

these sites are of great spiritual and cultural significance to the Waradjuri. These markings are from the carved trees that mark a traditional meeting place at Warangesda Mission where I lived as a young boy.

\$4,000

Bora Grounds of Bandhar

180 x 60cm, acrylic on French linen
As the evening sun is setting across the land, we can see the tracks of the Bandhar as they are travelling to the meeting places of the Waradjuri, our Bora Grounds. These meeting places are of great spiritual and cultural significance to us. This is where we come together to share our stories and pass on our culture to the next generation. Along this journey we see the sacred sites of

the Waradjuri, our Bora Grounds, Scar Trees and our Totems. These sacred sites are marked with the patterns and images of the Waradjuri.

\$4,000

Bandhar

151 x 70 cm, acrylic on French linen
The Waradjuri travel many miles across the land to come together at the meeting place of the Waradjuri, our Bora Grounds. Here they come together to tell our stories, pass on our culture to the next generation. We can see by his tracks that Bandhar has journeyed across Waradjuri land to come together and meet Dhuuliyin to tell their stories and help keep the culture of the Waradjuri alive.

\$4,000



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Koorie Heritage Trust Inc

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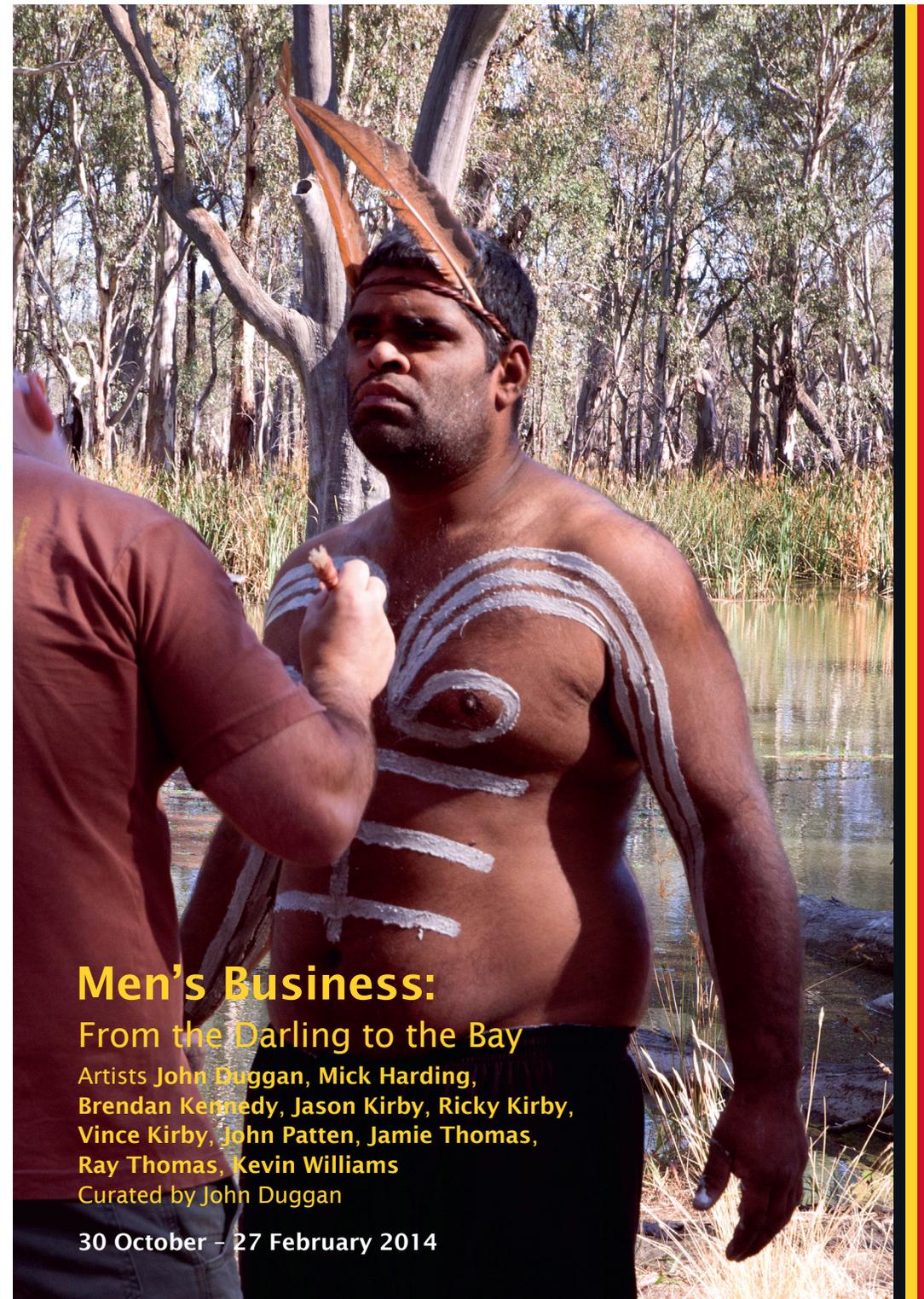
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Men's Business: From the Darling to the Bay

Artists **John Duggan, Mick Harding,
Brendan Kennedy, Jason Kirby, Ricky Kirby,
Vince Kirby, John Patten, Jamie Thomas,
Ray Thomas, Kevin Williams**
Curated by **John Duggan**

30 October – 27 February 2014

Men's Business: From the Darling to the Bay is a journey into the lives of ten Indigenous men from Southeast Australia. This exhibition aims to recognise, acknowledge and celebrate the contributions of male artists to the Indigenous art practices of Southeastern Australia. Aboriginal men are often negatively stereotyped in the media, and a strong male presence is rarely seen in group exhibitions.

This exhibition highlights Aboriginal men's knowledge, skill and talent, ideas and life experiences, reflected through diverse artistic expression. The purpose of the exhibition is to build recognition of men's perspectives and uphold our solidarity – each of us contributing to this unity; our collective statement about who we are.

Focusing on local and regional artists from a broad range of backgrounds and cultural connections throughout Southeast Australia, ten individuals are showcased ranging from established artists, as well as fresh artists - presenting their works for the first time. The exhibition includes a broad range of media, with a strong emphasis relating to ongoing connection to country, family, community and traditions. In this exhibition the Aboriginal male viewpoint is distinct and the work needs no embellishment to be effectively communicated, what you see is what you get, a concept originally echoed by the artists in the establishment of this exhibition.

Many influences inform artists as they are developing their interests, styles and skills. Mothers traditionally play a strong role in this development and are a recognised influence for many male artists. So too, fathers and grandfathers play an influential role in the artists presented in this exhibition. Mentors and role models have also helped to shape the lives and art practices of these artists.

Men's Business: From the Darling to the Bay has as its foundation, deep links to practices steeped in our cultural traditions. Visual storytelling can be seen across the Australian continent painted in rock-shelters, on bark and canvas; carved in trees, shell and in rock; created in sand. The ongoing skilled manufacture of weapons and tools – knives, hatchets, skin bags, containers, shields, clubs, boomerangs, music sticks, as well as using traditional materials for their manufacture – wood, skin, ochres, sinew, resin, stone – all tell the unbroken story of our culture.

By maintaining cultural traditions and keeping strong connections to our people and places, the cultural knowledge and practices of the past will thrive. We are now passing our story on to you.

John Duggan

Working at Lake Tyers
122 x 91 cm, acrylic on Belgian linen
all collection of the artist

Kevin Williams

Waradjuri

Kevin Williams is a descendant of the Waradjuri and he was born in Narrandera, New South Wales. As a young boy he learned the skills of making boomerangs from his father and grandfather. His interest in painting started when he was young, when he would sit and watch his mother paint. It was not until later in life when travelling and playing football that he started painting. Initially the painting started out as a bit of a hobby, just painting now and then. He enjoyed painting portraits on velvet and hessian. He then moved on to canvas, and now paints on stretcher-mounted canvases which are now also framed.

“What has developed through my work over the years in an ability to be able to capture the natural characteristics of the land, native Australian animals, our environment, and then combine them together with the markings and symbols of the Waradjuri. These markings and symbols relate specifically to the Waradjuri and where I was born and raised as a child at Narrandera and Warangesda Mission at Darlington Point. Here my mother and my

father and I lived in a tent on the Murrumbidgee River. In this area there was the largest Bora Ground that has ever been recorded. A Bora Ground is a traditional meeting place. At Darling Point the Bora Ground consisted to two large circles, one 50 meters in diameter, the other 30 meters, and they were connected by a 500 meter pathway. Along this pathway there were ground carvings and 100 ornately carved trees with symbols, markings and animal depictions that are the totems of the Waradjuri. It is these Bora Ground carvings and tree carvings that are now a strong part of my artwork today. These images are my connection to my *Nguurrangbang* (Waradjuri for My Land, My Country, My Place of Birth) and are part of what inspires me to paint. My inspiration comes from many things. Sometimes it will be the colours in a sunset or the unusual shape you see in trees. I will sometimes paint a background and just allow the painting to develop on its own, at its own pace. Or, I will already see the painting in my head and put paint to canvas and paint.”

Waradjuri Carved Tree Markings

180 x 60 cm, acrylic on French linen
The meeting places of the Waradjuri are our Bora Grounds. Here you will see ground carvings and spectacular carved trees to mark and signify that

Things of Stone and Wood 1, 2, 3 2014
limestone, Mount Gambier
\$650 each

Ray Thomas

Gunnai

Ray comes from the Gunnai people of the Gippsland region of eastern Victoria. Mainly self-taught, he became involved in painting through being introduced to the late Lin Onus in the early 70s. Since the mid 80s, Ray has been researching his Gunnai peoples' myths, legends and traditional designs and markings held in museum archives. Of significant influence and inspiration to Ray has been the work and career of fellow artist, the late Lin Onus. Ray first met Lin around 1974 in what Lin called his "landscape" days. From this meeting the spark was ignited in Ray to paint the country in the western landscape tradition. Ray's work has now developed and evolved into a more personal style that combines a contemporary sensibility, incorporating traditional Gunnai designs and imagery. Ray is considered one of Victoria's most significant artists and is now the inspiration to many young Indigenous artists around Australia. His new works display extraordinary technical skill and a mastery of both oils and acrylics media, but most importantly they reflect the confidence and serenity of a mature artist, content in his achievement of learning culture to the

extent that he now is able to show his peoples' stories through his art for all to see.

"My artwork has been a constantly evolving journey since the mid 1980s. Like many other Urban-based Koori artists, I began with the commonly used 'dots' and 'cross hatch' styles of the central and top end regions of Australia. I have now developed a more personalised signature style with peeled back corners and floating objects, over layered with traditional markings and patterning from my Gunnai heritage. The late Lin Onus' style of painting is also evident throughout my work as he was a significant influence on my artistic career. Salvador Dali, the most noted of the surrealist artists is another whose work I also admire, as I incorporate this style into my work to some degree. For me 'surrealism' complements my Ancestors' Dreamtime Stories and allows me to paint these legends in a contemporary traditional style in the new millennium."

Bimba Dowerah - The Origin of Fire
137 x 91 cm, acrylic on Belgian linen

The Tracker
90 x 90 cm, acrylic on Belgian linen

John Duggan

Kamilaroi

John Duggan was born and raised in country Victoria though his family originates from Kamilaroi country in New South Wales. He learned traditional skills from family - his father and uncles, mentors and friends. He has been refining stone knapping techniques for eight years and has also branched into binding, hafting, carving and skinning, using traditional methods and materials. His work has been extensively exhibited and acquired for universities and corporate gifts. John also teaches these traditional skills at community workshops and cultural gatherings.

"By maintaining our traditions we honour our Ancestors and connect with them more intimately. It reclaims past practices for the present, and re-establishes a direct link to life before Invasion".

Relics of Antiquity? 2012-2014
stone, wood, kangaroo skin, sinew,
grass tree resin, stringy bark
POA

All tools produced using
traditional methods and materials.

Opal in the Rough 2013
Opal on potch
\$600

"That's a Knife" 2013
dacite, blue gum, kangaroo sinew,
ochre on kangaroo skin
\$800

Death Spear 2013
grass tree flower stem, tea tree,
resin, stone
\$500

Ground Edged Knife 2014
flint, stringy bark, sand
\$500

Point 2014
mudstone, kangaroo fur
\$450

Kangaroo Skin Water Container 2014
kangaroo skin, stringy bark
POA

*Kangaroo Hunt: The one that didn't
get away* 2014
stone, resin, kangaroo pelvis
\$550

Mick Harding

Taungurung

Mick Harding's journey of self-discovery began in his mid 20s and the development of his art practice has helped him to understand his Aboriginality - his Taungurung ancestry and culture. Mick is a master carver and also creates very fine works on paper. His artworks have strong links to the past and the

unique symbolism and materials used within Victoria's cultural traditions.

"When I create something, I express my cultural integrity in place, be respectful of interpretation of my culture, and try to share my story as a *Taungwurrung Kulin* (as an Aboriginal man from my traditional country). We are the first peoples of this land and have an ongoing responsibility to keep our culture alive and relevant into our current society. We belong to this land".

Why the kangaroo has a tail and the wombat has not

Gee mirrum, narreen Koim, ba gee Warin, goopdun-dui boolooto nebo-birrm. *Mirrum, the kangaroo, whose name was Koim and Warin, the wombat, were once great friends and shared everything.*

Goopdun garremeen narooe Warin yela-mong-gi yilam goorrngee boorrdup gee mootaween birrin boorrun-de- birrm. *One day when Warin made a home for himself in a hole in the underground, and sleep there in comfort during winter nights.*

Goopdun garrgaling-garrgaling garremeen gundee nugalo nebo ba gundee dilba-din goorrngee gee mirring, ba gundee goon-boon-noon nugalo beelgooren gee wiinj. *One very wet day Koim came to his friend and asked to be allowed to shelter in the*

hole, and to dry his fur by the fire.

Warin goodon-ninerr munyi goorrngee. *But Warin would not let him come in.*

Wa-gerra-bil yurrbot, goorrngee wenerop Koim binda Warin-birrm mooyee-boo delbuk nugalo garrgin munyi warra-wee Warin Boyem-badin nugalo ngarrak yingdharu gerr-booyon-ool yuwarnaba. *A quarrel ensued, in which Koim, thea kangaroo cut off Warin's tail with a blow of his axe, but as he was running off Warin drove his spear at the base of his back where it stuck fast.*

Munyi ma-gi-gal gee yanin-taki mirrum-boolok bamboon-goorreen mooyee-boo wenerop bangan dharrimungga bernat-to wunoodak ba Warin-birrm herdon-yaraka dha-goong mooyhee-boo. *This is the reason why knagarooos carry a heavy tail which sticks straight out behind them, and wombats have no tail.*

Marram Biyp (mob of kangaroos) 2014, 33 x 48 cm, pigment ink on cotton rag \$135

Warrin Yeligdja Banarin-iyt (wombat having fun) 2014 33 x 48 cm, pigment ink on cotton rag \$135

Jugun - Country 2014

120 x 90 cm, acrylic on canvas
This painting represents country and family, highlighting the river and lands I call Home.
\$850

Ngunya - Mine 2014

60 x 50 cm, oil on canvas
A depiction of family
\$850

Working with Skin and Stone 2014

This film by John T. Patten documents the process employed by Kamilaroi artist John Duggan, to create a traditional water bag from the skin of a kangaroo, using only traditional methods.
Source: Bunjilaka Aboriginal Cultural Centre, Melbourne Museum

Jamie Marloo Thomas

GunnaiKurnai and Peek Whurrung/Gunditjmara
Jamie Marloo Thomas is a proud GunnaiKurnai Man and Peek Whurrung/Gunditjmara descendant. Jamie has established himself as a cultural leader for his Peek Whurrung and GunnaiKurnai People through the learnings from Community and Elders and the practising of living culture. Jamie did not grow up knowing his culture but always felt a strong connection to the Country where he and his father had been born in Far East Gippsland, as

well as that of his Grandmother's birthplace - Framlingham Mission in Victoria's southwest. After spending a few years working in Alice Springs in his early 20s, Jamie was inspired by the Arrente Elders to seek out his own Victorian Aboriginal culture. So started a twenty-year long cultural journey that resulted in the revitalisation of cultural practices within southwest Victoria. As an artist, Jamie has been working with limestone for the past few years. He also paints and makes traditional artefacts and possum-skin cloaks.

"Cultural Information becomes cultural Knowledge when it is practised. *Things of Stone and Wood* is a GunnaiKurnai shield-inspired exhibition utilising natural limestone from Mount Gambier which contains elements of fish, animal and plant matter that has been petrified. In this exhibition I have combined the materials from my Country in the Southwest with the shield designs of my Country in the Far East of Victoria, to represent our ancient ancestry. The use of this material was about recreating the old from the very old where trees had become petrified and turned into limestone. The shield designs are inspired by the five clan designs of the GunnaiKurnai Nation from East Gippsland".

Vince Kirby

Making a Hooked Club 1 2014
yellow Box

Making a Hooked Club 2 2014
red Gum
collections of the artist

John T. Patten

Yorta Yorta, Bundjalung

A Yorta Yorta and Bundjalung man, John T. Patten is an artist whose passion is in exploring and mastering numerous forms of visual and written forms of expression. An accomplished commercial artist and graphic designer whose diverse career has spanned computer network administration, web design, sports photography and the collection of rare orchids, John currently works as an educator in a museum setting. John utilises a diverse array of materials in his works including timber, silicone, latex, carbon fibre, stone and plant fibre. John uses his understanding of material properties and methodologies to promote an understanding and appreciation of Koorie culture, bringing history and the stories of his family and people to a new audience. "Wearing history as a badge of honour, the works presented in this exhibition are heavily influenced by my family, culture and the march of time. I've drawn on a number of technologies, both old and new to produce a number of works that pay homage

to my Ancestors and their art practices, as well as looking to new methodologies, exploring new ways to share old stories".

Ganyahl - Fishing Lines 2014
three traditional fishing lines, hand woven from rushes, complete with hooks carved from shell, bone and hardwood, attached with grass tree resin.
\$300 each

Bagay - Parrying Shield 2014
red gum parrying shield, for one-on-one combat, patched with grass tree resin and painted with red, white and yellow ochres sourced from across Victoria and New South Wales.
POA

Wahgyn - Crow 2014
sculpture in foam, epoxy, wood and resin
\$450

Bujerahm - History 2014
a composite spear of grass tree and hardwood timber. This work offers a mark in time - represented on the shaft with lines indicating the present height of my three sons.
\$450

Marram ba Warin - Malgarr - The Kangaroo and the Wombat (shield)
red cedar New South Wales
POA

Marram ba Warin - Malgarr - The Kangaroo and the Wombat
(2 x prints), 81 x 60 cm
pigment ink on cotton rag
POA

Brendan Kennedy

"I am a Tati Tati, Mutti Mutti, Wadi Wadi and also Yita Yita & Latju Latju man; I was born in Tati Tati country "Dindi Thanggi". I come from River country and Mallee country that's who I am: Mungo, Yanga, Kulkynne, Tirrill, Bumbang, Benanee, Narrung, Boonyiaricool, Tol Tol, Margooya, Biangil, Woorinen and five rivers including Dindi Milloo (Murray), Kane (Murrumbidgee), Wakool, Edward & Lachlan rivers. I still hunt and gather, fish, and camp, caring for the land, that's my responsibility. And I collect natural resources to create traditional implements and objects. When selecting wood for *munhapi* (waddies - clubs) I go for the tree roots because that's the best wood and already has shape, for coolomons (bowls) or *kiyami* (shields) I cut a solid piece from a fallen tree log or just cut the bark from the river redgum tree or black box or even a good size mallee tree will give good strong bark to shape into a bowl.

I make *kuyuni* (spears) from the river gum saplings from the dry creek bed after the flood waters recede, or good straight mallee branches and mallee pine are also ideal. I use ochre to decorate my *kiyami* (shields) and bark and stone tools to carve details and designs, and woodburning as well. We are still maintaining a lot of the old ways of living on country, and making sure that our younger generations don't miss out on enjoying what their traditional country has to offer them physically, spiritually and culturally. It's a good way of life, living on country."

Keyami - shield 2010
red gum, ochre, pipe clay
\$3,000

Kanimi (Boondi) - club 2013
black box
\$2,000

Wali Mithu (Coolamon) - bowl or container 2012
Murray River red gum
\$3,000

Munhapi (Fighting Boondi) - club
2009, Murray River red gum
\$2,000

Kakatha Mirmbul - Fishing Rights
2008, Murray River red gum
\$2,000

Perrkulu – Mallee time sticks 2012
Mallee timber
\$500

Pakatha Kalki – Digging stick 2009
Mallee timber
\$1,500

Wiringil kathini 2013
acrylic on canvas
\$2,000

**Jason Kirby, Rick Kirby, Sam Kirby,
Vince Kirby and Brendan Kennedy,
Mutti Mutti, Wadi Wadi,
Tati Tati, Yita Yita
Dindi Thanggi Wudungi,
(River Country Men)**

Cultural artists Sam Kirby, Rick Kirby, Jason Kirby, Vince Kirby and Brendan Kennedy are Mutti Mutti, Wadi Wadi, Tati Tati, Yita Yita men from the five rivers region in North West Victoria/ South West New South Wales, including the Might Murray River, the Wakool, Edward and Lower Murrumbidgee/ Lachlan Rivers.

“We are still continuing on our traditions of hunting and gathering as part of our natural day to day lifestyle, and we maintain our art and craft practices on our traditional lands and waters, despite the limitations imposed upon us by ‘White Man’s Law’. We acknowledge our Old People from where we come from, and we continue to pass on our traditional knowledge

to our younger generations to keep our culture alive”.

Jason Kirby

“I want to show others that the young fellas are doing cultural things – language, dance, artefacts, practising culture – we are fitting it together. We appreciate how deadly our Old People were. Carving – it’s the excitement, it makes me feel happy, it’s very rewarding. Sometimes you can see the images that are in the wood and natural shapes influence the final piece. It is about continuation – what we have been through, not forgetting where we come from with the hardships of today. Carving, practising culture brings us back down to earth, keeps us grounded. Hopefully my kids will pick it up for the future”

*Kyalite/Koletye – Edwards River,
New South Wales* 2014
acrylics and ochre on canvas
POA

“This is my favourite fishing place. I always leave with a catch. The ochre is from an oven midden site, tribal lands, where there is an abundance of food in the river”.

Boondi “Sometimes we don’t want to finish the artwork, don’t want to let it go...” 2014
yellow box
\$1,800

Boomerangs “The tomahawk is always in the car” 2014
red gum
POA

Rick and Jason Kirby

Club 2013
yellow box
collection of Rick and Jason Kirby
“Dad carved the club and gave it to me to finish it – I decorated it with hot poker work and painting. The owl watches the dancer in the fire light”.

Rick Kirby

“It’s hard to say where it comes from. It’s an urge to create, it’s who you are. It’s a natural feeling, just like an urge to go fishing, and to make artefacts. It’s an ongoing connection, you feel a rush and you start carving, everything comes together, you need to practise it, you are driven to carve. You’ll be driving along and see a part of a tree branch and an idea comes to mind ... that’s the story of it.”

Shield 2014
red gum
\$1,400
“I collected the timber and Dad carved and painted it with tribal markings, the handles are done traditionally. Our family danced in Barapa Country, Wanders Plains, holding these carvings – it was that night that the meteorite passed over us”.

Club 2014
red gum
\$1,400

Shield 2014
red gum
\$1,400

Boondi “Don’t force the wood – take your time. Patience is the key to everything” 2014
red gum
POA

Sam Kirby

Mr. Sam Kirby was a master carver of emu eggs and wooden artefacts. Two generations of men in his family still use the wood-working table that he made – now grooved and weathered and treasured by the family carvers – in the tool shed. They continue the tradition of working with wood. This emu egg, carved by Mr. Sam Kirby passed from the family’s care, until recently when it came back into Jason Kirby’s care – to be passed on to his children.

Carved Emu Egg
Late 1960s-early 1970s
emu egg
collection of Jason Kirby