



BARRING — NGANJIN
OUR PATH OUR JOURNEY

26 MAY — 28 AUG 2022

EXHIBITING ARTISTS

AUNTY LYN AUSTIN

UNCLE ERIC THOMAS BROWN

TREVOR 'TURBO' BROWN

FRED CLARK

ANGELA EDWARDS

UNCLE TALGIUM 'CHOCKO' HOWARD EDWARDS

JOHN ELLIOT

MONIQUE GRBEC

LES GRIGGS

TREAHNA HAMM

AUNTY COLLEEN HOWELL

UNCLE EUGENE LOVETT

KAREN LOVETT

THOMAS MARKS

MAKIA MCLOUGHLIN

LORRAINE NELSON

ALICE SOLOMON

NORM STEWART

FAY THORPE-O'CALLAGHAN

ANDREW TRAVIS

LISA WAUP

COVER
UNCLE ERIC THOMAS BROWN
(Gamera)
Men's Business 2 (detail), date unknown
synthetic polymer paint on canvas
760 x 1040 x 45 mm
Courtesy of Link-Up Victoria Collection

CONTENTS

KHT CEO FOREWORD	4
KHT CHAIR FOREWORD A STOLEN GENERATIONS REFLECTION	6
PARTNER FORWARD	10
STOLEN GENERATIONS TIMELINE	12
ERIC THOMAS BROWN INTERVIEWED BY MONIQUE GRBEC	22
LISA WAUP INTERVIEWED BY MONIQUE GRBEC	26
UNCLE TALGIUM 'CHOCKO' HOWARD EDWARDS INTERVIEWED BY MONIQUE GRBEC	30
LETTER TO MY MUM MONIQUE GRBEC	36
LIST OF WORKS	40

**ABORIGINAL AND TORRES STRAIT ISLANDER PEOPLE ARE
RESPECTIVELY ADVISED THAT A NUMBER OF DECEASED
PEOPLE ARE MENTIONED IN THIS PUBLICATION.**

KHT CEO FOREWORD

Barring - Nganjin Our Path Our Journey is an exhibition developed by the Koorie Heritage Trust in partnership with Link-Up Victoria and Connecting Home. It builds on *Sharing the Stories of the Stolen Generations*, an exhibition of artwork from the Link-Up Victoria Collection and the Connecting Home Collection held in Craigieburn during 2021. *Barring - Nganjin Our Path Our Journey* would not have been possible without the dedication and generous support of Aunty Bev Murray, who is a Yorta Yorta, Wemba Wemba and Dja Dja Wurrung Elder and Program Manager for Link-Up Victoria and the Victorian Aboriginal Child Care Agency (VACCA). With special thanks also to Mandy Nicholson for sharing language for the Woi Wurrung title of the exhibition.

Barring - Nganjin Our Path Our Journey is an exhibition of artwork by peoples of the Stolen Generations from south-eastern Australia. The artworks along with the stories of their creators demonstrate the strength and resilience of First Peoples. Collectively, they acknowledge the traumas of our recent past and their ongoing legacies. Individually, they provide insight into the unique experiences of each artist, recognising that no Stolen Generations survivor's journey is the same and it is important to portray all stories in an ongoing process of honest and open truth-telling. This powerful exhibition is testament to the endurance of culture through complex collective and individual journeys towards healing.

Our broad understanding of the term "Stolen Generations" encompasses

First Peoples who may not officially be termed "stolen" but have been removed or separated from their family and therefore from their culture, heritage and identity. This also includes First Peoples people whose parents or grandparents were taken from their families which impacted their links to culture, heritage and identity.

From the perspective of Link-Up Victoria "it is not about how you were separated from your family but about how you were denied your Aboriginal heritage." Link-Up Victoria supports their clients along the path towards healing, "to proudly reclaim their Aboriginal identity, to return back into the arms of their people and to walk on their traditional Country."

Barring - Nganjin Our Path Our Journey opens to the public on the 26 May, now known as National Sorry Day, a day on which we remember, support and honour the Stolen Generations throughout Australia. The first Sorry Day was held in 1998 in accordance with recommendations of the *Bringing Them Home* report (1997)¹ which recommended "a day be held to commemorate the history of forcible removals and its effects."

The *Bringing them Home* report demonstrates the essential role of art and storytelling on the path towards healing. *Barring - Nganjin Our Path Our Journey* references an ongoing, transgenerational journey that did not end with the formal apology from the federal government in 2008. Therefore, it requires us to come together to confront the traumas inflicted,

to engage in deep listening, and to uplift and honour the unique and individual voices of the Stolen Generations as survivors.

On 31 March 2022, the Victorian Government opened the Stolen Generations Reparations Package, with Aunty Bev Murray participating as a member of the Steering Committee. The package is to help address the trauma and suffering caused by the forced removal of Aboriginal children from their families, community, culture, identity and language. It is the most recent step on the path towards healing that requires coming together and working towards a better future, and one that evidences healing as an ongoing journey rather than a destination that can be reached in words or reparations alone.

"GNOKAN DANNA MURRA KOR-KI" is the motto of the Koorie Heritage Trust. It draws on two Koorie languages - Gunditjmara and Yorta Yorta - and means "Give me your hand my friend".

The Koorie Heritage Trust is proud to showcase the art and culture of First Peoples from south-eastern Australia through our annual exhibitions program, and acknowledges the vital role that art and storytelling plays in processes of healing. As such, I would like to acknowledge the ongoing work of our Exhibitions and Collections team for their dedication and support of this project, as well as the staff at Link-Up Victoria and Connecting Home, with special mention of Aunty Bev Murray for making this exhibition possible.

I would also like to acknowledge the essential contribution the Koorie Heritage Trust makes to both communities and individuals through the ongoing and diligent work of the Koorie Family History Service (KFHS). The main purpose of the KFHS is to provide members of the Stolen Generations and their descendants with knowledge of their family tree, family history, culture and Community. Beyond this, the KFHS performs a vital role in building pride and creating a sense of wellbeing in the Koorie Community - essential in both collective and individual journeys towards healing.

I would also like to extend my gratitude to each of the exhibiting artists in *Barring - Nganjin Our Path Our Journey* for not only sharing their artwork, but for sharing their deeply personal stories and experiences with the broader community in the hope of developing deeper understanding and meaningful change through processes of truth-telling.

Finally, The Koorie Heritage Trust acknowledges the generous support of our programming partners: Creative Victoria, City of Melbourne, the Federal Indigenous Visual Arts Industry Support Program and the Australia Council for the Arts.

Tom Mosby
Chief Executive Officer
Koorie Heritage Trust

¹ Report of the National Inquiry into the Separation of Aboriginal and Torres Strait Islander Children from Their Families.

KHT CHAIR FOREWORD

A STOLEN GENERATIONS REFLECTION

The story of the Stolen Generations, or as I refer to us, the Stolen Children, is a difficult and uncomfortable one for Australia to hear. Our national narrative is often anchored on 'mateship', 'a fair go' and 'looking after each other', and it is true that Australia is mostly a land that reflects these ideals.

Mostly ... but not always. A country, like anything, has a complex story. While there are parts of the Australian story that we gravitate towards to celebrate our national identity, equally there are parts that we shy away from. These are the parts that make us shift uncomfortably, make us look away to avoid the bright glare of those elements in our history of which we are not so proud.

I am sure most (if not all) Australians are familiar with the history of the removal of Aboriginal and Torres Strait Islander children which occurred simply because we were born black. Since the *Bringing them Home* report of 1997, the Apology of 2008 by Prime Minister Kevin Rudd and the subsequent redress schemes being implemented by the Commonwealth and States, the growing understanding of what happened and the continuing impact of those removals is now broadly accepted as indisputable and unarguable.

Yet to get this far has been a long and, at times, painful journey.

Recounting personal stories again and again; trying to put together a coherent narrative that relays not only the disruption of identity and dislocation from place and Country, but also conveys the emotional and psychological maelstrom; and, the daily lack surety of your place in the community – all these take a toll.

And often words, whether spoken or written, can sometimes not be, or can never be, enough. To tell our story – and to tell it well – often calls for other means. Traditionally, visual art has been a crucial (if not the primary) means of transmission of ideas, stories, facts and information within the Aboriginal community. Sometimes, the best way to communicate the stories of the Stolen Children is by drawing and painting – as the saying goes 'a picture paints a thousand words'.

For others, doing things is the best way forward. For many Stolen Children, playing an active role in advocacy and lobbying, delivery of support and services by Aboriginal community organisations, and bringing a focus on the ongoing effects of removal are important parts of their healing.

I have been involved with many others in ensuring that the needs of the Stolen Children are responded to and that our story is integrated into the narrative

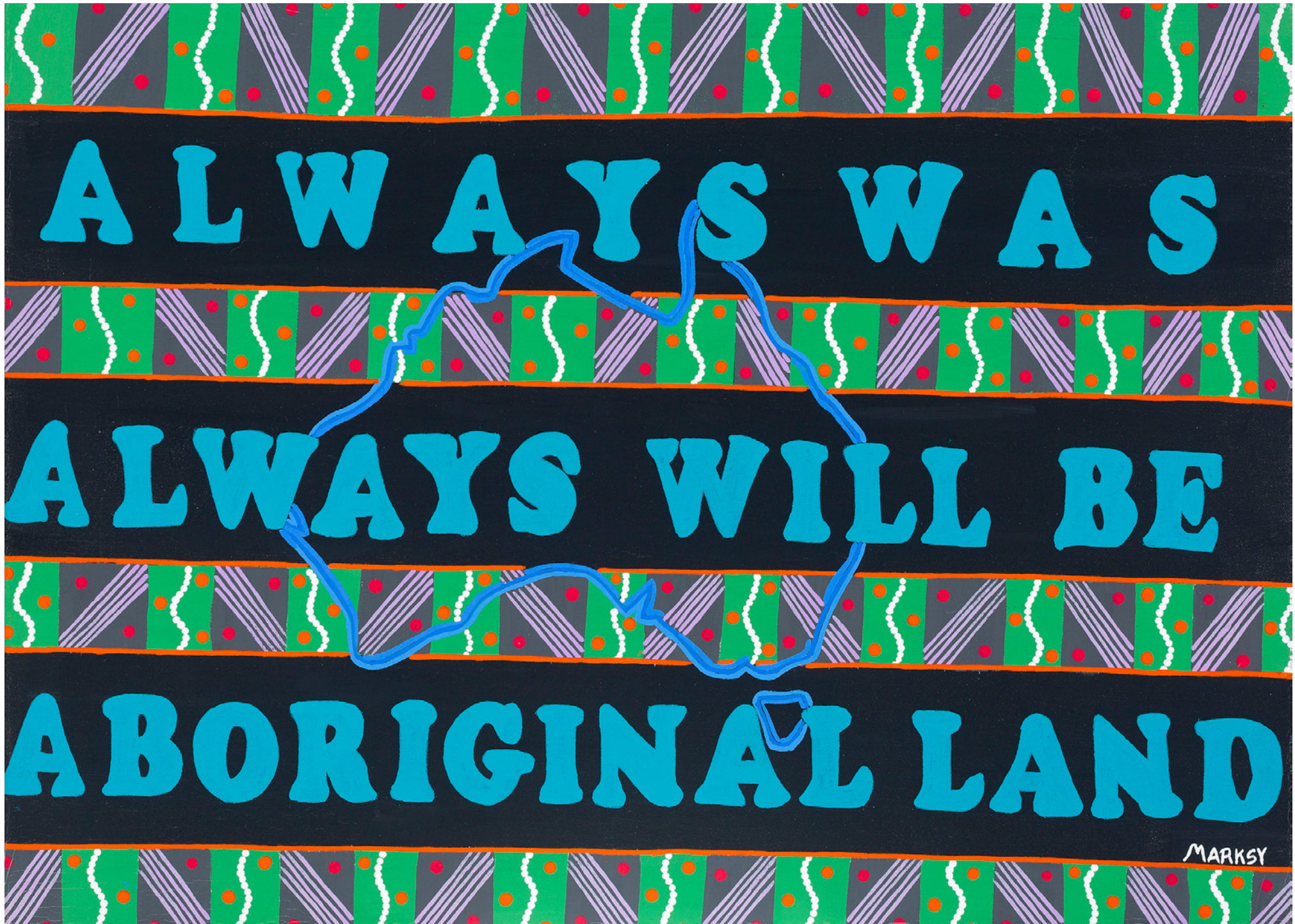
of Australia. The recently launched Victorian Government's Stolen Generations Redress Scheme came about because of the unfailing efforts of ordinary people in extraordinary circumstances – and all led by the Stolen Children.

Organisations like the Koorie Heritage Trust have also played an important and vital role. The Family History Service run by the Trust supports Stolen Children on the journey of finding their story as well as working with other bodies such as Connecting Home and Link-Up to provide a seamless service.

This exhibition is another contribution to changing the national narrative. A mature nation owns all its history, not just the bits it likes, but all its parts: the good, the bad and the ugly. All of us can only hope that by ensuring the story of Stolen Children is embraced as part of the story of Australia, we avoid repeating the same mistake again and we heal not only our past, but our present and future as well.

Ian Hamm
Chair
Koorie Heritage Trust

THOMAS MARKS
(Wotjobaluk, Gunaiurnai)
Always Was Always Will Be Aboriginal Land (detail), 2020
synthetic polymer paint on canvas
440 x 600 x 25 mm
Courtesy of Link-Up Victoria Collection



ALWAYS WAS

ALWAYS WILL BE

ABORIGINAL LAND

MARKSY

PARTNER FORWARD

I am Yorta Yorta/Wemba Wemba/Dja Dja Wurrung and for the last 15 years I have had the privilege of being the Program Manager for Link-Up Victoria, a program of the Victorian Aboriginal Child Care Agency (VACCA). I have worked in the community for over 35 years. I have worked at the Koorie Information Centre, the Aboriginal Housing Board, the City of Melbourne and now at VACCA since 2006. I am a founding member and director of Ilbijerri Aboriginal and Torres Strait Islander Theatre and have sat on many boards, both government and community including ATSIC. I am an artist and writer.

Barring – Nganjin is a reflection of the journeys of the Stolen Generations; that is, Aboriginal people who were removed from family, community, traditional culture and Country under past Australian government laws that sought to assimilate our people out of existence. This exhibition is the result of a partnership between Link-Up Victoria, Connecting Home and the Koorie Heritage Trust.

I believe that in this era of truth-telling, it is important that we learn about the personal and distinct testimonies of the Stolen Generations as they tell their stories through the powerful medium of visual art. I believe it is crucial that we continue to support the voice of the Stolen Generations to share their stories through all mediums.

At Link-Up Victoria we provide a respectful and safe environment that aims to encourage and support

the Stolen Generations to learn about and connect to their family, Country and culture, and to proudly reclaim their Aboriginal heritage.

We conduct family research, locate family, organise reunions, run various healing activities and programs and produce resources that promote the Stolen Generations. In partnership with others, we run events to commemorate National Sorry Day and the Anniversary of the National Apology to the Stolen Generations.

This exhibition not only draws upon the collections of Link-Up Victoria and Connecting Home, it also brings together these collections with key pieces from the KHT collection. The exhibition is displayed in the Koorie Heritage Trust to acknowledge the creativity and powerful resilience of the Stolen Generations. Art and storytelling have always been a part of our culture and this exhibition focuses on key works of art that express a range of experiences, feelings and individual journeys of Stolen Generations survivors.

Connecting Home Ltd was first registered in March 2010 to support survivors of the Stolen Generations across south-eastern Australia. Connecting Home is an independent agency that works collaboratively across the Aboriginal and broader mainstream service sectors to respond to the varied needs of survivors.

In 2015, Connecting Home became the Head Office for the National Stolen Generations Alliance, which is the peak

body for agencies across Australia that supports survivors of the Stolen Generations. This important additional role means that Connecting Home is now a key part of the National service system for survivors.

Aunty Bev Murray



ALICE SOLOMON
Untitled, 2014
synthetic polymer paint on canvas
770 x 790 x 30 mm
Courtesy of Link-Up Victoria Collection

STOLEN GENERATIONS TIMELINE

This timeline is presented as a record of the past. It references problematic language and policy reflective of State attitudes towards First Peoples at that time.

We recognise what is referred to as State 'protection' of First Peoples is often harmful to our communities.

Likewise, 'Aborigines' is widely considered a pejorative term to refer to First Peoples.

1869 The Aborigines Protection Act (Vic) establishes an Aborigines Protection Board in Victoria to 'manage the interests of Aborigines'. The Governor can order the removal of any Aboriginal child from their family to a reformatory or industrial school. Similar legislation is passed in other colonies: New South Wales (1883), Queensland (1897), Western Australia (1905) and South Australia (1911). The Northern Territory Aborigines Ordinance makes the Chief Protector the legal guardian of every Aboriginal and 'half-caste' person under 18. Boards are progressively empowered to remove children from their families.

1883 New South Wales government establishes the Kinchela Aboriginal Boys Home.

1911 Australia becomes a Federation. The Constitution states that Aboriginal people will not be counted in the census and that the Commonwealth has the power to make laws relating to any race or people in Australia with the exception of Aborigines. The federated states therefore retain exclusive power over Aboriginal people.

1912 New South Wales government establishes the Cootamundra Aboriginal Girls Training Home.

1915 The NSW Aborigines Protection Board is given powers to remove Aboriginal children without a court hearing. This power is repealed in 1940 when the Board is renamed the Aborigines Welfare Board.

1989 In *The Lost Children*, by Coral Edwards and Peter Read, thirteen Stolen Generations tell their story.

1990 Victorian Aboriginal Child Care Agency receives funding from the Commonwealth Government's Link Up program for Link-Up Victoria. It is one of a handful of Stolen Generations support services funded across the country to assist Aboriginal people in their quest to find and be reunited with family and to reconnect to their culture.

Took the Children Away by singer/songwriter Archie Roach is released. In 1991, Archie wins an ARIA Award for Best Indigenous Release and Best New Talent. *Took the Children Away* received an International Human Rights Achievement Award, the first time the award was bestowed on a songwriter.

1992 On 10 December, Prime Minister Paul Keating delivers an address in Redfern Park, Sydney which becomes famously known as the Redfern address. The Prime Minister said, "It was we who did the dispossessing. We took the traditional lands and smashed the traditional way of life. We brought the diseases and the alcohol. We committed the murders. We took the children from their mothers. We practiced discrimination and exclusion. It was our ignorance and our prejudice, and our failure to imagine that these things could be done to us."

1994 Going Home Conference held in Darwin, Northern Territory. Over 600 people removed as children from every state and territory meet to share experiences and expose the history of the removal of Aboriginal children from their families and the effects of this policy on Aboriginal families and communities across the country.

1995 Following calls by the Aboriginal community and our supporters, the National Inquiry into the Separation of Aboriginal and Torres Strait Islander Children from Their Families is established on 11 May to examine the effects of separation, identify what should be done in response, find justification for any compensation and look at the laws of that time affecting child separation.

The inquiry held hearings in all states between December 1995 and October 1996 and received 777 submissions: 69% from Indigenous people, 6% from churches and 1% from government.

1996 *Follow the Rabbit Proof Fence*, by Doris Pilkington is published.

1997 *Bringing them Home: Report of the National Inquiry into the Separation of Aboriginal and Torres Strait Islander Children from Their Families* is released on 26 May. A total of 54 recommendations were made and to this day only a handful have been implemented.

State governments formally apologise to Aboriginal and Torres Strait Islander people:

- 27 May, Western Australia: Richard Court, Premier; Geoff Gallop, Leader of the Opposition
- 28 May, South Australia: Dean Brown, Minister for Aboriginal Affairs
- 3 June, Queensland: K. Lingard, Minister for Families, Youth and Community Care
- 17 June, Australian Capital Territory: Kate Carnell, Chief Minister
- 18 June, New South Wales: Bob Carr, Premier
- 13 August, Tasmania: Tony Rundle, Premier
- 17 September, Victoria: Jeff Kennett, Premier
- 24 October, Northern Territory: Claire Martin, Premier
- 17 September, Victoria: Jeff Kennett, Premier
- 24 October, Northern Territory: Claire Martin, Premier

1998 Australians for Native Title (ANT) launches the Sorry Books campaign which seeks to involve all Australians in the call for an Apology from the Commonwealth Government.

On 26 May, the Australian Human Rights Commission releases the Social Justice Report, which includes a summary of responses from the churches, and non-Indigenous community to the *Bringing Them Home* report's recommendations, plus an Implementation Progress Report.

Premiere of the play *Stolen* by Jane Harrison for the Ilbjerri Aboriginal and Torres Strait Islander theatre group.

National Archives Australia's *Bringing them Home* Indexing Project is launched. The project focuses on the identification and preservation of Commonwealth records related to Indigenous people and communities.

Inaugural Sorry Day. The *Bringing them Home* report had suggested "a day be held to commemorate the history of forcible removals and its effects." Sorry Day is now held on 26 May each year and provides the Stolen Generations and their families and communities a day to gather together across the nation and for others to offer support. Every year, Sorry Day marches and rallies are held throughout the country.

1999 Federal Parliament issues a statement of deep and sincere regret over the forced removal of Aboriginal children from their families. It is not well received. Prime Minister John Howard refuses to apologise to the Stolen Generations. He lost the Federal election in 2007 having never apologised.

2000 Australia appears before the United Nations Committee on the Elimination of Racial Discrimination. The Committee criticises the Commonwealth Government's inadequate response to recommendations of the *Bringing Them Home* report:

While noting the efforts by the State to address the tragedies resulting from the previous policy of removing Indigenous children from their families, the Committee remains concerned about the continuing effects of this policy. The Committee recommends that the governments intensify their efforts so that the victims themselves and their families will consider that they have been afforded a proper remedy (United Nations Committee on the Elimination of Racial Discrimination).

An inquiry into the implementation of the recommendations made by the *Bringing Them Home* report is undertaken by the Senate Legal and Constitutional References Committee which results in the report, *Healing: A Legacy of Generations*.

On 4 April, a submission to the Senate inquiry on compensation for children forcibly removed by the Commonwealth Government denies a 'Stolen Generation' exists.

2001 Pope John Paul II issues a formal apology on behalf of the Vatican to the affected Aboriginal families for the actions of all Catholic authorities or organisations in connection with the Stolen Generations.

The Human Rights and Equal Opportunity Commission and Public Interest Advocacy Centre hold the Moving Forward Conference. The conference aims to explore ways of providing reparations to Indigenous people forcibly removed from their families. Today, there is still no reparation for Victorian Stolen Generations

2002 The Public Interest Advocacy Centre releases *Restoring Identity*, the follow up report to the Moving Forward Conference. The report presents a proposal for a reparations tribunal.

The Sorry Day Committee releases the Parliamentary Seminar Report: *Are We Bringing Them Home?* The report surveys the progress in the implementation of the *Bringing Them Home* report recommendations.

A Stolen Generations woman is awarded compensation in the NSW Victims Compensation Tribunal for the sexual assault and injuries she suffered after authorities removed her from her family. Valerie Linow was 16 when she was working as a domestic servant for a family and suffered sexual assault and violence. Mrs Linow was awarded \$35,000 in compensation. She said "It's not the money that's important to me. It is the knowledge and recognition that this happened to Aboriginal people. No one could pay any amount for what happened to us because we lost a lot."

As part of the Victorian Government's response to the *Bringing them Home* report, Victoria establishes a Stolen Generations taskforce. Kutcha Edwards, a well-known Stolen Generations singer/songwriter based in Victoria, releases his first solo CD, *Cooinda*.

2003 The Ministerial Council for Aboriginal and Torres Strait Islander Affairs (MCATSIA) commissions and releases an independent evaluation of government and non-government responses to the *Bringing them Home* report.

The Aboriginal and Torres Strait Islander Social Justice Commissioner publicly criticises the failure of governments to provide financial and social reparations for the Stolen Generations, a national apology, or the appropriate mechanisms for individuals that were forcibly removed to reconnect with their culture.

2004 The Commonwealth Government establishes a memorial to the Stolen Generations at Reconciliation Place in Canberra.

461 'Sorry Books' recording the thoughts of Australians on the unfolding history of the Stolen Generations are inscribed on the Australian Memory of the World Register, part of UNESCO's program to protect and promote documentary material with significant historical value.

2005 Stolen Generations Victoria is established and receives funding from the State Government as a result of the 2003 report of the Stolen Generations taskforce. Its purpose is to establish a range of support and referral services that will assist the Stolen Generations to reconnect with their family, community, culture and land. It is later defunded and Connecting Home Ltd replaces it.

The National Sorry Day Committee announces Sorry Day 2005 will be a National Day of Healing for All Australians in an attempt to better engage the non-Indigenous Australian community with the Stolen Generations.

The first official Sorry Day ceremony outside Australia is hosted in Lincoln Fields, London, on 25 May 2005.

2006 The first Stolen Generations compensation scheme in Australia is established in Tasmania by the Stolen Generations of Aboriginal Children Act 2006 (Tas). The Tasmanian government allocates \$5 million to Aboriginal people who qualify for the compensation package.

2007 On 1 August 2007, a South Australian landmark court case awards a Stolen Generations man \$525,000 in compensation for a lifetime of sorrow and pain. Bruce Trevorror was taken from his father aged 13 months. He was given to a white family where he grew up until he was ten, unaware of his Aboriginality. He then saw his mother again, but at this stage was a rebellious boy not belonging to either culture.

Mr Trevorror's life followed the path of many Stolen Generations children: time in and out of jail and other institutions, poor health, alcoholism, smoking, depression. His siblings who remained with the family were able to overcome life's difficulties.

The court's judgment established for the first time that removing a child from his family in these circumstances constituted wrongful imprisonment and was a breach of the state's duty of care. He awarded Mr Trevorror \$450,000 for injuries and losses suffered, and a further \$75,000 in damages for his unlawful removal and false imprisonment.

On 14 September, Australia, Canada, New Zealand and the United States are the only countries that opposed the UN Declaration for the Rights of Indigenous Peoples worldwide. 134 countries vote for the declaration, 11 countries abstain. The declaration has no legal bindings. Canada initially was in favour, but changed its mind after lobbying by John Howard.

On 2 October, the very first Stolen Generations memorial is opened at Mt Annan near Campbelltown, Western Sydney. The memorial, designed by Aboriginal artist Badger Bates from Wilcannia, features original forest, boardwalks and interpretive signs.

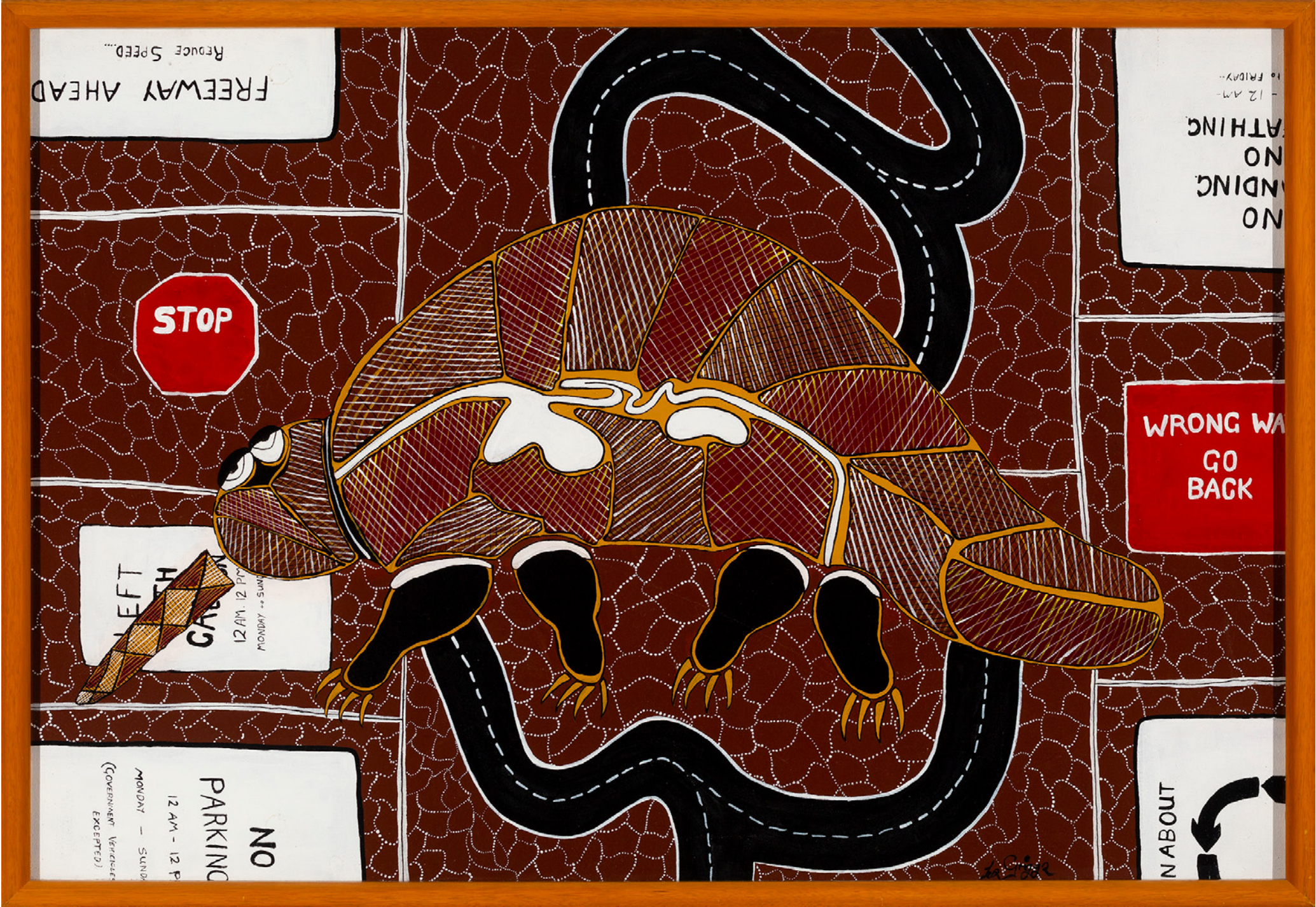
On 24 November, Kevin Rudd wins the Federal election and promises to apologise to the Stolen Generations.

2008 On 13 February, in keeping with the promise made by Prime Minister Kevin Rudd, the Australian Parliament apologises to the Stolen Generations. Both the government and the opposition support the apology and say 'sorry' to Aboriginal people who were taken from their families from 1900 to the 1970s. It is preceded by the very first Welcome to Country performed at Parliament House. This historic event is commemorated every year across the nation.

2009	On the first anniversary of the Apology, the federal government establishes the Aboriginal and Torres Strait Islander Healing Foundation.
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2010	South Australian government loses an appeal against the \$775,000 payout to a Stolen Generations man. The Full Court of the SA Supreme Court ruled the government was negligent in its treatment of Bruce Trevorrow who was taken from his parents as a child more than 50 years ago.
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2011	Neville Austin, a Victorian Stolen Generations man who was taken from his mother at 15 months in the 1960s, reaches a settlement with the State Government that includes compensation and an apology from the Department of Human Services expressing regret for the hurt and pain suffered by him and his mother.
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2012	Link-Up Victoria launches its film <i>Fractured: Broken Ties: Reclaimed Lives</i> at Federation Square, Melbourne on National Sorry Day. Federal Government announces a Royal Commission into Institutional Child Sexual Abuse.
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2013	Federal government establishes a Royal Commission into Institutional Responses to Child Sexual Abuse. This provides an opportunity for many Aboriginal victims to tell their story about the abuse they suffered in institutions and to prove they were worse off in care.
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2014	City of Whittlesea and artist Glenn Romanis unveil <i>Sorry Space</i> , featuring a paved area in the shape of a teardrop and a memorial plaque dedicated to the Stolen Generations.
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2015	City of Darebin Stolen Generations marker <i>Empty Coolamon</i> by artist Robyne Latham is unveiled on National Sorry Day. This is the first one created in Victoria.
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2016	South Australia establishes a Stolen Generations compensation scheme that is open for one year only.
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2017	New South Wales establishes a Stolen Generations compensation scheme that will remain open for five years. Royal Commission into Institutional Responses to Child Sexual Abuse releases its report. One of its recommendations is the establishment of a redress scheme for victims of child sexual abuse. 20th Anniversary of the <i>Bringing Them Home</i> report, 1997.

2018	20th Anniversary of National Sorry Day. Unveiling of City of Yarra Stolen Generations Marker <i>Remember Me</i> , by Reko Rennie. National Redress Scheme established for victims of institutional child sexual abuse.
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2019	City of Hume commences a Stolen Generations marker project.
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2020	Victorian Government announces it will establish a Stolen Generations Redress Scheme.
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2021	Victorian Stolen Generations Redress Scheme committee commences consultations. Interim Stolen Generations Funeral Fund established in Victoria.
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2022	Victorian Government opens the Stolen Generations Reparations Package, designed by the Stolen Generations Steering Committee.

The Stolen Generations Timeline is reproduced with permission by Aunty Bev Murray from *Sharing the Stories of the Stolen Generations*, Art Exhibition Catalogue, Gee Lee-Wik Doleen Gallery, Craigieburn (26 May - 22 August 2021)



FREEWAY AHEAD
Reduce Speed....

NO
LOADING
NO
UNLOADING
- 12 AM -
- FRIDAY -

STOP

WRONG WAY
GO
BACK

LEFT
GARDEN
12 AM - 12 PM
MONDAY - SUNDAY

NO
PARKING
12 AM - 12 P
MONDAY - SUNDAY
(GOVERNMENT VEHICLES
EXCEPTED)

ABOUT
↩

ERIC THOMAS BROWN

PREVIOUS PAGE

LES GRIGGS

(Gunditjmarra)

Dreaming in the Wrong Place (detail), date unknown synthetic polymer paint on canvas 820 x 1156 x 51 mm

Collection of Koorie Heritage Trust

Uncle Eric Thomas Brown is a Gomeri artist and curator living in Kanny-goopna (Shepparton) on Yorta Yorta Country. Until he was 4-5 years old, he lived with his Gomeri family on Kamilaroi Country at Toomelah Aboriginal Mission, Boggabilla (near the NSW and QLD border). Toomelah was a mission established by the Aboriginal Protection Board to corral the surviving clans from the Kamilaroi, Wireerai, and Bigambal nations after the Euraba Reserve (Old Toomelah) became disease-ridden due to an inadequate water supply. Those who survived disease had already lost many of their family members during the wars waged to stop Europeans from stealing and settling on their lands: the fertile lands of the Kamilaroi, Wireerai, and Bigambal nations were used by Europeans for cotton farming and grazing.

When Uncle Eric Thomas Brown was 4-5 years old, government officials arrived in cars and captured him and his three brothers and one sister. Like the famous image from the feature film *Rabbit Proof Fence*, Uncle remembers sitting in the government car with his siblings and looking back at his mum.

“I don’t know how but the next thing we knew we were in some home.” In Sydney, the five kids were separated, and Uncle Eric was sent to a series of different schools until he was fostered. His little sister joined him and the foster carers, and when he was 11 years old his foster mum found his ‘real’ mum.

The kids were flown to Port Adelaide to meet her, and Uncle Eric remembers looking up at his mother’s face and feeling confused. He turned to his little sister and asked: “Do you think this is our mum?”

They continued visiting their mum during Christmas holidays until Uncle Eric turned 16 years old, the age when foster children were deemed independent and autonomous adults, and discharged from government accountability. Having to watch his brothers and sisters get on a plane without him was “the worst day of my life, and I remember crying and crying.”

When asked about Sorry Day, the annual Remembrance Day that commemorates the forced removal of Aboriginal and Torres Strait Islander children from their families, Uncle Eric speaks of deep sadness. With repeated invitations to play didgeridoo at Sorry Day events, over the years he found the experience of performing for an audience brought back the sadness and darkness associated with his dislocation and isolation from family. Sometimes when overwhelmed with memories, he struggled with the thought of a social setting where people wanted to talk with him, and he stayed home alone, in a dark, quiet room. His voice softens to a place far away: “We were so little to be with people we didn’t know.”

Playing the didgeridoo is just one of many cultural skills that Uncle has

pursued in his efforts to reconnect with his stolen childhood, language, culture, and Country. “Culture is our healing,” he says, and “being put into the government system, I knew nothing about my culture.”

Uncle Eric feels like he was one of the lucky ones: at 16 he was left to take care of himself, and while “doing work here and there, my mum’s partner (Kamilaroi Elder, Uncle Roger Knox), who’d been there the day I was born, would teach me things.” Uncle Roger Knox, known as Blak Elvis, the Koorie King of Country music would teach him a couple of small but important things one at a time. Then, as a 20-year-old, “I started doing my art ... and as the years went on, I learnt more about culture and more about stories and symbols ... they (the stories and symbols) just came to me... the stories flowing through me into my art.”

During Uncle Eric’s mid-20s, Kamilaroi Elders Uncle Roger Knox and Uncle Jack Woodbridge from the Mungindi Local Aboriginal Land Council took him to Boobera, the 7-kilometre-long lagoon that marks the sacred place that Kamilaroi people honour as the resting place of Garriya (the Rainbow Serpent). Here the men performed the Bora (initiation ceremony): “They smoked me there, there was smoke all over the place so I couldn’t see, and they were talking in lingo that I didn’t understand, telling the Elders, our ancestors, who you are and where you’re from ... it was

spiritual, the gifts given.” These are the gifts of cultural skills, knowledge, and creation, along with Uncle Eric’s obligation to share them.

Like most Stolen Generations survivors, the dislocating journey that began by being ripped from tribal lands and family on missions, to then being shuffled from orphanages and different foster carers while forcibly moved across various state or religious schools, to finally being left to fend for themselves as 14 or 16 year-olds, Uncle Eric never felt like he had a home. Even after visiting his biological father on Cunumalla Kunala Country (Queensland), knowing that his father was “the last king of our tribe, and as his only son I would’ve been in line”, Uncle Eric said, “I don’t feel like I have a home.”

Except for Kanny-goopna, where he’s now lived for 25 years: “It’s the only place I want to come home to. All the Elders are welcomed.” It was in Kanny-goopna where he met co-founder of Kaiela Arts gallery hub, Uncle Les Saunders, the passionate Yorta Yorta and Dja-Dja Wurrung Elder and arts advocate who offered him the opportunity to immerse himself in all the different dimensions of the First Peoples arts and culture experience, and intercultural sharing.

For 14 years, while maintaining his own multidisciplinary practice, Uncle Eric curated shows at the Kaiela Arts, and

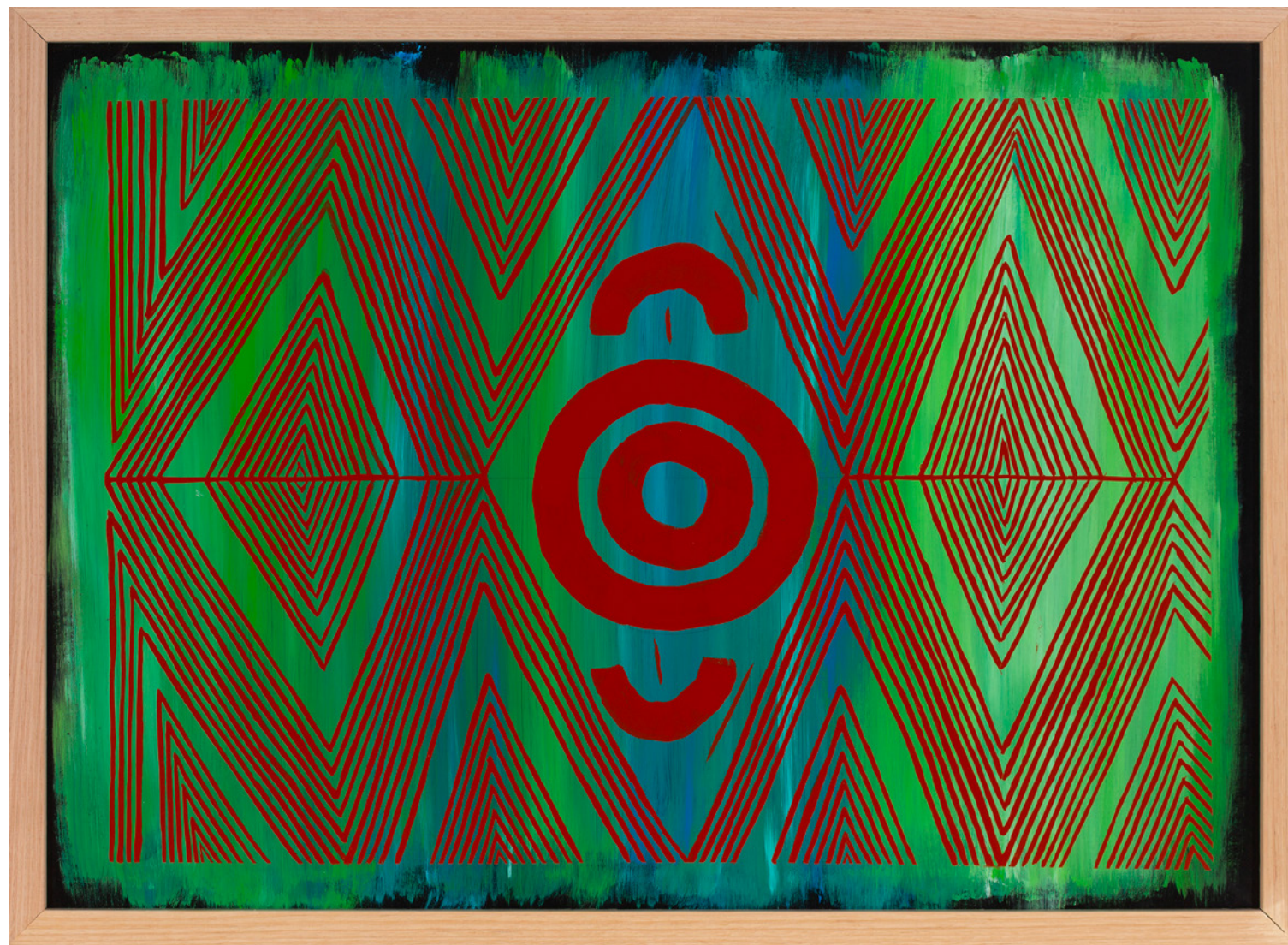
offered encouragement and a platform to emerging artists. Touring the country, he promoted their art at markets, artist camps, and exhibitions. He also organised and presented intercultural exchanges and understanding workshops to schools, businesses, and to individuals from all over the world.

Sharing the stories of Aboriginal culture with school kids is what he cherishes most. He wants to give kids the tools of life that he missed out on as a kid: "Art is how I learnt self, and I want to share that". He also feels great pride when taking his grandkids to cultural events and having them up on stage with him playing their own didgeridoos. When they are deep within their soul music – the place where culture flows through the ancestral song spirals – he will step away from them and watch from the sidelines. Like the warmth of a possum skin cloak, Uncle nurtures them in the way of their ancestors.

Uncle feels his ancestors guiding him through life and when he is creating artworks. As well as playing the didgeridoo, he is a skilled painter of cultural iconography, and an emu egg carver, reviving the popular pastime practiced on Aboriginal missions from the mid-1800s. His cultural designs adorn skateboards, bed linen, and the walls of many of this country's leading institutions. Since leaving Kaiela Arts and becoming a full-time artist, Uncle Eric is now exploring and unravelling his cultural core using crushed charcoal pigments on canvas, and upcycling didgeridoos into candle holders. Uncle Eric Thomas Brown's artwork is available for sale on Instagram.

@browneric483

Interviewed by Monique Grbec



UNCLE ERIC THOMAS BROWN
(Gomerai)
Men's Business 2, date unknown
synthetic polymer paint on canvas
760 x 1040 x 45 mm
Courtesy of Link-Up Victoria Collection

LISA WAUP

Lisa Waup is a Gunditjmara (south-west Victoria) and Torres Strait Islander award-winning, multidisciplinary artist and curator who was adopted into the nurturing and unfettered love of an Australian Calabrian (south-west Italian) family. "My work heavily revolves around family and history. Time, history, Country ... I feel very blessed, I have a good story. I've had a wonderful family experience ... A huge part of how I've been brought up ... is an extension of how I've been able to connect with my other side, the parts that were voided or missing."

Art is a vital part of Lisa's journey: "Being a visual person, it's always been a way for me to understand things." The dichotomy of a displaced cultural identity seen through the lens of unconditional family love and support informs every aspect of her art practice. As she challenges herself with the emotional work of understanding, connecting, and finding a balance between bloodlines and her displaced traditional Aboriginal culture, her art practice evolves.

Lisa is forever grateful to Link-Up, the national family tracing and reunion service that helps Aboriginal people find their family. They researched her records and found her mum in Darwin, and her Auntie in Queensland. The Link-up programs also created a pathway for their ongoing relationships.

Lisa's artwork *To Be or Not To Be* (2012) is held in the Link-Up Victoria

Collection and is a printed copy of the court document 'ORDER TO ADMIT TO THE CARE OF THE CHILDREN'S ...' that was discovered through Link-Up and Freedom of Information. Under the Freedom of Information Act 1982, members of the public can access information held by government sector agencies including adoption files, health reports, police reports, ward papers, and details about mission life if your ancestors spent time on a mission.

The details of the court order to remove Lisa's birth mother from her family are hidden by heavy black, hand-drawn lines in compact streams. An array of faded official stamps hint at travel, but instead of the soft swirls of topography, Lisa's lines meet to create the sharp edges of diamonds and triangles: the insignia of a tribal warrior.

Layer upon layer, upon layer is a captivating aspect of Lisa's work which has many layers of narrative detail. Drawn over the insignia of a tribal warrior is a series of concentric circles. These are an Aboriginal symbol for a campsite or waterhole, and the thick and gritty circles are muted by a large, bloody red, and bleeding, patchwork square. Not a view for rose-coloured glasses but a raw and painful bandage for a bloody meeting: a child stolen on stolen land.

The title, *To Be or Not To Be*, references one of William Shakespeare's most famous

lines from his play *Hamlet*. In the play, Hamlet is extremely depressed and contemplating suicide as a way to escape: 'The slings and arrows of outrageous fortune'. He questions the value of his life and asks himself whether 'tis nobler in the mind to suffer ..., Or to take Arms against a Sea of troubles, And by opposing end them: to die, to sleep ... The heart-ache, and the thousand natural shockes That Flesh is heir to?'

To reinforce the futility of life, Hamlet directs his speech to the skull of a jester. There are many people who believe that Stolen Generations and descendants of Mob who chose to hide their bloodlines have no place connecting to a living Aboriginal culture. This lateral violence of colonised minds is palpable, and can challenge the yearning for clan and Country. To be or not to be ...

For those like Lisa who persevere, the process of tracing Aboriginal history is to see between the silence, misinformation, and propaganda of racist governments and the people who profited from them. Every aspect of the search is a torment and is torturous. There is either a heart-breaking official document revealing the brutality endured, or there is nothing. Silence.

To search through generations is to gnaw through the pain to get beyond the unfairness of those slings and arrows of outrageous fortune that beat down on Aboriginal bloodlines:

the prevalence of massacres; people being herded like animals or poisoned; and, knowing that ancestors were cold and hungry while their sacred lands were being pillaged to pay for buildings that would imprison our most vulnerable.

With the support of her family, Lisa survived, and her art practice flourishes. Taking arms against the sea of troubles she has reclaimed her Gunditjmara and Torres Strait Islander bloodlines and found strength in exploring traditional arts practices by merging them with her own contemporary sensibility.

When asked about Sorry Day – *The heart-ache, and the thousand natural shockes That [Aboriginal] Flesh is heir to* – Lisa is still working through an understanding: "It's good to be acknowledged and seen and heard, to have that platform, but I don't really understand where it's coming from government wise. Every day there's an aspect of Sorry Business, and just one day (Sorry Day) to reflect. For people that have been through that ..."

Can a public ever really understand the disruptions created by policy and government? And as for promises of remuneration, "it's more of government ticking boxes". Lisa questions: "How will people receive that? There'll be so much red tape, and hoops to jump. So many stages to go through. And it's fragmented (the records). There was a lot of presence in a mission, and there was a trail of

paperwork. But if you didn't go through the mission, there's no trail."

In *Connected Journeys* (2019) which is held in the Koorie Heritage Trust Collection, Lisa's breast plate reinterprets the personally inscribed, crescent-shaped metal plates that were gifted to tribe leaders to hang around their necks. A mark of cooperation and ownership, the breast plates have become a symbol of dispossession, and represent the mistreatment of Aboriginal people at the hands of European invaders and colonisers.

Instead of the shiny gifted trinket, the breast plate of *Connected Journeys* is a glorious celebration of the natural world of connection. Crafted with ceramic, glaze, pyrographed seed pods, and possum skin, and woven with emu feathers, cockatoo crest feathers, galah feather, cotton thread, aloe vera fibre, and jewellery wire it symbolises pride and instils strength, sustainability and a heart-happy relationship with Country.

In 2022, ten years after making *To Be or Not To Be*, Lisa received her Master's degree from Victorian College of the Arts. Over two years, with the "mission to talk about First Peoples experiences and techniques of surviving colonisation and government policies of assimilation," she created a body of work that gives voice to her mum.

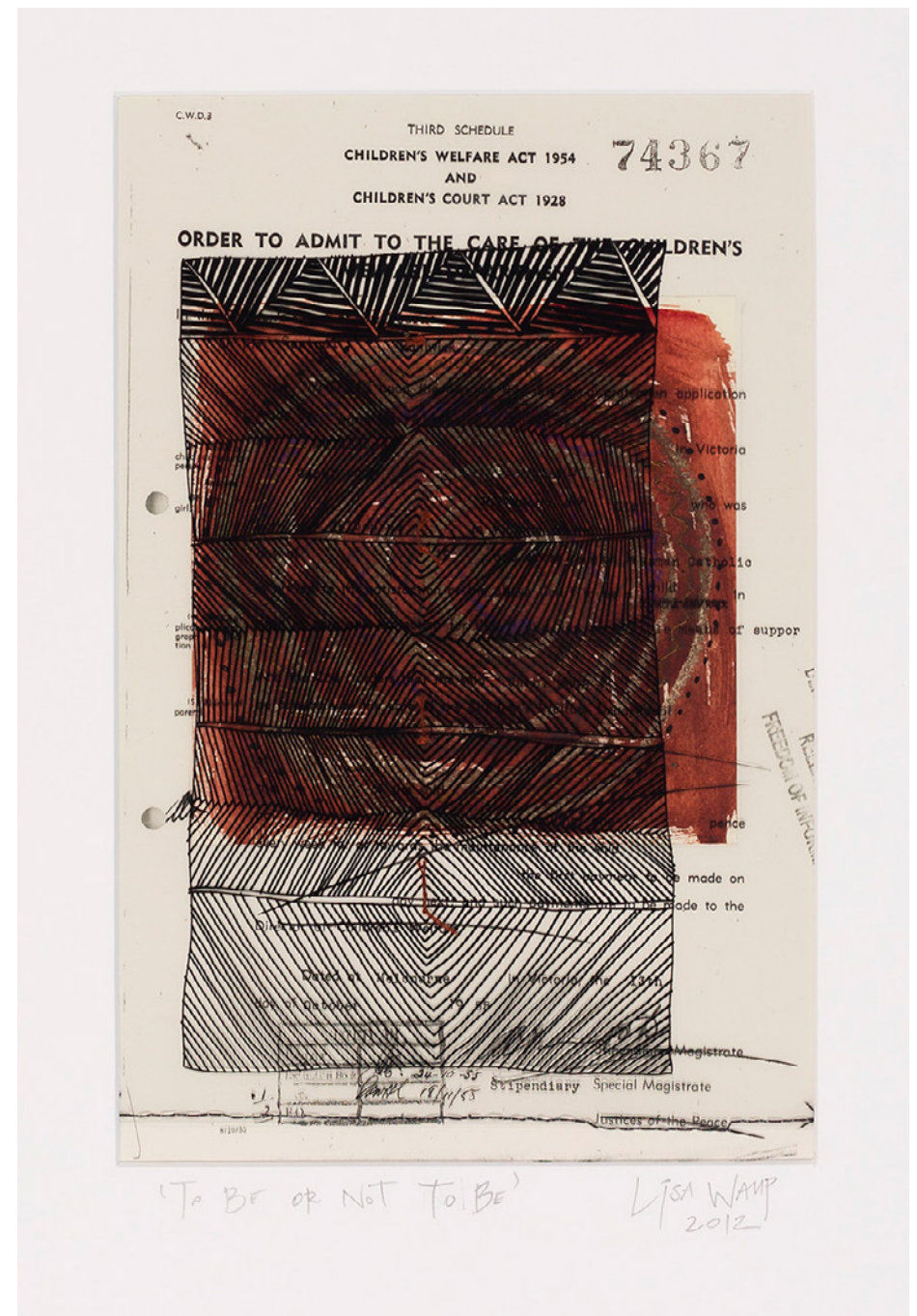
In the body of work Lisa delves deeply through her ancestors' experiences. Raising issues about the trauma of hidden generations, stolen generations and lost generations, and "the trickle-down effect" she relives the pain of research and

the unfairness of the Aboriginal experience. When there's no trail, when your bloodline has been "hidden, how do you find it? The constant thing of trying to put pieces back together."

Lisa Waup is guided by ancestors to create. By telling the story of the First Peoples experience through an organic flow of natural materials, her artwork brings us closer to Country, and strives to heal the fractured connections brought on by the colonial narrative. When Lisa gives voice to her mother's experience, she also gives voice to all of the Stolen Generations.

Interviewed by Monique Grbec

LISA WAUP
(Gunditjmara and Torres Strait Islander)
To Be or Not To Be, 2012
digital print on cotton rag paper,
transparency, cotton thread
650 x 530 x 20 mm
Courtesy of Link-Up Victoria Collection



UNCLE TALGIUM 'CHOCKO' HOWARD EDWARDS

Uncle Talgium 'Chocko' Howard Edwards was born in 1948 on Kaieltheban Country (Mooroopna). His father's bloodlines are Boon Wurrung, Yorta Yorta, Mutti Mutti, and Palawa, and his mother's side is Taungurung. The names on his birth certificate are Howard Hilton Edwards. He was gifted the name 'Chocko' by a fellow Turana Boys Home inmate because when they met, he had lots of chocolates. During Uncle's work to reclaim his Aboriginal identity, he adopted his great grandfather's tribal name, Talgium.

In March 1954 when the Queen of England visited Kanny-goopna (Shepparton) on Yorta Yorta Country, Uncle Talgium remembers that the roadsides where he lived were lined with hessian to 'cover-up' the outcome of land theft and dispossession – the Queen's family legacy. On the other side of the hessian, folk from neighbouring towns lined the streets dressed in their colourful and freshly pressed Sunday best, wearing hats, bonnets and ribbons which was the dress etiquette of English landowners of the time. Each of these revellers was gifted a little Australian flag to wave at the Queen as she passed. They cheered with great enthusiasm.

During his interview for the *Stolen Generations' Testimonies* project (2009) – a series of filmed testimonies by Stolen Generations survivors that reveal a shocking insight into the experiences regularly inflicted on Aboriginal children by colonial

systems and the individuals working under the protection of government policies – Uncle Talgium recalls that not long after the streets where he lived were lined with hessian, he and his four brothers and a sister were taken from his mother, Maggie Edwards.

Uncle Talgium was seven years old, and his siblings were aged between 18 months and twelve years: "They said me mother got into debt, that we were vagrants. That we were uncared for, they said. Which is wrong." After a hearing at the Magistrates' Court, the children were put in a Black Maria (police paddy van) and taken to Turana Reception Centre, the receiving centre for wards of the state.

From Turana the children were sent to Ballarat Orphanage, the imposing two storey Gothic style brick building with gables, ornate wrought iron balustrades and a tower. Built with proceeds from the gold rush, Ballarat Orphanage is notorious for documented reports of widespread physical, emotional and sexual abuse including the disgraceful cover-up of more recent generations.

To be near to her kids, Maggie Edwards relocated the 200 kilometres from Kaieltheban Country to Wada Wurrung Country (Ballarat). Maggie lived in a boarding house next door to the orphanage which she regularly visited, and according to correspondence between the orphanage officials, police officers

and members on the welfare board, she believed that her children were being neglected and feared for their safety.

At one time, she "grabbed" her four children and refused to return them to the orphanage. It was only after police officers threatened to charge her with kidnapping that she returned them. The principal of the Ballarat Orphanage complained to the welfare board: "It is impossible to control the children properly whilst the mother lives so close and keeps constantly interfering." The children were separated and relocated to different homes, which was a common tactic of government officials to shatter First Peoples relationships.

Uncle Talgium was sent to Turana Boys Home, and then to the Salvation Army Boys' Home in Box Hill. Like Ballarat Orphanage, these homes are well documented as institutions where severe sexual, emotional and physical abuse was rife. Uncle Talgium tried to escape multiple times. At one time he was sent to live at a man's house for a month. The trauma of being a young boy alone at the hands of an adult man comes back through a tremor in Uncle's voice. He wrings his hands but will say no more than: "I think the man took advantage of me." Later he acknowledges that being molested manifested a deep need to escape, whether it be running away or losing himself through drug use.

During his internment at the Salvation Army's Bayswater Boys' Home, Uncle heard

a radio broadcast that revealed Henry, his second youngest brother, was playing in a new housing development and had fallen from an unsecured telegraph pole. The telegraph pole had rolled over him and killed him. Three or four months later, his brothers and sister were finally released from the homes where they were living, but it was too late for Uncle Talgium.

At 15 years of age, government wardship papers described Uncle Talgium as "severely institutionalised". Following an escape from Turana Boys Home, he was captured by police and from then on "they never left me alone." For this first offence he was sentenced as an adult to 12 months at Her Majesty's Pentridge Prison, the bluestone 'hellhole' built with more proceeds from the gold rush. It was closed as a prison in 1997 after decades of controversy with reports of overcrowding, deaths, rapes, riots, strikes, drug problems, and the violence, depravity and corruption of 'correctional' staff.

At the end of his sentence, Uncle Talgium was not allowed to leave the prison unless he had a job. An ally teacher, who had befriended Uncle and taught him some reading skills, helped. He was rejected by the Royal Navy and the Army but finally joined the Merchant Navy on a container ship that went back and forth to Tasmania.

"You're being victimised," the teacher said when Uncle Talgium was arrested several more times for abusive language,

assaulting police, resisting arrest, vagrancy and perjury. Overall, Uncle Talgium spent 13 years in and out of the prison system including time in H Division, the high security, disciplined and protective zone of H.M. Pentridge Prison. It was also reputed to house the most vile and violent criminal offenders in Australia.

Like many Stolen Generations survivors, Uncle Talgium was diagnosed with depression and prescribed “all kinds of drugs to kill all kinds of pain. Tryptanol, Seconal, Ritalin, Prozac, Zoloft, and Zyprexa.” Outside the institutions he also delved into heroin, speed, speed tablets, marijuana, tripping, and daytura which is a toxic plant used to produce intoxication and hallucinations.

It wasn't until he left Naarm (Melbourne) and went to visit his daughter on Kurna Country (South Australia) that the police left Uncle Talgium alone. In a space free from scrutiny, he met Kurna mob who spoke language and had strength through culture. “Where's my language, where's my culture?” he asked himself.

In the 1990s, Uncle Talgium moved to Barmah on Yorta Yorta Country and stayed with his mum. Here his heart opened as they fished in the river and he learnt first-hand about culture, scar trees, middens, and how respect and connection to Country is where his power is strongest. He began to understand that he had been so “brainwashed by white history that there was no room for me own.” He realised that he had absolutely no recollection of the 1967 Referendum to change the Australian Constitution which meant Aboriginal and Torres Strait Islanders would be counted as part of Australia's human population.

The death of Uncle Talgium's mum “was the only time I saw peace on her. She died with a broken heart ... I was a stubborn little bugger ... I regret not sitting down and talking about it.” But what would they have said?

With support from Link-Up Victoria, the organisation helping Stolen Generations survivors find and reconnect with their family and culture, Uncle Talgium accessed his ward files. These intrinsically racist documents speak to the government of the time: how easy it was for individuals to hide truths, propagate lies, and destroy the lives of families. “Educate us, assimilate us, and everything was supposed to be good but I have been traumatised, victimised by police brutality, separated and correctionalised.” The documents Uncle Talgium read “hurt my pride ... make me feel shame again ... even though I might cry now and again, I'm a stronger man for it.”

Art has been a vital tool for Uncle's healing and for connecting to culture. Through music and dance his spirit sings. From within the traditional practice of wood burning, symbols and crosshatch weave him into songspirals. As he carves through the 4-5 layers of an emu egg, from the dark green outer shell to the palest of sky-blue inner shell, he carves through the veneer of institutionalisation to understand his journey and find clarity of mind.

“Sorry is not enough for genocide ... I'm glad we're getting the (Stolen Generations, Sorry Day) message out to a white community, and I like to get out and hear some music afterwards, to dance with my spirit.” However, the reparation developments in Victoria are not enough: “Money is never enough. I never ceded my sovereignty. I am here ... my journey of healing continues. And I try to do the best I can each day.”

Interviewed by Monique Grbec



UNCLE TALGIUM 'CHOCKO' HOWARD EDWARDS
(Boon Wurrung, Mutti Mutti, Taungurung, Yorta
Yorta and Palawa)
Road to Civilisation, 2004
pokerwork on hardwood
40 x 411 x 1200 mm
Collection of Koorie Heritage Trust



LETTER TO MY MUM

I want you to know why finding out where we are from, where our Country is, is so important to me. I believe that all the beauty of the Australian landscape, the stillness and the tidal lapping, the food to be foraged, and the fresh morning air is where our beauty is.

I believe that finding our homeland and casting my eyes over outback undulations, breathing in the crisp clean air, and listening to the soft language of the animals and trees and shrubs will bring peace. Isn't that the aim? I believe that the best of us is our blackness, our Aboriginality.

Your light skin was like a shroud that you hid behind, and defended. How could you protect the people and the institutions that held you captive, sent you slave-like to clean dormitories and then to be a maid and pay back your education? You were incensed when you told me, your hands clasped and twisting with torment: "I wasn't even allowed to take my books, or say goodbye to the teachers." Snatched. Pushed. Discarded. Happy 14th birthday Mum.

I don't understand how you can blame your mum, my grandma – out of all the

people who were in your life when you were a baby and then a kid. Especially since she was stolen too. Did you know she married three times? I just found out from the Koorie Heritage Trust Family Unit. The first man was Smith – that's what confused me so much the first time I went searching. So many documents, so many names, and the cursive writing almost illegible. It's easier now apparently. Now, everything is on computers. No more scanning microfiche at the library, and rejected birth, death, and marriage certificates; no more soulless rooms reading court files at the Freedom of Information office.

Found wandering with no means.

I couldn't hold back from crying when I read those files. How can an eight-month old baby wander, let alone wander with no means? Snatched, pushed, discarded – with the reading of those files I finally understood the magnitude of the sadness and hopelessness in your life.

I already understood that being brought up in a children's home and suffering all of their rules was why you nurtured me with hugs and kisses, looked at me with eyes of worship, and talked to me with words of adoration. And, before I was old enough to understand, I heard the seriousness in your voice: "I want you to be independent". But when I got older and was reeling from experimentation with sex, drugs, and crime, I was angry

about the lack of boundaries, wished you'd given me more guidance, kept me home, safe. I wondered if some of the life I chose was a roaring call for help, and why you never answered. Even when I was suspended from school, you encouraged me to go out that night to the Blue Light Disco.

My stomach still seethes when I remember telling you I'd been raped, and you didn't believe me. Blanked me like you blanked me anytime I wanted to talk about our Aboriginality. Was that because you were raped too?

So many years of medication, and no-one to believe you. When I hear of families supporting one another through emotional breakdowns, I get jealous. Surely if you had had family support, someone to listen to you, to hear your hurt; someone to acknowledge your experiences, you wouldn't have had to stay medicated. That photo of you with Uncle Ian where you're laughing mischievously shows a woman I didn't know. Thirty years of antipsychotic medication and you became numb. "My Mum can't cry".

I watched *Sweet Country* the other day. They used dry riverbeds to tell the story of stolen culture. The brutality of the western way that creates craters in the ground, exhaust fumes in the air, plastics in the waterways, and medications to mask trauma. Everything is a quick fix. I'm looking for my Indigenous culture as the deep breathing of Warwick

Thornton's open country, the frolicking of river water over rocks, and the solid silence of just being.

Mum, this is why I'm so desperate to spotlight that smallest most precious jewel in me – my Aboriginality. My shame is in the white that took you and traded you, and sold you a belief in greed, and death, and consumerism at any cost. All the things I will ever own will never be as beautiful as the sunset, the soundtrack of birds and breeze through trees, or weaving a basket while yarning with family and friends.

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Monique Grbec

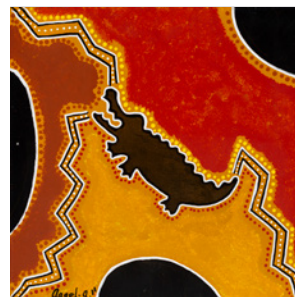
PREVIOUS PAGE
TREVOR 'TURBO' BROWN
(Latje Latje)
Goannas, 2014
ink on paper
385 x 455 x 20 mm
Courtesy of Link-Up Victoria Collection

FOLLOWING PAGE
LORRAINE NELSON
(Yorta Yorta)
Untitled (detail), 2011
synthetic polymer paint on canvas
605 x 905 x 20 mm
Courtesy of Connecting Home Ltd Collection

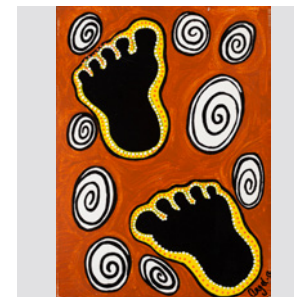


LIST OF WORKS

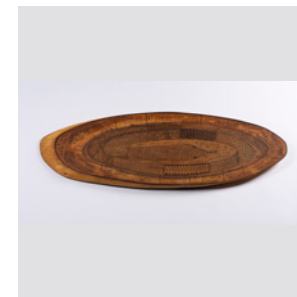
Photography by:
Christian Capurro unless
specified otherwise



ANGELA EDWARDS
(Yorta Yorta)
Untitled, 2011
synthetic polymer paint on canvas
300 x 300 x 15 mm
Courtesy of Connecting Home Ltd Collection



ANGELA EDWARDS
(Yorta Yorta)
Untitled, 2011
synthetic polymer paint on canvas
300 x 300 x 15 mm
Courtesy of Connecting Home Ltd Collection



UNCLE TALGIUM 'CHOCKO' HOWARD EDWARDS
(Boon Wurrung, Mutti Mutti, Taungurung, Yorta Yorta and Palawa)
Road to Civilisation, 2004
pokerwork on hardwood
40 x 411 x 1200 mm
Collection of Koorie Heritage Trust



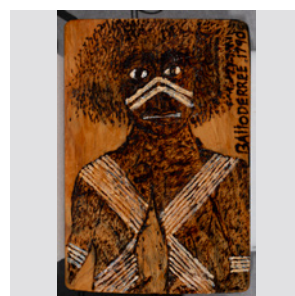
AUNTY LYN AUSTIN
(Wotjobaluk and Gunditjmara)
knitting for the Mob, 2014
Wool, 12 parts: dimensions variable
Courtesy of Link-Up Victoria Collection



UNCLE ERIC THOMAS BROWN
(Gomerioi)
Dreaming, date unknown
synthetic polymer paint on canvas
915 x 920 x 30 mm
Courtesy of Link-Up Victoria Collection



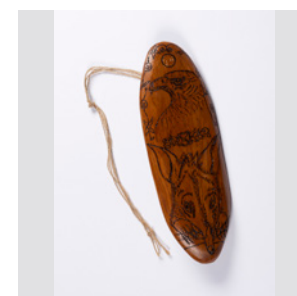
UNCLE ERIC THOMAS BROWN
(Gomerioi)
Men's Business 2, date unknown
synthetic polymer paint on canvas
760 x 1040 x 45 mm
Courtesy of Link-Up Victoria Collection



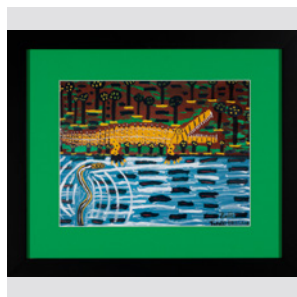
JOHN ELLIOT
(Yorta Yorta)
Balloderree 1790, 2014
pokerwork on board
230 x 155 x 15 mm
Courtesy of Link-Up Victoria Collection



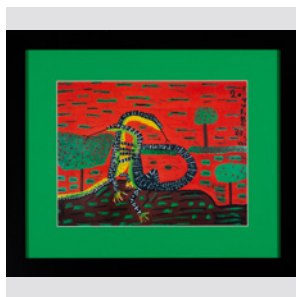
JOHN ELLIOT
(Yorta Yorta)
Boomerangs, date unknown
pokerwork and synthetic polymer paint
on board,
455 x 900 x 10 mm
Courtesy of Link-Up Victoria Collection



JOHN ELLIOT
(Yorta Yorta)
Eagle and Bilby, 2014
pokerwork on hardwood
460 x 160 x 90 mm
Courtesy of Link-Up Victoria Collection



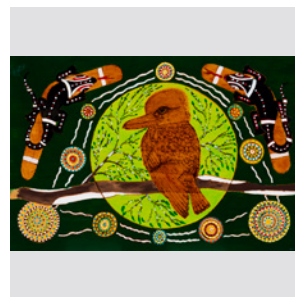
TREVOR 'TURBO' BROWN
(Latje Latje)
Crocodile, 2014
ink on paper
385 x 455 x 20 mm
Courtesy of Link-Up Victoria Collection



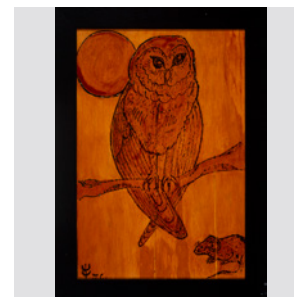
TREVOR 'TURBO' BROWN
(Latje Latje)
Goannas, 2014
ink on paper
385 x 455 x 20 mm
Courtesy of Link-Up Victoria Collection



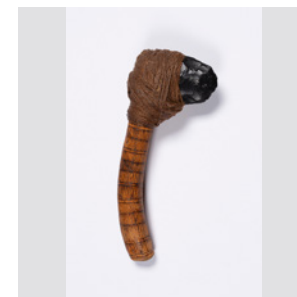
FRED CLARK
Question Time, 2017
ink on paper
485 x 385 x 20 mm
Courtesy of Link-Up Victoria Collection



JOHN ELLIOT
(Yorta Yorta)
Koakaburra, date unknown
pokerwork and synthetic polymer paint
on board
900 x 600 x 5 mm
Courtesy of Link-Up Victoria Collection



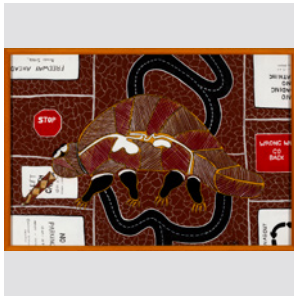
JOHN ELLIOT
(Yorta Yorta)
Owl and Mouse, date unknown,
pokerwork on board,
395 x 285 x 20 mm
Courtesy of Link-Up Victoria Collection



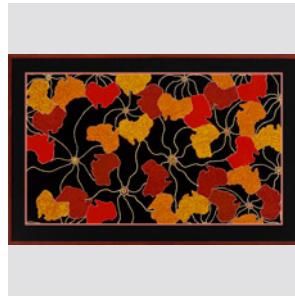
JOHN ELLIOT
(Yorta Yorta)
Stone Axe, 2014
pokerwork on hardwood, stone, string, glue
340 x 140 x 90 mm.
Courtesy of Bev Murray Collection



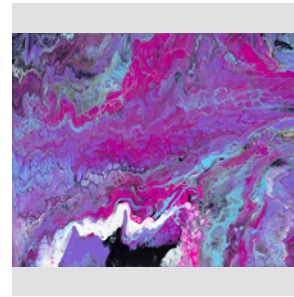
MONIQUE GRBEC
 524 Pages, 2019
 glitter, fibreglass resin, metal on copper mesh and acrylic board
 1190 x 740 mm
 Collection of Koorie Heritage Trust



LES GRIGGS
 (Gunditjmarra)
Dreaming in the Wrong Place, date unknown
 synthetic polymer paint on canvas
 820 x 1156 x 51 mm
 Collection of Koorie Heritage Trust



LES GRIGGS
 (Gunditjmarra)
Untitled (Australia maps), date unknown,
 synthetic polymer paint on canvas
 818 x 1258 x 32 mm
 Collection of Koorie Heritage Trust



KAREN LOVETT
 (Gunditjmarra)
Untitled, date unknown
 synthetic polymer paint on canvas
 410 x 510 x 10 mm
 Courtesy of Link-Up Victoria Collection



THOMAS MARKS
 (Wotjobaluk, Gunaikurnai)
A Creation Story - Gunaikurnai, 2020
 synthetic polymer paint on canvas
 255 x 205 x 20 mm
 Courtesy of Link-Up Victoria Collection



THOMAS MARKS
 (Wotjobaluk, Gunaikurnai)
Always Was Always Will Be Aboriginal Land, 2020
 synthetic polymer paint on canvas
 440 x 600 x 25 mm
 Courtesy of Link-Up Victoria Collection



TREAHNA HAMM
 (Yorta Yorta)
Cummeragunja - my home, 2004
 ink, watercolour paint on paper
 641 mm x 451 x 39 mm
 Collection of Koorie Heritage Trust
 Photography by Graham Baring



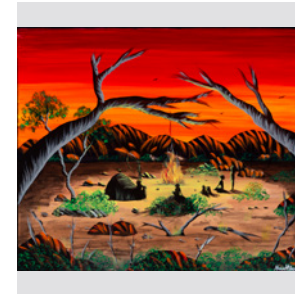
TREAHNA HAMM
 (Yorta Yorta)
Spirit Wind, 2004
 ink, watercolour paint on paper
 641 mm x 451 x 39 mm
 Collection of Koorie Heritage Trust
 Photography by Graham Baring



TREAHNA HAMM
 (Yorta Yorta)
Untitled, 2004
 ink, watercolour paint on paper
 641 mm x 451 x 39 mm
 Collection of Koorie Heritage Trust
 Photography by Graham Baring



THOMAS MARKS
 (Wotjobaluk, Gunaikurnai)
One Mob Strong Mob, 2021
 synthetic polymer paint on canvas
 450 x 610 x 20 mm
 Courtesy of Link-Up Victoria Collection



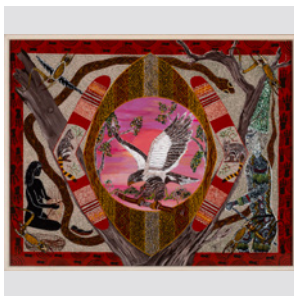
MAKIA MCLOUGHLIN
 (Yorta Yorta and Yolngu)
Campfire, 2014
 synthetic polymer paint on canvas
 510 x 610 x 20 mm
 Courtesy of Link-Up Victoria Collection



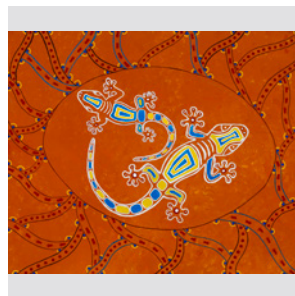
MAKIA MCLOUGHLIN
 (Yorta Yorta and Yolngu)
My Father David Gulpilli, 2014
 synthetic polymer paint on canvas
 510 x 610 x 20 mm
 Courtesy of Link-Up Victoria Collection



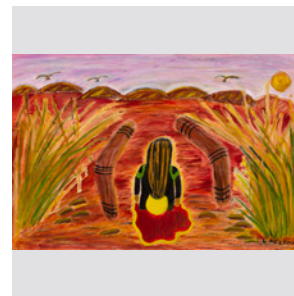
AUNTY COLLEEN HOWELL
 (Arrernte)
Untitled, 2013
 synthetic polymer paint on canvas
 405 x 495 x 40 mm
 Courtesy of Link-Up Victoria Collection



UNCLE EUGENE LOVETT
 (Gunditjmarra)
Untitled (bird, animals, people), date unknown
 synthetic polymer paint on canvas
 635 mm x 786 x 32 mm
 Collection of Koorie Heritage Trust



KAREN LOVETT
 (Gunditjmarra)
Geckos, date unknown
 synthetic polymer paint on canvas
 760 x 910 x 40 mm
 Courtesy of Link-Up Victoria Collection



LORRAINE NELSON
 (Yorta Yorta)
Untitled, 2011
 synthetic polymer paint on canvas
 605 x 905 x 20 mm
 Courtesy of Connecting Home Ltd Collection



LORRAINE NELSON
 (Yorta Yorta)
Untitled, date unknown
 synthetic polymer paint and mixed media on canvas
 400 x 500 x 10 mm
 Courtesy of Connecting Home Ltd Collection



LORRAINE NELSON
 (Yorta Yorta)
Untitled, date unknown
 synthetic polymer paint and mixed media on canvas
 400 x 505 x 10 mm
 Courtesy of Connecting Home Ltd Collection



LORRAINE NELSON
(Yorta Yorta)
Untitled, 2015
synthetic polymer paint
and mixed media on canvas
400 x 310 x 10 mm
Courtesy of Connecting Home Ltd Collection



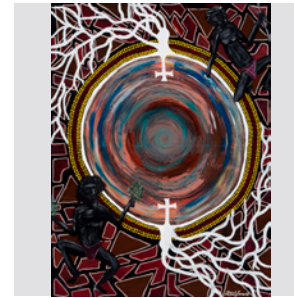
LORRAINE NELSON
(Yorta Yorta)
Untitled, 2019
synthetic polymer paint on canvas
360 x 355 x 35 mm
Courtesy of Connecting Home Ltd Collection



ALICE SOLOMON
Untitled, 2014
synthetic polymer paint on canvas
770 x 790 x 30 mm
Courtesy of Link-Up Victoria Collection



ANDREW TRAVIS
(Gunditjmara)
Digging Stick, 2016
pokerwork on hardwood
30 x 1000 x 40 mm
Courtesy of Link-Up Victoria Collection



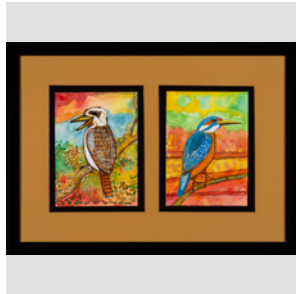
ANDREW TRAVIS
(Gunditjmara)
Spirit Well, 2016
synthetic polymer paint on canvas
1220 x 915 x 40 mm
Courtesy of Link-Up Victoria Collection



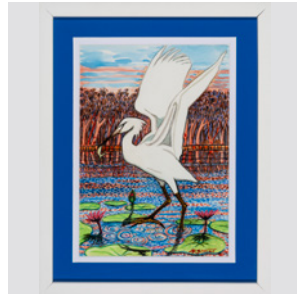
LISA WAUP
(Gunditjmara and Torres Strait Islander)
Connected Journeys, 2019
ceramic, glaze, possum skin, emu feathers,
cassowary feathers, cockatoo crest feathers,
galah feather, seed pods (pyrography),
cotton thread, aloe vera fibre, jewellery wire
500 x 300 x 15 mm
Collection of Koorie Heritage Trust



NORM STEWART
(Yorta Yorta and Kwat Kwat)
Bunyip, date unknown
synthetic polymer paint on canvas
770 x 570 x 20 mm
Courtesy of Link-Up Victoria Collection



NORM STEWART
(Yorta Yorta and Kwat Kwat)
Kingfisher and Kookaburra, 2017
watercolour on paper
330 x 455 x 15 mm
Courtesy of Link-Up Victoria Collection



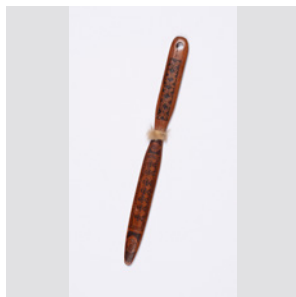
NORM STEWART
(Yorta Yorta and Kwat Kwat)
Victoria Lake Bird, 2017
watercolour on paper
405 x 320 x 20 mm
Courtesy of Link-Up Victoria Collection



LISA WAUP
(Gunditjmara and Torres Strait Islander)
To Be or Not To Be, 2012
digital print on cotton rag paper,
transparency, cotton thread
650 x 530 x 20 mm
Courtesy of Link-Up Victoria Collection



FAY THORPE-O'CALLAGHAN
(Yorta Yorta)
Stolen 3, 2010
synthetic polymer paint on canvas
455 x 460 x 40 mm
Courtesy of Connecting Home Ltd Collection



ANDREW TRAVIS
(Gunditjmara)
Message Stick, 2006
pokerwork on hardwood, Kangaroo skin band,
415 x 40 x 5 mm
Courtesy of Bev Murray Collection



ANDREW TRAVIS
(Gunditjmara)
Ochre Coolomon, 2012
ochre on hardwood
90 x 260 x 40 mm
Courtesy of Link-Up Victoria Collection

26 May - 28 August 2022

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