021  
Acrylic paint on canvas  
380 x 910 x 40mm  
\$650

This artwork represents the Royal Commission into Aboriginal Deaths in Custody. I made this artwork by painting a black acrylic background and then using chalk to outline the shapes before painting over them with coloured acrylic paints. My intention is to raise awareness about Aboriginal deaths in custody and have part of the proceeds of the sale of this artwork donated to the Dhadjowa Foundation and the Victorian Aboriginal Legal Service.

The story behind the painting is derived from the colours of the Aboriginal flag in that the background represents Aboriginality, red represents connection to Country, and yellow represents life. The white dots represent Indigenous lives taken in custody by white people. This year marks the 30-year anniversary of the Royal Commission into Aboriginal Deaths in Custody, and still our mob is dying.

This creation is based on a design I had burned into a possum skin hand drum at my women's group in Hastings. This half-circle style is one that my mob uses in the Northern Territory, which I find mind-blowing as I created this design before discovering this and I have never been on my home Country.

**80. MITCHIL HARDING**

Taungurung  
*Me*, 2020  
Acrylic paint on canvas  
410 x 305 x 5mm  
\$325  
*Me*.

**81. MONIQUE GRBEC**

Stolen generations  
*Wasted 1*, 2020  
Fibreglass resin with glitter  
395 x 395 x 125mm  
\$390

*Wasted 1* and *Wasted 2* are made from hundreds of red and gold experimental resin mouldings. The surface plays with the idea of functionality.

**82. MONIQUE GRBEC**

Stolen generations  
*Wasted 2*, 2020  
Fiberglass resin with glitter  
395 x 395 x 115mm  
\$390

*Wasted 1* and *Wasted 2* are made from hundreds of red and gold experimental resin mouldings. The surface plays with the idea of functionality.

**83. N'DENE RILEY**

... *Oceans...*, 2021  
Acrylic paint and Posca pen on canvas  
1450 x 1425 x 35mm  
\$3250

This artwork is all about connecting to Country with symbols that flow to create the picture. The blue and yellow represent the beach. All the symbols make up a journey into the land and sea.

**84. NEIL (NICKY) WINMAR**

Noongar  
*Winnaitch Boya (Pumphreys Bridge)*, 2021  
Synthetic polymer paint on canvas  
1480 x 960 x 20mm  
\$4680

When I painted this, I was thinking about my home bilya (river) near Pingelly, and the area near Pumphreys Bridge where my family gathered for fishing, swimming, camping, and telling stories.

Before I was born, there was a mysterious event: small smooth stones fell from the sky like rain around Pumphreys Bridge. It happened a few times in the 1940s and 1950s. My people called them spirit stones. They were warm to touch, and sometimes struck Aboriginal people gently as they flew through the air. The stones rolled when they hit the ground and appeared without leaving a hole inside tents and buildings.

I included one djiti djiti (Willy Wagtail) in this painting. He is the spirit bird, and my family's totem. He warned us about the spirit stones.

He also represents me looking back over the water and remembering my childhood.

**85. NICHOLAS CURRIE**

Yugambeh  
*Brother*, 2021  
Oil and acrylic house paint on canvas  
1550 x 1400 x 20mm  
\$910

A non-figurative painting of colour and movement. I am a tall fella, and my brother is a taller fella. This is a tribute to all the strong brothers. I have the privilege to make work like this due to the hard work many of my ancestors had to do to get me to this place. I thank everyone.

**86. NICHOLAS HOVINGTON**

Palawa  
*Survivor*, 2021  
Golden sassafras  
700 x 830 x 930mm  
\$13,000

In Kalangadoo at Lost Falls Reserve on the east coast of Lutruwita (Tasmania) has been subjected to ongoing environmental destruction and degradation. Ancient trees that have withstood the test of time and bared witness to dramatic change and loss since invasion, are cut down without second thought. Their presence on this land now only indicated by their remnants, chunks of wood and splinters everywhere left behind by the logging companies.

I found a survivor here while collecting fire wood – an incredible piece from a Golden Sassafras (Golden Sassafras has a variable and dynamic colouring and is a versatile and valuable timber native to Tasmania) tree that would have to be 150–200 years old given its weight – and fell in love with it. With a permit already in place, I spent hours there in that place thinking about how to leverage it onto the back of my truck? There was no way I was leaving it behind.

Drawing from my experience carving wooden cultural objects, weaponry and artefacts for Tanderrum, I worked with the survivor; looking, listening, and just being in the same space. As we connected, the contours, grooves, and patterning within this incredible piece Golden Sassafras wood, guided my work.

Over time the new life and purpose of the special piece of Country began to reveal itself, taking form as a super-sized rendition of a traditional smoking bowl used for ceremony, but also to cleanse the bad and bring in the good.

Survivor is a symbol of our interconnectedness, and also a call to action. It speaks to our current need to connect back with Country, and stresses the importance of reengaging in the reciprocity between people and place.

#### 87. NIKKI BROWNE

Bidjara  
*Gulbari*, 2019  
Emu feathers, clay, metal, coconut fibres  
675 x 400 x 500mm  
\$3900

I love to forage out on Wurundjeri Country where I live in Healesville. My grandmother inspired this love of found objects and looking after Country and the connection we have with nature.

Gulbari's story.

Father Gulbari (Emu) is looking over his eggs to protect them from predators and allowing the sun to keep them warm while he takes a very quick break to stretch his legs. Male Gulbaris look after the entire incubation period of the eggs. This process can take up to eight weeks. During this time, the males hardly eat or drink, and once hatched the males rear and nurture the young.

This represents the nurturing softness of Aboriginal males. They too have a very nurturing connection to the growth of their young, while also being very strong warriors. However, they can be misunderstood in today's society

because of their soft nurturing traits that are displayed when interacting with their women, children, animals, and the environment.

I am raising incredibly strong male warriors who with kindness and softness consider their women as equals, while also possessing strength of character, resilience, love of community and pride in themselves and culture.

With all that is going on in society against our women today, we should all take note of Gulbari and start raising our boys and young men to respect women. Having a nurturing heart does not stop you from being a strong man.

#### 88. PETER WAPLES-CROWE

Ngarigo  
*The fight for rainbow mountain*, 2021  
Mixed media on canvas  
200 x 200 x 40mm  
\$495

The fight for rainbow mountain is about fighting the colonial system, fighting among ourselves, and feeling bullied. It is about how these actions can make you depressed and not thrive. I guess the rainbow mountain is about me, but it could be about anyone. It has been very isolating during the last couple of years of COVID lockdowns, and it can make me feel very disconnected from Country. I guess I wanted to make a work that reflects my recent poor mental health and not see it as a bad thing. It has been a very testing time for our social and emotional wellbeing.

#### 89. PIERRA VAN SPARKES

Pibbulman Noongar  
*cum curra*, 2021  
Video projection, calico, cotton  
1200 x 1600mm  
\$1950

*cum curra*, cut through.

Bare seams bricolage.

My own patchwork practice.

Responding to the concept of makeshift, *cum curra*, or cut up in Noongar tongue, retraces my steps through Kulin Country over Naarm's lockdowns. Sitting with sadness and seeking sanctuary, I am beholden to this Country for holding me: up, together, tenderly. I think of my mother and grandmothers' lifelong practice of makeshift and making do. I watched intently as they would patch together a blanket, a home, family, themselves. Pulling a thread, until unravelled entirely. I'll make my own blanket. A new one with what I have, just for me.

#### 90. RALPH CONNOLLY

*Kanew*, 2021  
Acrylic paint on wood,  
tree sap, resin and binders  
195 x 40 x 40mm  
\$650

My own design of a model kanew. My own artwork of running water. I have before and after pictures.

#### 91. RALPH CONNOLLY

*Spirit didgeridoo*, 2021  
Synthetic polymer on wood, beeswax and emu feathers  
310 x 50 x 20mm  
\$4550

I call it the spirit didgeridoo. It is the only bell-bottom spirit didgeridoo ever made in the world.

#### 92. RENAY BARKER-MULHOLLAND

Biripi Dainghutti  
*Eucalyptus Skies*, 2021  
Watercolour paint on canvas  
525 x 420 x 40mm  
\$1300

#### 93. RENAY BARKER-MULHOLLAND

Biripi Dainghutti  
*Rainbow Requiem*, 2021  
Oil paint on canvas  
525 x 420 x 40mm  
\$1950

#### 94. RENEE HOWELL

Arrernte  
*Bunjil The Creator*, 2021  
Resin on wood  
500 x 500 x 20mm  
\$650

This piece represents Bunjil the creator and landscapes surrounding him that formed in creation stories.

The resin consists of dark reds representing the ochre through the lands.

#### 95. RENEE HOWELL

Arrernte  
*Bunjil's Country*, 2021  
Resin on wood  
600 x 600 x 20mm  
\$780

This piece represents Bunjil the creator. He made the wind, the rain, the land, the waterways, and the people that walked these lands. The resin is the colours of the sky and surrounding lands.

#### 96. RICKIE MARTIN

Wiradjuri, Yorta Yorta, Palawa  
Pairebeenne Clan  
*Ganhur/Red Kangaroo*, 2021  
Acrylic paint on canvas, wood floating frame  
1030 x 830 x 30mm  
\$3900

*Ganhur/Red Kangaroo* tells the story of the red kangaroos' struggle for survival against profit, lack of understanding, bushfires, and land clearance. To heal the Country, you must heal the animals, which will then heal the land.

#### 97. RICKIE MARTIN

Wiradjuri, Yorta Yorta, Palawa  
Pairebeenne Clan  
*Healing Country - The Sound of Country*, 2021  
Acrylic paint on canvas, wood floating frame  
845 x 845 x 30mm  
\$6500

*Healing country - The Sound of Country*. Sometimes the biggest healing in Country is out of sight, but not out of sound. Most species of cicadas in the world are found on this continent. When you cannot sleep, you can turn your mind to hearing Country by listening to the sounds of nature. Cicadas can be heard in all parts of the Country.

#### 98. RONALD EDWARDS PEPPER

Gunnai  
*Coming out 2*, 2021  
Mixed media on canvas  
1730 x 2130 x 20mm  
\$2600

This artwork is about me coming out and being proud of my culture. I aim to make a difference in all cultures and break down the barriers in my artwork. I might be Aboriginal but I don't always do Aboriginal designs. I step outside my box and that's why I do a lot of colour in spirals, not an Indigenous image or design.

We are all different and we're all different colour, people as myself, might be black Aboriginal, but I'm gay and I'm proud, and that's why I love colour. I'm very happy to have that black in the pride flag and to be on the committee and the represent my mum and my culture and to be a role model. I work with many people and they walk along on Country with me and my man Cameron. He has been there when my mum passed last year, and he help me and supported me. **99.**

#### SHAMANA SEERY

Yorta Yorta  
*Happy Faces*, 2021  
Mixed media on canvas  
760 x 610 x 35mm  
\$845

Flowers are the ornaments of the natural world. Their colours have inspired artists for lifetimes. They bring a smile to the faces of those who receive them and brighten all surroundings in which they are placed. Flowers represent a pure vibration of joy and happiness. May you be inspired with happiness when gazing upon this colourful artwork designed to bring joy and uplift your chosen space.

#### 100. SHAMANA SEERY

Yorta Yorta  
*The artists garden*, 2021  
Mixed media on canvas  
760 x 920 x 35mm  
\$1560

The magic of Spring and the pure vibration of colour has inspired this piece. My garden is a 3D artwork which is a constant inspiration to my work. The boldness of colour variance was of great inspiration. One can drift easily into their imagination and draw from the natural world and the world of dreaming. Together, the two energies combine to allow an outpouring of creative flow and an appreciation for the floral jewels that nature gifts us.

#### 101. SHARN GEARY

Bundjalung  
*Donnelly Preservation: Preservation 5, 2021*  
Copper  
35 x 170 x 10mm  
POA

In my work, *Donnelly Preservation*, I was inspired by my mother's family photograph. My Great Gran Irene had thirteen children. Upon the passing of my Grandmother, she also took in my mum and her siblings.

For as long as I can remember, this photo of the five Donnelly children has been in my life. Recently, at a family gathering, my Uncle asked me if I knew why they were all "dressed like that". Gran wouldn't let the kids leave the house unless they had washed faces, brushed hair and clean clothes. In this photo they are at the Grafton Show wearing their new outfits. Blending in by being well presented, and looking like everyone else, meant there was less of a chance that the Donnelly children would stand out and be taken away from their family. This was my family's protection, our survival method. It worked because they are all still together today.

In *Donnelly Preservation*, a continuation of my series of work, I have chosen to replicate a collar from the era it was taken in: the 1960s. I have used copper which can blend into the background, just like my family did in the photo. I want the audience to recall their own memories and evoke a realisation that maybe the Mandarin collar on their own white blouse wasn't worn as protection.

#### 102. SHARON GUTTIE

Kooma, Yandruwandha  
*7 sisters "turbulence", 2021*  
Acrylic paint on canvas  
610 x 760 x 20mm  
\$4550

*7 sisters "turbulence".*

So named because of the crazy weather we are having in Victoria of late.

And hopefully the viewer sees just that: a lil turbulence in the night sky.

There are eight circles, and you may wonder why. The father has whisked the seven sisters into the night sky, creating turbulence.

He is hiding his beautiful children in the night sky, because young men are always trying to steal them at night.

#### 103. SIMONE SPENCER

Barkindji  
*Vast & Beautiful Land, 2021*  
Digital print on paper  
490 x 830 x 5mm  
\$1950

This piece represents the vastness and the beauty of the land in which we live. Aboriginal Australia covers each unique part of this continent and is represented by approximately 500 tribes, each with its own distinctive people, lands, animals, culture, and customs. This artwork has different parts of the landscape, such as rivers, waterholes, hills, and waves from the ocean. The various animals represent our meat, totems, and spiritual guides. Also, the colours encompass the beauty of our Country from the desert, to the river, to the forests, and to the sea.

This piece was created digitally on an android tablet using an art application and stylus pen.

At the time I created this, we were in lockdown in regional Victoria. With the inability to travel in the previous year, I reminisced about the days when we were blessed with the freedom to travel. I remembered the different colours, animals, landscapes, and beautiful people of Australia, and how much happiness and joy nature and our land can bring.

I long for the day when we can travel this country and be in awe of the beauty once again!

#### 104. SIMONE SPENCER

Barkindji  
*Journey after Covid, 2021*  
Digital print on paper  
650 x 830 x 5mm  
\$1040

This piece represents the presence of COVID-19 in the Aboriginal community within Australia. It shows the journey towards healing and overcoming barriers when struggling through this pandemic. It also shows the resilience of our mobs in the community, and our strength.

#### 105. SONIA SINGH

Torres Strait Islander  
*Connection to Country, 2021*  
Traditional hand-woven basket  
100 x 290 x 290mm  
\$845

This is my connection to baskets found on Country.

#### 106. SONJA HODGE

Lardil, Yangkaal  
*A wreath for my old ones II, 2011-2021*  
Linocut print, a/p  
545 x 850 x 30mm  
\$1560

Sonja expresses her identity as a Lardil and Yangkaal woman through her strong designs of wreaths, leaves, waterways, and figures, which speak to her Aboriginality and the pride she feels for the resilience of her people.

#### 107. STUART HEARN

Yorta Yorta  
*Bitja Bigarrumdja (fire emu), 2020*  
Acrylic paint on canvas  
510 x 830 x 20mm  
\$1040

This painting depicts the destruction of the male role in the family and draws an anthropomorphic parallel between the emu (caring father) and the puer aeternus (man/child), and the puer aeternus' potential to become a warrior.

#### 108. STUART HEARN

Yorta Yorta  
*Girriwa (goanna) Strength in numbers, 2020*  
Acrylic paint on canvas  
500 x 700 x 15mm  
\$1040

The goanna is a symbol of strength and agility. The three goannas represent courage, connection, and control. As you read the name girriwa from right to left your eyes will meet the goanna, because eyes are the window to the soul. This act represents insight, or the ability to look within, which is where all healing takes place. Therefore, it becomes courage for self, connection to self and control of self. The search for the warrior within is completed when these three aspects of self are mastered.

#### 109. TAMMY GILSON

Wadawurrung ba-gurrk  
*Darrabarruk buniya binak - New eel basket, 2021*  
Screen print on canvas  
1000 x 700 x 30mm  
\$1040

The eel trap is depicted in its natural form with woven layers of knowledge from the ancestors. The trap was used to catch short-finned eels in the living waters of Wadawurrung Country. Every stitch represents growth and the passing of time in the natural environment. This was created with my gifted hands.

#### 110. TAMMY GILSON

Wadawurrung ba-gurrk  
*Mongarrk Karrap karrap binak - Echidna flower basket, 2021*  
Flax, echidna quills, hair, yellow ochre, gum nuts and sedge  
800 x 350 x 280mm  
\$2860

Handwoven vase depicting the warmer months of the year when flowers are blooming, and the baby birds are chirping. The vase celebrates the transfer of knowledge to new life, and the echidna quills are transformed into a flower at the end of life. Mongarrk Karrap karrap binak.

#### 111. TAYLAH COLE

Koorie  
*My bag, 2018*  
Coloured raffia  
300 x 300 x 50mm  
\$300

This is the first woven bag I made. I wanted to create a traditional weave using bright colours to see its effects.

#### 112. TEAGAN LOGAN-WANDIN

Gunai Kurnai  
*Emerging strength, 2021*  
Acrylic paint, oil pastels, gold leaf on canvas  
1015 x 1015 x 35mm  
\$1300

I find inspiration in family, and my sister was my inspiration for this particular piece. She is a proud Gunai Kurnai woman, working in her community to support our families. I am inspired by the work she does, and the undying effort and love she puts into her work.

I wanted to capture this on canvas. The vibrant colours represent the fire of our Aboriginal youth in protecting and continuing what our Elders have fought so hard for. I felt a sense of pride and love when creating this piece and it is very important to me. I have recently reconnected with my love of art and painting. The ability to capture this emotion in conjunction with my love for culture and family has been something incredibly special.

#### 113. TEENA MOFFATT

Yorta Yorta, Gunaikurnia, Gunditjmarra  
*Boorai Carrier, 2021*  
Possum skin, emu feathers, quandong seeds and ochre  
800 x 600 x 500mm  
\$1950

#### 114. THELMA BEETON

Palawa  
*Multicultural, 2021*  
Acrylic paint on canvas  
800 x 890 x 20mm  
\$2470

This painting represents all the different nationalities mixed with Aboriginal Mobs.

#### 115. TIFFANY GARVIE

Gunggari  
*Misty Morning on Wurundjeri Country, 2020*  
Photographic print on foam core  
510 x 700 x 5mm  
\$650

Landscape photography for me is a chance to slow down and relax away from the busy work of photographing events and people. It is a time when I'm alone in nature with my feet in the dirt. Finding pockets of native bush in the city is always a heart-warming surprise. Making this picture at dawn in the early morning mist at Darebin Parklands was a quiet conversation between me, the trees, and the birds. This photo is a constant reminder of the importance of sitting still.

**116. TRACY WISE**

Barkindji, Ngijampaa  
*Jandahl - Dilly bag*, 2021  
 Natural jute and raffia fibres,  
 wire and fishing swivels  
 930 x 130 x 90mm  
 \$1300

I acknowledge Boon Wurrung people and Country, where this dilly bag was made. I also acknowledge my Bundjalung mob and ancestors and the language I used to title my creation, *Jandahl - Dilly bag*.

Making this dilly bag gave me a sense of connection to my grandmother's past and my ancestors before me, and I acknowledge their ingenuity.

I used jute rope to fashion and weave the dilly bag, imagining how my grandmothers and ancestors would use their traditional rope to do the same, and learning and listening to the songs being softly sung as a memory to create patterns.

The bottom of the dilly bag is the foundation. This represents my learning from Country and land. It is the hills, mountains, rocky stone country and flat plains where all sacred knowledge is held.

The upper centre of the dilly bag and the attachments are the fruits and nuts of life woven into the land connecting you to the sky, animals, trees, birds, water streams, fish, sea, and ocean breeze, including the stars and the milky way.

The eight strands with the knot in the centre enable the dilly bag to hang loosely over the shoulder, which pays tribute to my mob's learning in life.

The geometry in the weaving creates all the designs and patterns I see in my world.

**117. TREVOR AH HANG**

Nauo  
*Electro Grub*, 2020  
 Acrylic paint on canvas  
 300 x 400 x 40mm  
 \$390

An amalgam of traditional and contemporary styles portraying what the grub might have felt like, happy amongst the Western Desert colours.

**118. TREVOR AH HANG**

Nauo  
*Honey Ant Dreaming*, 2020  
 Acrylic paint on paper  
 620 x 800 x 40mm  
 \$585

A celebration of the first rush of the honey ants when gathering bush tucker in the Stony Desert.

**119. TRICIA VAN DER-KUYP**

Wiradjuri  
*Bin Fire Chicken*, 2021  
 Cotton fabric, metallic thread  
 865 x 810 x 10mm  
 \$1040

If the year 2020 was a 'Bin Fire' year, then *Bin Fire Chicken* is a tongue in cheek, self-declared (by this artist) name for 2021, the second year of the COVID-19 Pandemic in Australia.

People thought 2021 would be an improvement on the previous year, but it was much like a White Ibis bird aka Bin Chicken – it had all of us in lockdown digging in the bin of life looking for the good bits.

You gotta laugh living through the second year of the COVID-19 Pandemic, otherwise you'll cry, and you won't stop. And life is too good not to laugh at.

**120. VERA PAPPIN**

Mutthi Mutthi  
*After marth*, 2021  
 Acrylic paint on canvas  
 450 x 450 x 15mm  
 \$780

I felt very distraught after the loss of cultural heritage, native animals, livestock, and our fellow human beings. My husband is a firefighter and while I awaited his safe return home, I felt the urge to interpret the aftermath of the fires.

**121. VICKI THOMAS**

Palawa  
*Hands on Country*, 2021  
 Acrylic paint on canvas  
 810 x 810 x 30mm  
 \$715

This is my connection to my culture, healing, and our beautiful, diverse Country. I painted this in celebration of NAIDOC Week. The rich colours of our land highlight Bunjil, the protector, as the centrepiece.

**122. VICKI THOMAS**

Palawa  
*Tree of Life*, 2020  
 Acrylic paint on canvas  
 1000 x 1000 x 35mm  
 \$1105

This piece represents all that is important to me: my family, my love of the sea, the turtle, the dolphin, and the kangaroo which is the totem of the Palawa people. This piece shows our connection to the land and sea.

**123. WAYNE QUILLIAM**

Palawa  
*Ascension*, 2021  
 Mixed media on canvas  
 1810 x 1125 x 5mm  
 \$6500

In his artistic universe, Quilliam defers to the influences of his ancestors as he embraces modernity. These experiences are inclusively and exquisitely realised, and the artwork is steeped in sensitivity. It speaks of connection

and isolation, of loss and discovery and the ascension to an alternative ethereal plain.

**124. WAYNE QUILLIAM**

Palawa  
*Automaton of the Darkness*, 2021  
 Digital print on canvas  
 1800 x 1100mm  
 \$6500

This creation challenges the myths of a culture frozen in time in some idyllic pre-contact state. The visual narrative instigates confronting commentary on the ideology of an ancient culture evolving in contemporary society, while the physical images conjure a conceptual environment in which primeval connotations are challenged. The automated world is beginning to understand that culture is a living, breathing and spiritually charged ideal, and will need to embrace this ideal to maintain humanity. Described as contradictory, spiritualised and ideological, my vision is conscious of philosophising a prescribed cultural perspective. I leave it to my peers to attribute meaning while allowing me to engage in coherent discussion that demands existential debate.

**125. YAMA HARRADINE**

Wotjobaluk  
*Modern Black Boy*, 2021  
 Digital print on acrylic  
 900 x 900 x 5mm  
 \$3465

I wanted to include my own identity in this artwork, which is more of a fun piece. I wondered what it would be like to see my work on a shirt, so I just drew it.

\*Limited edition of 10 prints available for \$1755 each.

**126. YAMA HARRADINE**

Wotjobaluk  
*They Live In Me*, 2020  
 Digital print on acrylic  
 900 x 900 x 5mm  
 \$3465

I drew this in the hope that it would come off as visually powerful, and that it has a story to tell by just looking at it instead of finding the meaning through a description. It needs to be viewed and observed thoughtfully.

\*Limited edition of 10 prints available for \$1755 each.

**127. AUNTY LUCY CONNELLY**

Wiradjuri  
*Grandpa and Grandma's Kitchen*, 2021  
 Particle board  
 605 x 650 x 5mm  
 \$1200

This artwork is based on Aunty Lucy's mapping of the kitchen when she was a young child.

**128. AUNTY LUCY CONNELLY**

Wiradjuri  
*Kangaroos on the Run*, 2021  
 Particle board  
 605 x 650 x 5mm  
 \$1200

Aunty Lucy often draws on her knowledge and sense of detail in working on her images of hunting and camping throughout Country.

**129. MARBUKK**

Yorta Yorta, Wemba Wemba  
*Mallee Parrot*, 2021  
 Acrylic paint on canvas  
 700 x 870 x 20mm  
 \$1400

The Mallee parrot is a long-time resident of the Mallee. I have a Mallee history book that shows quite a few different varieties that live in the Mallee. It is such a beautiful bird, I am fascinated by it. In this painting it is sitting up there in the tree, resting and having a look at the surroundings.

**130. MARBUKK**

Yorta Yorta, Wemba Wemba  
*Nature and the Land at Work*, 2020  
 Acrylic paint on canvas  
 1050 x 1550 x 20mm  
 \$3500

The eagle is swooping down to get the goanna but the goanna is intent on watching his prey, the little animal in the hollow of the dead tree. Far, far in the distance, two small kangaroos are on the run from the eagle.



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