

KOORIE

ART

SHOW

10

**3 DEC 22 —
19 FEB 23**

**K
H
T** **KOORIE
HERITAGE
TRUST**

The Koorie Heritage Trust acknowledges and pays respect to the Traditional Custodians of Naarm, the Wurundjeri Peoples of the Greater Kulin Nation, on whose lands we operate.

We also pay respect to all First Peoples and celebrate our continuing culture.

Aboriginal and Torres Strait Islander people are respectfully advised that a number of deceased people may appear in images and be named in this publication.

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**TEN YEARS OF
CELEBRATING
FIRST PEOPLES' ART
IN SOUTH-EAST
AUSTRALIA
—MONIQUE GRBEC**

WOMINJEKA (WELCOME)

Each year, the Koorie Heritage Trust is honoured to present the Koorie Art Show – a celebration and promotion of First Peoples artists, art, and storytelling in South-East Australia. This year, we are especially excited to celebrate the 10th year of the Koorie Art Show, and the 5th year of the newly renamed Koorie Art Show Young Mob which is held for artists aged between 5 and 16 years of age.

As a one of a kind, open-entry, non-acquisitive award exhibition in Victoria, the Koorie Art Show showcases a variety of work from artists at any stage in their career. Over 100 artists have entered the Koorie Art Show this year, to share more First Peoples stories than ever before.

The Koorie Art Show would not be a success without each of the contributing artists. We are thankful for their generosity, trust, and the excitement they share with us every year. The 10th Show features a range of mediums, artistic expressions, and styles. These works display the incredible skill that South-East First Peoples have practiced for some 60,000 years, and continue to grow and experiment with today. I wish to extend a personal Ngoon Godjin | Thank You to all the participating artists in the Koorie Art Show this year, as well as all the artists who participated in past years.

This year, we are pleased to present the following Award categories and prizes:

- Creative Victoria Award for Excellence in Any Media - \$10,000
- Metro Tunnel Creative Program 2D Award - \$5,000
- City of Melbourne Aboriginal Melbourne Award - \$5,000
- Lendlease Reconciliation Award - \$5,000
- Viva Energy Australia 3D Award - \$5,000
- RMIT University Emerging Artist Award - \$5,000
- KHT's Encouragement Awards - 2 x \$500
- KHT's People's Choice Award (\$1,000) which visitors can vote for at the exhibition or online, with the winner announced at the end of the Show.

The KHT is also proud to introduce the Josh Muir Digital Art Award this year in memory of the late Josh Muir (Gunditjmara, Yorta Yorta, Barkindji) who is remembered as a loving father, friend, artist, and storyteller. We remain saddened by his passing in 2022, and hope this award honours the creative curiosity and digital practice that defines Josh's career.

We are also proud to offer a range of award categories and prizes for artists entering the Koorie Art Show Young Mob:

- 5-10 years Koorie Heritage Trust award - gift card to the value of \$250 (x2)
- 5-10 years Koorie Heritage Trust encouragement award - gift card to the value of \$100 (x2)
- 11-16 years Koorie Heritage Trust award - gift card to the value of \$250 (x2)
- 11-16 years Koorie Heritage Trust encouragement award - gift card to the value of \$100 (x2)

This year, the Koorie Art Show and Koorie Art Show Young Mob judging panel includes:

- Liz Liddle (Arrente): a significant contributor to the work and care of the Aboriginal business sector and community. Liz also has key experience in the arts, non-profit organisations, the government sector, and leadership, and was involved in the creation of the Koorie Art Show in 2013.
- Uncle Gary Davidson (Taungurung): respected Elder and artist. Uncle Gary has significant experience as a sculptor, jeweller, and carpenter. Over the years, his work and craft has been inspired by his concern for community health, as well as expressions of his personal culture.
- Auntie Pam Pederson (Yorta Yorta): a respected Elder and strong advocate for First Peoples who come into contact with the criminal justice system.

Aunty Pam sits on a number of Courts in Naarm (Melbourne) and Kanny-goopna (Shepparton), and has also represented Victoria in the World Masters Games in swimming and running.

The KHT is very thankful for the time, consideration, and expertise of the judges.

The Koorie Art Show was first presented in 2013 with the support of Creative Victoria to complement the then Victorian Indigenous Art Award. Intended as a more community-oriented exhibition, the Koorie Art Show and the Victorian Indigenous Art Award recognised there were very few Victorian events at the time that specifically recognised and celebrated the work of Victorian First Nations artists. To this end, I wish to acknowledge Liz Liddle, an Arrernte Women and artist in her own right, who was instrumental in conceiving the idea of what has come to be the Koorie Art Show.

Each year, the Koorie Art Show surpasses our expectations. Since its conception, the Show has featured over 1,000 artworks from over 350 artists. Artists have shared stories of healing, family, joy, as well as stories of the past and the continued impact of colonisation. Their stories reflect upon the past and depict aspirations for the future. Artists have been awarded over \$160,000 in prize money during this time. Today, the Koorie Art Show remains a unique exhibition of South-East First Peoples art, of which we are incredibly proud.

KHT also recognises the work of past award shows, particularly the Victorian Indigenous Arts Award. We acknowledge important art exhibitions, and awards such as the Telstra National Aboriginal and Torres Strait Islander Awards, the SAM Indigenous Ceramic Award, the Ellen José Art Award for young women, and many others. Additionally, we are thrilled to see more and more regional galleries establishing their own First Peoples exhibitions. Together, these awards and exhibitions create more space for community, and strengthen appreciation and understanding of First Nations artists and art across the country.

The Koorie Art Show has also become an important space for community members to create and present their artworks in a safe space. Over the years, KHT has hosted a number of excellent artist talks, creative workshops, and other professional development sessions as part of the Koorie Art Show. Behind the scenes, we are also very thankful to the organisations who continue to work hard connecting artists in their local community, such as The Torch, Kaiela Arts, Baluk Arts, and many more, with the Trust. We also recognise the Victorian Aboriginal Child Care Agency (VACCA) which partnered with KHT to establish the first Koorie Art Show Kids and Youth show in 2018, and have continued to support the kids and youth prizes over the years.

However, the Koorie Art Show can only happen with the support of our exhibition presenting partners: Creative Victoria, City of Melbourne, Australia Council for the Arts, the Indigenous Visual Arts Industry Support Program, and ANZ. We are very grateful for these partnerships, as well as the generous support from Fed Square, our precinct partner.

We also acknowledge and thank our award sponsors in this milestone year: Creative Victoria, City of Melbourne, Lendlease, Metro Tunnel Creative Program, Viva Energy Australia, and RMIT University. These sponsorships have been nurtured over the ten years of our presentation of the Koorie Art Show, and we are honoured that they remain with us.

Finally, I wish to acknowledge the many KHT staff, especially the KHT exhibitions team, who continue to contribute to the success of the Koorie Art Show. The hard work and dedication of KHT staff enables us to continue to connect, reconnect, support, celebrate and promote the artistic creativity of Victorian First Peoples and Communities.

We are so happy to share the artworks and stories in this year's Koorie Art Show with the community and public, and look forward to continuing to grow the Koorie Art Show into the future. We hope you enjoy the show as much as we have enjoyed presenting it to you.

Tom Mosby,
CEO Koorie Heritage Trust

**NGOON
GODJIN
(THANK YOU)**

RECOGNISING

THE PAST,

PREPARING FOR

THE FUTURE

ELIZABETH LIDDLE

**FORMER MANAGER, ABORIGINAL ART,
ARTS VICTORIA (NOW CREATIVE VICTORIA)**

Congratulations to the Koorie Heritage Trust on the tenth anniversary of presenting the Koorie Art Show.

The Koorie Art Show (KAS) and awards program provides Aboriginal and Torres Strait Islander artists with the opportunity to exhibit their work and receive recognition for their creative talents, while providing the opportunity to sell their work in a welcoming space.

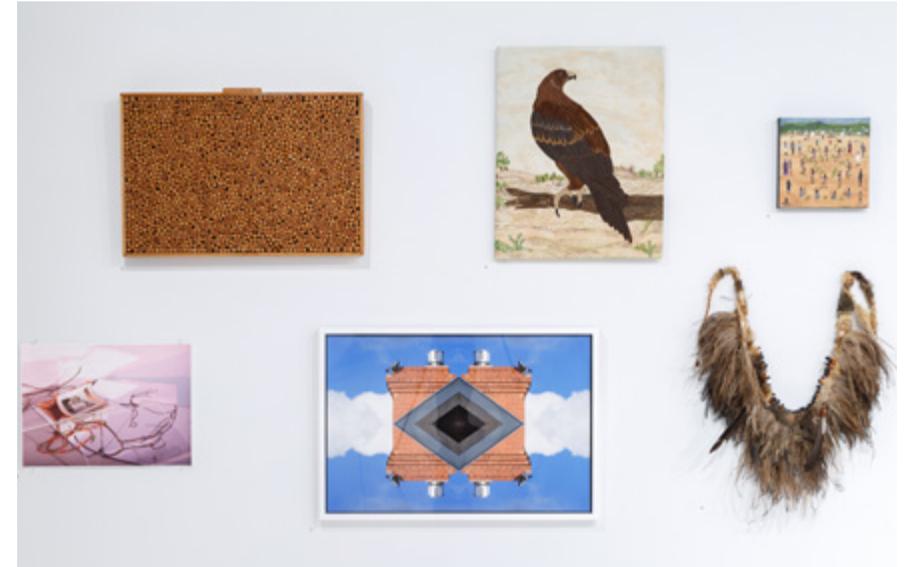
The Koorie Art Show provides much more to artists than an opportunity to exhibit and facilitate a potential sale of their work. It was developed as part of a wider strategy to develop the First Nations visual arts sector.

In 2005, Arts Victoria launched the Victorian Indigenous Art Awards program. It provided opportunities to artists to build their profile and have their work seen by wider audiences. Over the next ten years, the Victorian Indigenous Art Awards (the VIAA) became the primary art award program for First Nations artists in Victoria.

The VIAA program was built around an existing government award for artists: the Deadly Art Award. In 2003, the inaugural recipient of the Deadly Art Award was esteemed artist Vicki Couzens. Although the award was initially presented to one artist, further profile-raising opportunities for other artists in the form of more awards were considered. The result was the development of an entry-driven, peer-assessed awards program for an exhibition of works wrapping around the Deadly Art Award.

In 2005, the VIAA held its inaugural exhibition as part of the former Melbourne International Arts Festival program. It was a small exhibition and awards program held in the Arts Victoria foyer in Southbank. As planned, over the next six years the program grew in profile, including the number of entries, the quality of works entered, the level of prize money and acquisition awards offered to artists, increased media attention, and further collection opportunities.

While the growth in the profile of the VIAA was an important contributing factor for raising the profile of Victorian artists, the VIAA program and the growing First Nations arts sector in Victoria also presented some challenges. As these types of programs grow and build a profile, they can experience 'collateral damage'. By default, they become centred on facilitating opportunities for mid-career and established artists, and less accessible and inclusive for emerging artists, which is the exact challenge these types of programs were attempting to solve from the outset. Out of these challenges, the Koorie Art Show was born.



TOP IMAGE
Liz Liddle and Tom Mosby,
1st Koorie Art Show
opening launch, Koorie
Heritage Trust, 2013.
Photograph: Koorie Heritage Trust

BOTTOM IMAGE
Installation view of
4th Koorie Art Show,
Koorie Heritage
Trust, 2016.
Photograph: James Henry



Installation view of 3rd Koorie Art Show, Koorie Heritage Trust, 2015. Photograph: James Henry. Artwork: (top) Jack Anselmi (Yorta Yorta), *Circles of the Serpent* (bottom) Deanne Gilson (Wathaurung, Wadawurrung), *Girl's Night Out* (Waa Totem Basket).

The Koorie Art Show was not only a new awards program and exhibition, but a strategic investment in emerging artists, inclusivity, sector development and organisational sustainability.

In 2013, I approached the Koorie Heritage Trust curatorial team with a concept to create a 'Koorie Art Show' in the style of traditional art shows. The 'brief' for the development of the show was to create an arts awards program and exhibition that was the 'polar opposite' of the VIAA.

The curatorial team of Nicholas Boseley and Hannah Presley worked with me to develop the program. The concept was for it to encompass a range of small awards that acknowledged artists' practice. It would also be inclusive with all eligible entries accepted and exhibited, and no shortlisting. The exhibition would take the form of a salon style gallery hang. The entries needed to be 'affordable art' to contextually provide strong sales opportunities for artists.

We made every effort to create an inaugural program that was accessible to emerging artists, and was a welcoming space for artists, community, and audiences.

The birth of the Koorie Art Show was not only about providing greater accessibility to the benefits of awards programs for artists, it also provided new opportunities for the Trust as an organisation. We wanted to create a program that would provide strong sales outcomes for the Trust to build its revenue. We intentionally scheduled the Koorie Art Show opening during the pre-Christmas sales period to generate revenue for the Trust and pre-Christmas income for artists.

The profile of the Koorie Art Show program attracted exhibiting artists, their families, community, and wider audiences to visit the Trust prior to Christmas, not only to potentially purchase exhibited work, but also to purchase items from the Koorie Heritage Trust shop. The timing of the show prior to Christmas had fantastic economic benefits for artists, makers, and Aboriginal businesses that supply the Trust shop, generating a stream of economic outcomes that extended beyond assisting the exhibiting artists.

Over the past ten years, Koorie Heritage Trust's Exhibition and Awards programs have responded to changing and sometimes challenging circumstances. The initial challenges the program attempted to surmount may not exist or be relevant anymore, but equally there may be new challenges to address. In any case, although ten years of delivering the Koorie Art Show is worthy of celebration, it should also be considered an opportunity for review!

The outcomes of these types of programs deliver many more benefits than merely an exhibition that presents awards and sales of work. These programs help build artist practice, foster confidence in emerging artists, build and engage audiences, expose curators to new work and artist practice, allow responses to a range of issues, and build exhibition history, to name a few.

It takes considerable energy, resources, and supporter investment for programs such as the Koorie Art Show to realise the benefits they produce. The Koorie Art Show demonstrates the Koorie Heritage Trust and its partners' strong level of commitment to First Nations artists and their audiences, and its continued strengthening of the First Nations visual arts sector. Well done!



Installation view of 3rd Koorie Art Show, Koorie Heritage Trust, 2015. Photograph: James Henry. Artwork: (foreground) Uncle Leonard Tregonning (Gunai, Kurnai), *CD (camp dog)*.



3rd Koorie Art Show
opening launch, Koorie
Heritage Trust, 2015.
Photograph: James Henry.

THE IMPORTANCE

OF CONNECTION

TO FIRST PEOPLE'S

ART PRACTICE

What stands out to me over the ten years of the Koorie Art Show (KAS) exhibition and Awards show is the pride in identity in each and every work exhibited. The strength in connectivity developed in the vast array of works submitted has actively generated considerable interest from the diverse audiences who visit the Koorie Heritage Trust.

KAS provides the artist and audience with very different approaches to style and medium by nurturing imagination and artistic creativity that reflects a vast range of mark making via painting, printmaking, wood burning, weaving, sculptures, tool making, digital work, and photography in Victoria. I note the long and ongoing determined efforts by many First Peoples and arts practitioners to have such works recognised and respected on an equal footing with artwork by First Peoples in our connected states/territories. The range of artworks awarded with prizes in KAS over the ten years clearly indicates honed skills and a clear focus on subject matter using old ways and new ways in very clever conglomerations to build multi-disciplinary practices, including a focus on human-made materials portrayed in experimental ways. The impassioned journey of learning and creating are clearly part of what makes these artworks conceptually awe-inspiring to many, and it has been wonderful to see the focus build on Elders and community members of varying ages as they prepare their works beforehand and take part in this important event every year.

In looking over the art entered in KAS over the last ten years, particular elements of the artworks vary greatly but all have a certain vibrancy and strength that resonate with determination and pride. What stands out are the highly personal connections to totems, and the importance of understanding and providing opportunities to reflect on historical events seen through First Peoples eyes. An example is the willingness to experiment in relation to the transference of highly significant items such as fur to print found in the artwork of Kelly Koumalatsos, a regular contributor to KAS. Such works cry out and celebrate the occasion of the Koorie Art Show over the years. There are many more approaches of style, medium and subject matter than those mentioned here, for my task is to focus on the artworks rather than received awards. I encourage all to continue to enter and explore new directions in art making and what it really means to exhibit and hopefully sell artwork through such an important exhibition and unique art award show.

Certainly, artworks acquired by the KHT are very much embedded within our regular exhibitions as a valued mechanism for understanding Aboriginal and Torres Strait Islander people residing in Victoria, and what



AUNTY IRENE NORMAN
(Mullum Mullum)
You Took My Children 2014
Acquired through the Norma
Gleeson Fund, 2015
Photograph: Christian Capurro



DANIEL KELLY
(Wathaurung)
Racism Still Exists 2014
Acquired through the Norma
Gleeson Fund, 2015
Photograph: Christian Capurro

they, individually, consider themes of importance. I have selected three examples that were utilised in exhibitions after their acquisition for the KHT collection. The first is a painting by Aunty Irene Norman (Mullum Mullum) titled *You Took My Children*. It was purchased in 2014 and is a small but significant addition to the KHT collection as it fully engages the audience in the feeling of horror and devastation of the Stolen Generations. This work provides an insight into the terrible injustice of insidious practices. It shows children in chains being pulled along. The trauma relating to the forced removal of precious children from their families and the unacceptable policies enabling such practice to happen is palpable. The second example is Monique Grbec's (Stolen Generations) powerful resin work titled *524 pages* which was purchased in 2020. It highlights the 524 pages of the *Bringing Them Home* report whose recommendations are yet to be fully implemented, which demonstrates the pain and suffering by many is yet to be acknowledged. In fact, it mitigates having to acknowledge the trauma of many in their individual journeys told through oral stories of grief and loss, and the courage of our community mob in trying to change such wrongs. Another important acquisition is an artwork by Daniel Kelly (Wathaurung) titled *Racism Still Exists* that was purchased by the KHT in 2014. It spells out in an ochre stencilled artwork how racism is still very much a part of everyday life for First Peoples in his work. The KHT Acquisition policy highlights the importance of reflecting themes that are of importance and value to future generations in our communities, and ensuring the collection is enhanced with key material that the KHT may not currently hold.

The KHT collection of over 65,000 significant cultural material creations provides a deep insight into the skills and knowledge attained by our key arts practitioners in the community. There are family connections in some instances that are particularly fascinating, and wider network connections that link artists and provide a rich and thriving environment for experimentation in making and creating. Linear and geometric designs – and the subsequent authority to use such knowledge – ground artists by ensuring they follow protocols and recognise the high importance of adhering to intellectual knowledge. This all comes into play in the revitalisation of a range of unique art practices that continues to bolster artists in their translation of techniques and medium when telling stories of creation, family, and connection to Country. The KHT continues to adhere to the Principles for respecting Indigenous Cultural and Intellectual Property as outlined in the Protocols for using First Nations Cultural and Intellectual Property in

the Arts (Australia Council, 2019). Self-determination and integrity are important components built into the Koorie Art Show, and empower the relationships between the KHT and the artists.

As KAS continues to flourish in ambition and direction, it has enabled a range of artists (from emerging to more experienced) to enter, and all are fully acknowledged as having produced incredible artwork, enriched with more meaning than many visitors may first realise. It is important for KHT to witness the creation of new understandings, which are often provided through such an insightful show that generates a gathering of clans, nations and families. Visitors to KAS chat with the KHT staff about their learnings and how they have developed greater understanding of the culture, history and importance of First Peoples from south-eastern Australia.

Interpretative information provided with artworks submitted in KAS has certainly been of great interest to visitors, as it provides so much in terms of glimpses into the artists' lives and what is on their minds and in their hearts. Each paint stroke, projected image, or 3D sculpture has clarity of purpose and jumps out across the board to audiences alike.

Providing such personal journeys in a creative means is very important in relation to the hidden history experienced more generally across the broader community. KAS continues to strongly encapsulate such efforts by staunchly stating that First Peoples history is steeped in an array of cultural and ecological knowledge that is exponentially powerful. The rapidly accelerating acknowledgment of the art of South-East Australia's First Peoples continues to change attitudes, despite historical ethnocentric attempts to veil the traumas of the past, of which many of us in the community are very conscious.

In its tenth year, KAS is testament to the strength and resilience of the dynamic communities of First Peoples from South-East Australia. Their art making, cultural belongings, and maintenance of cultural practice brings attention to the fact that as First Peoples of this country, we are resilient survivors and we are thriving.



MONIQUE GRBEC
(Stolen Generations)
524 pages 2019
Purchased 2020
Photograph: Christian Capurro

AWARD

WINNERS

KAS 1 2013

AWARD WINNERS

ARTS VICTORIA AWARD

GLORIA WHALAN
(Wiradjuri)
Blue Tongue, 2013
Mediums

LEND LEASE

RECONCILIATION AWARD

KATHY NICHOLLS
(Wadi Wadi, Yorta Yorta,
Ngarrindjeri)
Recycled from Mother Nature, 2013
seed pods, string, lemon
scented tea tree

KOORIE HERITAGE

TRUST MOOGJI CLUB

ENCOURAGEMENT AWARD

TROY FIREBRACE
(Yorta Yorta)
Kangaroo Womb, 2013
acrylic on skateboards
(three parts)



ARTS VICTORIA AWARD
GLORIA WHALAN
(Wiradjuri)
Blue Tongue, 2013
Mediums



LEND LEASE RECONCILIATION AWARD
KATHY NICHOLLS
(Wadi Wadi, Yorta Yorta, Ngarrindjeri)
Recycled from Mother Nature, 2013
seed pods, string, lemon scented tea tree

KAS 2 2014

AWARD WINNERS

**ARTS VICTORIA AWARD FOR
EXCELLENCE IN ANY MEDIA**

JOSH MUIR (Gunditjmara,
Yorta Yorta, Barkindji)
The Throne 2014
digital print on aluminium

LEND LEASE

RECONCILIATION AWARD

AUNTY MARLENE GILSON
(Wathaurung/Wadawurrung)
Cricket Match at
Coranderrk 2014
acrylic on canvas

**MOOGJI CLUB PEOPLE'S
CHOICE AWARD**

NATHAN PATTERSON
(Wagiman)
Coming Down From
the Hills 2014
acrylic on canvas



ARTS VICTORIA AWARD
FOR EXCELLENCE IN ANY MEDIA
JOSH MUIR
(Gunditjmara, Yorta Yorta, Barkindji)
The Throne 2014
digital print on aluminium



**LEND LEASE
RECONCILIATION AWARD**
AUNTY MARLENE GILSON
(Wathaurung/Wadawurrung)
Cricket Match at Coranderrk 2014
acrylic on canvas



**MOOGJI CLUB PEOPLE'S
CHOICE AWARD**
NATHAN PATTERSON
(Wagiman)
Coming Down From the Hills 2014
acrylic on canvas

KAS 3 2015

AWARD WINNERS

**CREATIVE VICTORIA
AWARD FOR EXCELLENCE
IN ANY MEDIA**

KELLY KOUMALATSOS
(Wergaia, Wemba Wemba)
Ngarrenjuk Wile (possum fur) 2015
akua ink on paper
Photograph: James Henry

**LEND LEASE
RECONCILIATION AWARD**

AUNTY MARLENE GILSON
(Wathaurung/Wadawurrung)
Travellers 2015
acrylic on bark
Photograph: James Henry

**UNIVERSITY OF MELBOURNE
MURRUP BARAK
INNOVATION AWARD**

JAYE EARLY
(Boorrooberongal)
*Never apologise for not being
yourself because we're made
that way* 2015
synthetic polymer paint and high
gloss enamel on canvas
Photograph: James Henry

**KANE CONSTRUCTION
3D AWARD**

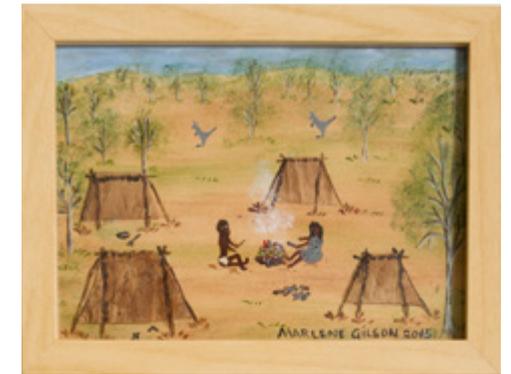
DOMINIC WHITE
(Palawa Trawoolaway)
Moomba Message Stick 2015
burnt acacia, band glass
Photograph: James Henry

**MOOGJI CLUB PEOPLE'S
CHOICE AWARD**

LESLIE STANLEY
(Yandruwandha)
The First Song Bird 2015
acrylic on canvas
Photograph: James Henry



CREATIVE VICTORIA AWARD FOR EXCELLENCE IN ANY MEDIA
KELLY KOUMALATSOS
 (Wergaia, Wemba Wemba)
Ngarrenjuk Wile (possum fur) 2015
 akua ink on paper
 Photograph: James Henry



LEND LEASE RECONCILIATION AWARD
AUNTY MARLENE GILSON
 (Wathaurung/Wadawurrung)
Travellers 2015
 acrylic on bark
 Photograph: James Henry



**UNIVERSITY OF MELBOURNE
MURRUP BARAK
INNOVATION AWARD**
JAYE EARLY
(Boorrooberongal)
*Never apologise for not
being yourself because
we're made that way* 2015
synthetic polymer paint and
high gloss enamel on canvas
Photograph: James Henry



MOOGJI CLUB PEOPLE'S CHOICE AWARD
LESLIE STANLEY
(Yandruwandha)
The First Song Bird 2015
acrylic on canvas
Photograph: James Henry



KANE CONSTRUCTION 3D AWARD
DOMINIC WHITE
(PALAWA TRAWOOLAWAY)
Moomba Message Stick 2015
burnt acacia, band glass
Photograph: James Henry

KAS 4 2016

AWARD WINNERS

**CREATIVE VICTORIA
AWARD FOR EXCELLENCE
IN ANY MEDIUM**

UNCLE GREG MUIR

(Yorta Yorta)

Travelling on Our

Ancestor's Land 2016

acrylic on canvas

Photograph: James Henry

RMIT UNIVERSITY AWARD

PIERRA VAN SPARKES

(Pibbulman Noongar)

Blackfulla Bingo 2016

digital print on canvas

Photograph: James Henry

**KANE CONSTRUCTION 3D
AWARD**

CASSIE LEATHAM

(Taungurung, Dja Dja Wurrung)

Warrigal Creek Middens 2016

Pipe clay, white ochre, shells, sand

Photograph: James Henry

**MOOGJI CLUB PEOPLE'S
CHOICE AWARD**

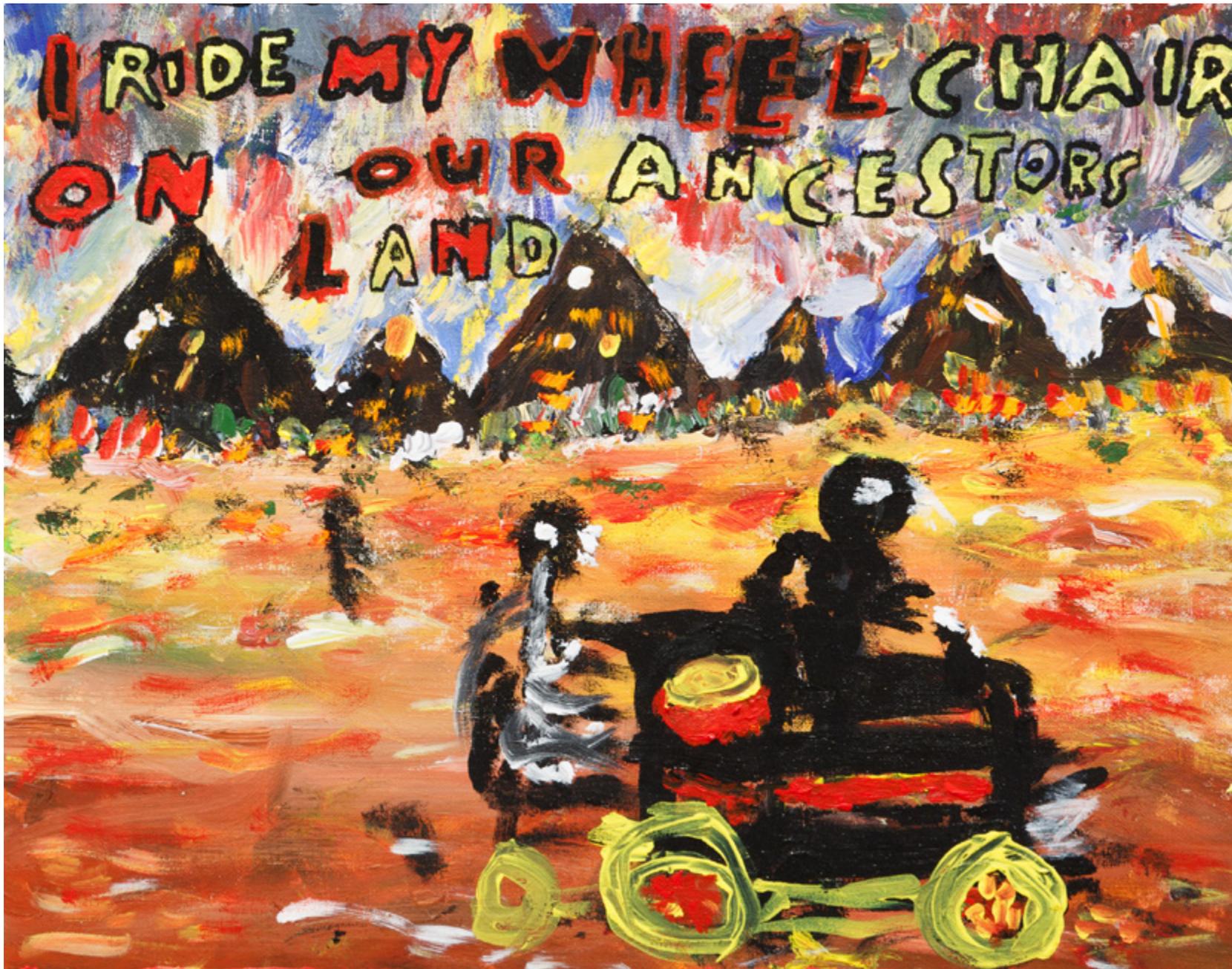
WAYNE QUILLIAM

(Tasmanian)

Cultural Apocalypse 2016

photographic print on canvas

Photograph: James Henry



**CREATIVE VICTORIA
AWARD FOR
EXCELLENCE IN ANY
MEDIUM**
UNCLE GREG MUIR
(Yorta Yorta)
*Travelling on Our
Ancestor's Land* 2016
acrylic on canvas
Photograph: James Henry



RMIT UNIVERSITY AWARD
 PIERRA VAN SPARKES
 (Pibbulman Noongar)
Blackfulla Bingo 2016
 digital print on canvas
 Photograph: James Henry



KANE CONSTRUCTION 3D AWARD
 CASSIE LEATHAM
 (Taungurung, Dja Dja Wurrung)
Warrigal Creek Middens 2016
 Pipe clay, white ochre, shells, sand
 Photograph: James Henry



MOOGJI CLUB PEOPLE'S CHOICE AWARD

WAYNE QUILLIAM
(Tasmanian)
Cultural Apocalypse 2016
photographic print on canvas
Photograph: James Henry

KAS 5 2017

AWARD WINNERS

CREATIVE VICTORIA AWARD FOR EXCELLENCE IN ANY MEDIUM

NICHOLAS HOVINGTON
(Palawa)
Wrapped in Culture 2016
kangaroo jaws with teeth, wax
thread, river reeds
Photograph: James Henry

LENDEASE RECONCILIATION AWARD

COREE THORPE
(Yorta Yorta, Gonnai, Gunditjmarra
and Wurundjeri)
Briggs 2017
acrylic on metal
Photograph: James Henry

RMIT UNIVERSITY AWARD

TIFFANY GARVIE
(Gunggari)
Abandoned: Self-Portrait 2016
C-type flexprint on aluminium

KOORIE HERITAGE TRUST 3D AWARD

MARILYNE NICHOLLS
(Watti Watti, Barrapa Barrapa,
Dja Dja Wurrung, Yorta Yorta
and Ngarrindjeri)
*Emu Feather Necklace and Parrot
Feather Necklace (in a set)* 2017
feathers, fibre, ochre
Photograph: James Henry

KOORIE HERITAGE TRUST ENCOURAGEMENT AWARD FOR EMERGING ARTISTS

JADAH PLEITER
(Palyku)
Part Aboriginal 2017
digital print on paper

KOORIE HERITAGE TRUST MOOGJI CLUB PEOPLE'S CHOICE AWARD

NATHAN PATTERSON
(Wagiman)
Connections 2017
acrylic on canvas
Photograph: James Henry

KOORIE HERITAGE TRUST MOOGJI CLUB PEOPLE'S CHOICE AWARD

PIERRA VAN SPARKES
(Pibbulman Noongar)
Don't Hold A Drop Of Water 2017
digital print



**CREATIVE VICTORIA AWARD
FOR EXCELLENCE IN ANY MEDIUM**
NICHOLAS HOVINGTON (Palawa)
Wrapped in Culture 2016
kangaroo jaws with teeth, wax thread, river reeds
Photograph: James Henry



LENLEASE RECONCILIATION AWARD
COREE THORPE
(Yorta Yorta, Gonnai, Gunditjmarra and Wurundjeri)
Briggs 2017
acrylic on metal
Photograph: James Henry



RMIT UNIVERSITY AWARD
TIFFANY GARVIE
(Gunggari)
Abandoned: Self-Portrait 2016
C-type flexprint on aluminium



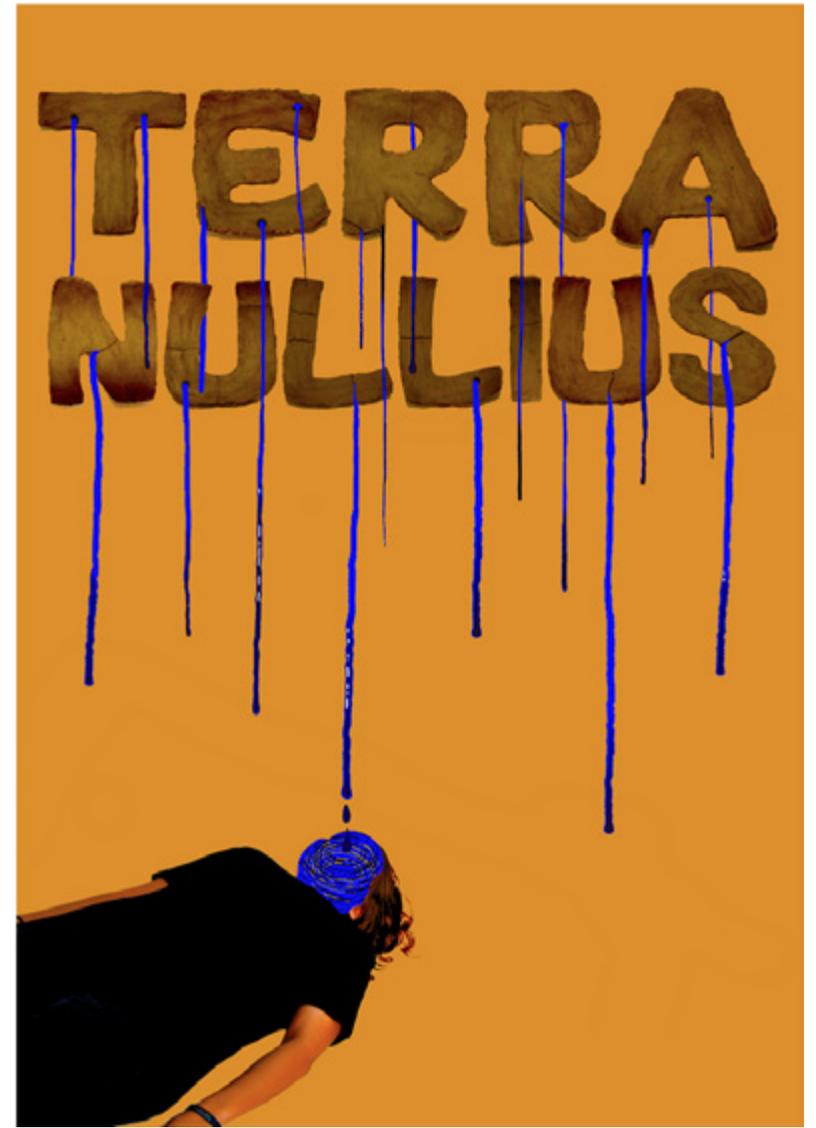
**KOORIE HERITAGE TRUST
ENCOURAGEMENT AWARD
FOR EMERGING ARTISTS**
JADAH PLEITER
(Palyku)
Part Aboriginal 2017
digital print on paper

KOORIE HERITAGE TRUST 3D AWARD
MARILYNE NICHOLLS
(Watti Watti, Barrapa Barrapa,
Dja Dja Wurrung, Yorta Yorta and Ngarrindjeri)
*Emu Feather Necklace and Parrot Feather
Necklace (in a set) 2017*
feathers, fibre, ochre
Photograph: James Henry





**KOORIE HERITAGE TRUST MOOGJI CLUB
PEOPLE'S CHOICE AWARD**
NATHAN PATTERSON
(Wagiman)
Connections 2017
acrylic on canvas
Photograph: James Henry



**KOORIE HERITAGE TRUST MOOGJI CLUB
PEOPLE'S CHOICE AWARD**
PIERRA VAN SPARKES
(Pibbulman Noongar)
Don't Hold A Drop Of Water 2017
digital print

KAS 6 2018

AWARD WINNERS

CREATIVE VICTORIA AWARD FOR EXCELLENCE IN ANY MEDIUM

JANET BROMLEY
(Yorta Yorta)
Sea View 2018
plastic, nylon and yarn
Photograph: Tiffany Garvie

LENLEASE RECONCILIATION AWARD

JOSH MUIR
(Gunditjmara,
Yorta Yorta, Barkindji)
Journey to Liberty 2018
digital print on aluminium, neon
Photograph: Tiffany Garvie

METRO TUNNEL CREATIVE PROGRAM 2D AWARD

KELLY KOUMALATSOS
(Wergaia, Wemba Wemba)
*Benim wile. To cover over with
possum blanket. Wergaia* 2018
print making ink on paper
with linen thread
Photograph: Tiffany Garvie

VIVA ENERGY AUSTRALIA 3D AWARD

NANNETTE SHAW
(Pyemmairrener, Boonwurrung)
*Traditional Bull Kelp
Water Carrier* 2018
bull kelp, teatree, river reed
Photograph: Tiffany Garvie

RMIT UNIVERSITY EMERGING ARTIST AWARD

HUNTER CALLAGHAN
(Taungurung)
Winji 2018
digital print on aluminium
Photograph: Tiffany Garvie

KOORIE HERITAGE TRUST HIGHLY COMMENDED AWARDS

GOTAFE - Shepparton
Contributors: KERRIE ATKINSON
(Yorta Yorta), SUZANNE ATKINSON
(Wemba Wemba, Yorta Yorta),
TAMMY-LEE ATKINSON (Yorta
Yorta), KRISTY BAKSH (Yorta Yorta,
Dja Dja Wurrung), PETA LONSDALE
(Gomerioi), NEKITA MORAN (Yorta
Yorta, Biripi), VICTORIA WEBBE
(Gamillaroi, Wiradjuri), ANNA
WILLIAMS (Wiradjuri) and
JAI-MAREE WILSON (connected
to Yorta Yorta Country)
Aunty Girl 2018
ceramic, textile
Photograph: Tiffany Garvie

KOORIE HERITAGE TRUST HIGHLY COMMENDED AWARDS

CLINT LINGARD
(Ewamian/Kuku-Yalangi)
Warrior Gentleman 2018
wood, material, metal
Photograph: Tiffany Garvie

KOORIE HERITAGE TRUST PEOPLE'S CHOICE AWARD

MICK BREEN
(Wiradjuri)
A Turtles World 2018
acrylic on canvas
Photograph: Tiffany Garvie



**CREATIVE VICTORIA AWARD FOR
EXCELLENCE IN ANY MEDIUM**
JANET BROMLEY
(Yorta Yorta)
Sea View 2018
plastic, nylon and yarnw
Photograph: Tiffany Garvie



VIVA ENERGY AUSTRALIA 3D AWARD
NANNETTE SHAW
(Pyemairrener, Boonwurrung)
*Traditional Bull Kelp
Water Carrier* 2018
bull kelp, teatree, river reed
Photograph: Tiffany Garvie



LENLEASE RECONCILIATION AWARD
JOSH MUIR
(Gunditjmara,
Yorta Yorta, Barkindji)
Journey to Liberty 2018
digital print on aluminium, neon
Photograph: Tiffany Garvie



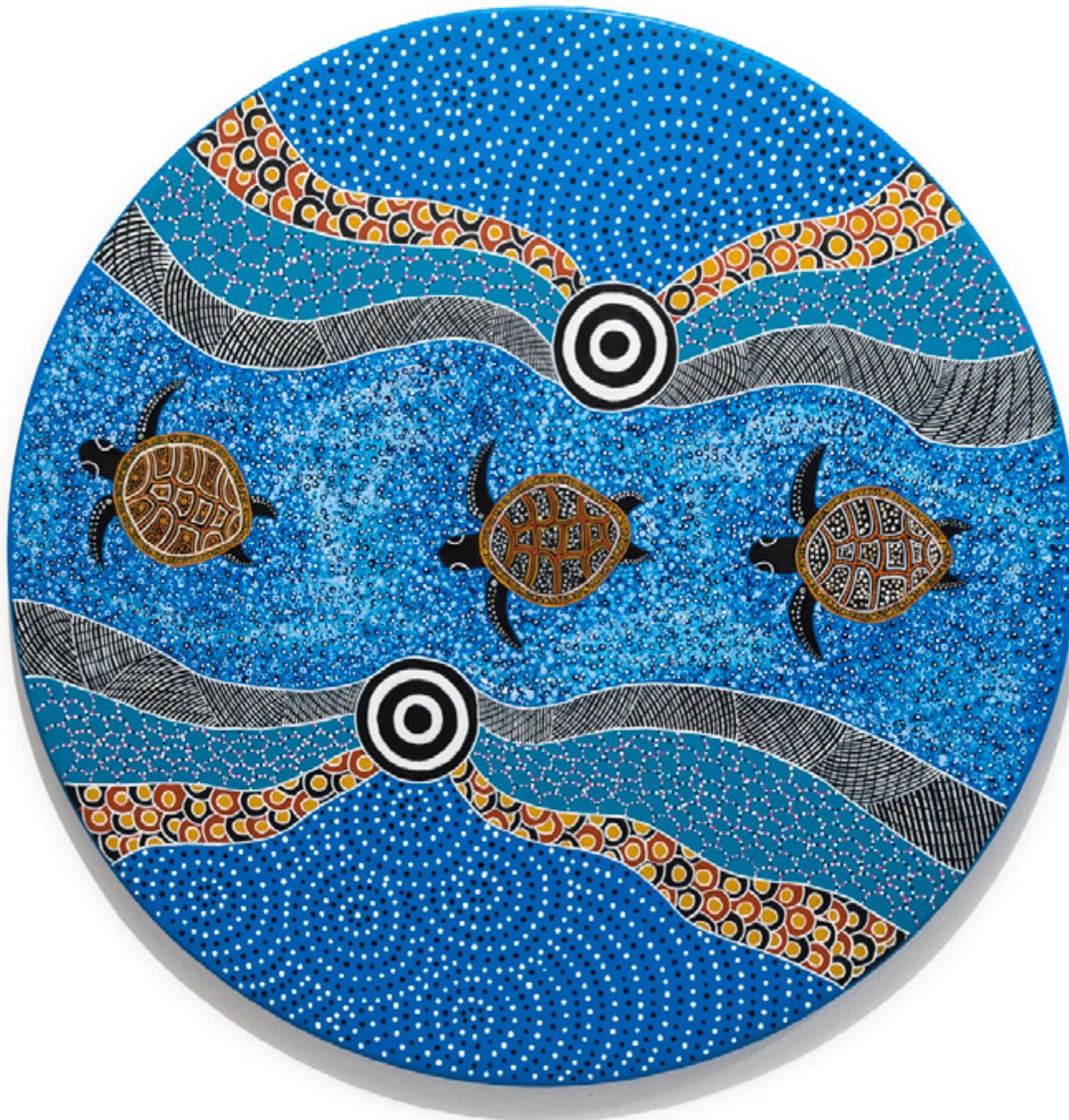
**METRO TUNNEL CREATIVE
PROGRAM 2D AWARD**
KELLY KOUMALATSOS
(Wergaia, Wemba Wemba)
Benim wile. To cover over with possum blanket. Wergaia 2018
print making ink on paper with linen thread
Photograph: Tiffany Garvie

**KOORIE HERITAGE
TRUST HIGHLY
COMMENDED AWARDS**
GOTAFE - Shepparton
Contributors: KERRIE
ATKINSON (Yorta
Yorta), SUZANNE
ATKINSON (Wemba
Wemba, Yorta Yorta),
TAMMY-LEE ATKINSON
(Yorta Yorta), KRISTY
BAKSH (Yorta Yorta,
Dja Dja Wurrung), PETA
LONSDALE (Gomerioi),
NEKITA MORAN (Yorta
Yorta, Biripi), VICTORIA
WEBBE (Gamillaroi,
Wiradjuri), ANNA
WILLIAMS (Wiradjuri)
and JAI-MAREE WILSON
(connected
to Yorta Yorta Country)
Aunty Girl 2018
ceramic, textile
Photograph:
Tiffany Garvie





RMIT UNIVERSITY EMERGING ARTIST AWARD
HUNTER CALLAGHAN
(Taungurung)
Winji 2018
digital print on aluminium
Photograph: Tiffany Garvie



**KOORIE HERITAGE TRUST
PEOPLE'S CHOICE AWARD**
MICK BREEN
(Wiradjuri)
A Turtles World 2018
acrylic on canvas
Photograph: Tiffany Garvie

KAS 7 2019

AWARD WINNERS

CREATIVE VICTORIA AWARD FOR EXCELLENCE IN ANY MEDIA

KELLY KOUMALATSOS
(Wergaia, Wemba Wemba)
Portrait Of Sisters In
Law Wemba Wemba Great
Aunty Frieda Stewart
*And Wergaia Great Grandmother
Eleanor Stewart* 2019
paper, fur print, printing ink
and framed image

METRO TUNNEL CREATIVE PROGRAM 2D AWARD

PETER WAPLES-CROWE
(Ngarigo)
Mirrigang Days 2019
mixed media on fold out
paper book

VIVA ENERGY AUSTRALIA 3D AWARD

NGARDANG GIRRI KALAT
MIMINI VICTORIAN INDIGENOUS
WOMEN'S AND TRANS
DIVERSE ART COLLECTIVE
*Dungala Winyaar (Yorta Yorta
for Murray River Women)* 2019
various plants including
peppercorn, cherry ballart,
wisteria, NZ flax, river seeds

RMIT UNIVERSITY EMERGING ARTIST AWARD

KAIT JAMES
(Wadawurrung)
Hungry For Land 2019
wool, cotton on printed cotton

LENDDLEASE RECONCILIATION AWARD

TAMMY GILSON (Wadawurrung)
*Karrap Karrap Binnak
(Flower Basket)* 2019
flax (murmbar), grass tree (Baggup),
Emu Feather
(Barramul Kurran)

KOORIE HERITAGE TRUST HIGHLY COMMENDED AWARDS

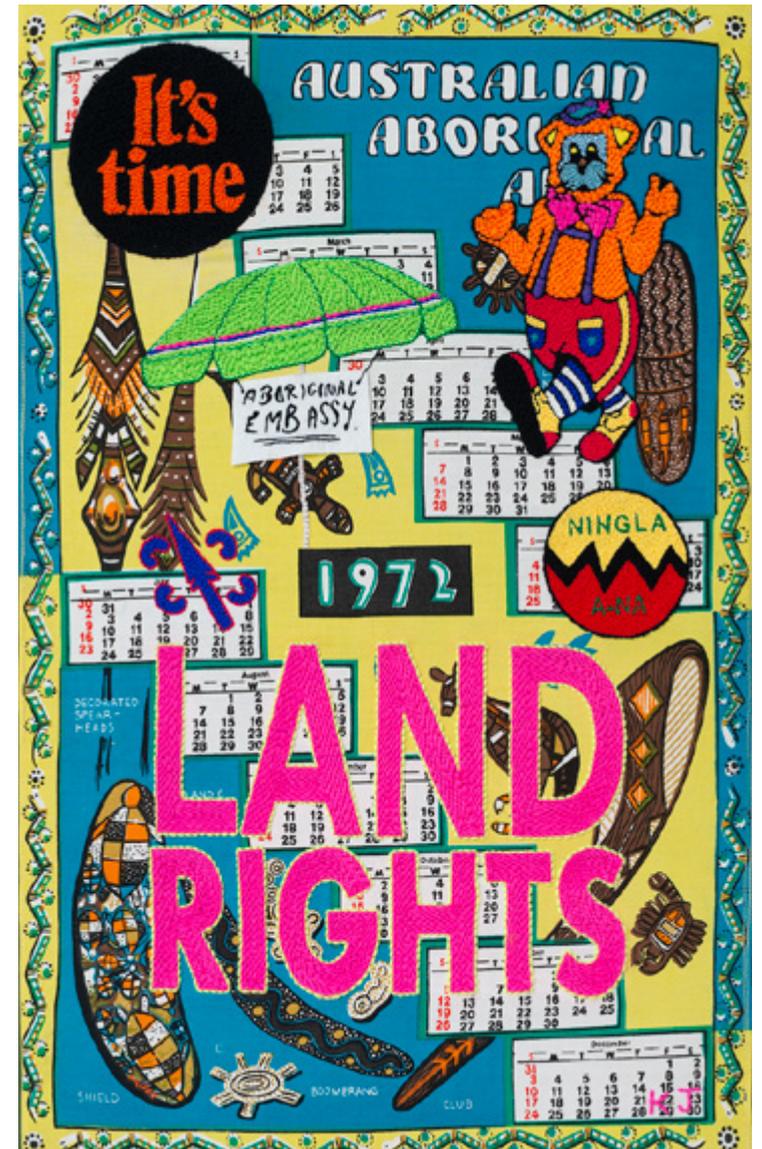
UNCLE GREG MUIR
(Yorta Yorta)
Mooroopna Hospital 2019
acrylic on canvas

KOORIE HERITAGE TRUST HIGHLY COMMENDED AWARDS

TANISHA LOVETT
Tree of Life 2019
acrylic paint and resin on wood



**CREATIVE
VICTORIA AWARD
FOR EXCELLENCE
IN ANY MEDIA**
KELLY KOUMALATSOS
(Wergaia, Wemba
Wemba)
Installation view of
*Portrait Of Sisters In
Law Wemba Wemba
Great Aunty Frieda
Stewart And Wergaia
Great Grandmother
Eleanor Stewart* 2019
paper, fur print,
printing ink and
framed image

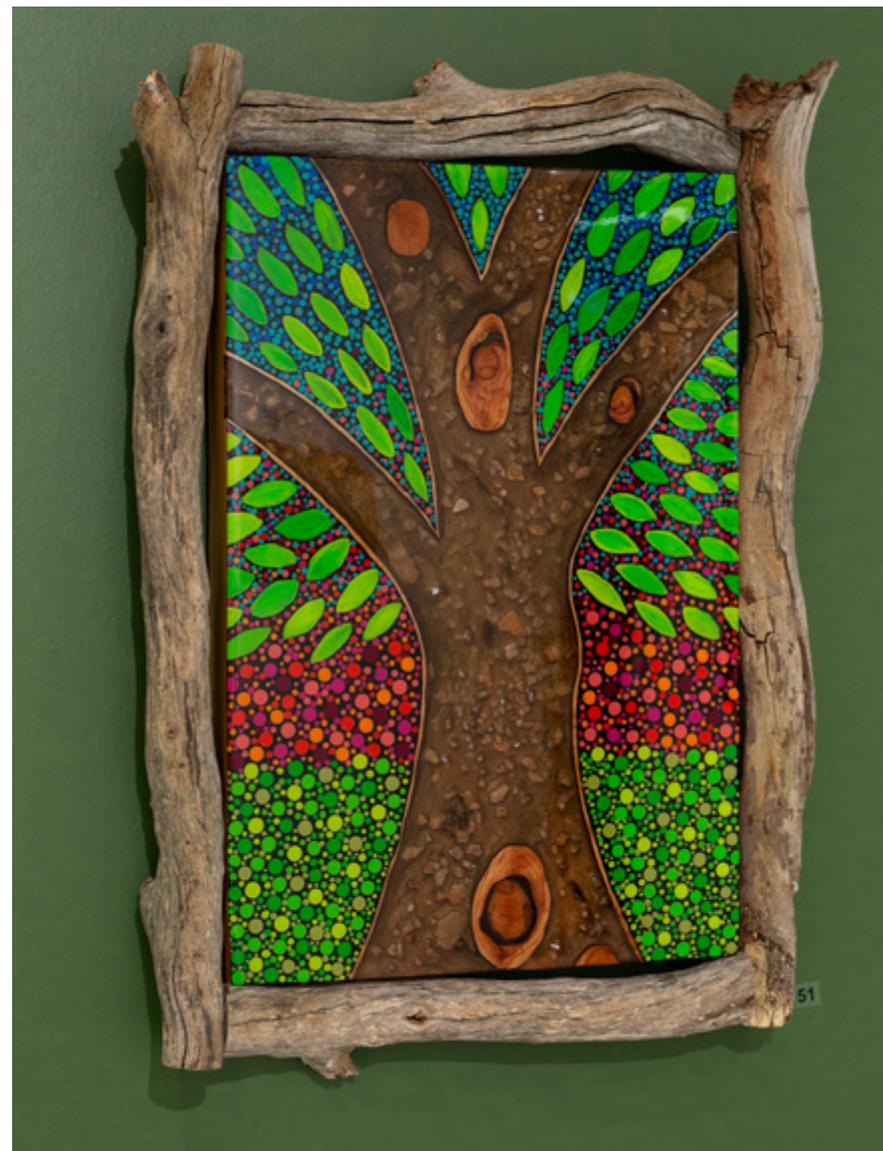


**RMIT UNIVERSITY
EMERGING ARTIST AWARD**
KAIT JAMES
(Wadawurrung)
Hungry For Land 2019
wool, cotton on printed cotton



**TOP IMAGE: METRO TUNNEL
CREATIVE PROGRAM 2D AWARD**
PETER WAPLES-CROWE
(Ngarigo)
Installation view of
Mirrigang Days 2019
mixed media on fold out paper book

BOTTOM IMAGE: VIVA ENERGY AUSTRALIA 3D AWARD
NGARDANG GIRRI KALAT MIMINI VICTORIAN INDIGENOUS
WOMEN'S AND TRANS DIVERSE ART COLLECTIVE
(Yorta Yorta for Murray River Women)
Installation view of *Dungala Winyaar* 2019
various plants including peppercorn,
cherry ballart, wisteria, NZ flax, river seeds



**KOORIE HERITAGE
TRUST HIGHLY
COMMENDED AWARDS**
TANISHA LOVETT
Installation view of *Tree of Life* 2019
acrylic paint and resin on wood



**KOORIE HERITAGE TRUST HIGHLY
COMMENDED AWARDS**
UNCLE GREG MUIR
(Yorta Yorta)
Mooroopna Hospital 2019
acrylic on canvas



LENLEASE RECONCILIATION AWARD
TAMMY GILSON
(Wadawurrung)
Installation view of *Karrap Karrap Binnak (Flower Basket)* 2019
flax (murmbar), grass tree (Baggup),
Emu Feather (Barramul Kurran)

KAS 8 2020

AWARD WINNERS

CREATIVE VICTORIA AWARD FOR EXCELLENCE IN ANY MEDIA

CLINTON NAINA
(Meriam Mir)
LANDFILL 2020
bleach on cotton
Photograph: Christian Capurro

METRO TUNNEL CREATIVE PROGRAM 2D AWARD

ALAN STEWART
(Taungurung)
Remembrance 2020
photographic print
Photograph: Christian Capurro

VIVA ENERGY AUSTRALIA 3D AWARD

LORRAINE BRIGDALE
(Yorta Yorta)
Yenbena Munalibik 2020
raffia coil weave, handmade ochre
paint, handmade botanic ink and
river stone
Photograph: Christian Capurro

CITY OF MELBOURNE ABORIGINAL MELBOURNE AWARD

DEANNE GILSON
(Wadawurrung)
*Post Pandemic, After the Gaze,
the King Parrots Bring Hope 2020*
white ancestral ochre,
acrylic, wattle tree sap,
fabric, elastic, wood, linen
Photograph: Christian Capurro

KHT EMERGING ARTIST AWARD

SEAN MILLER
(Kamilaroi)
Twilight Flight 2020
digital print on aluminium
Photograph: Christian Capurro

KHT ENCOURAGEMENT AWARD

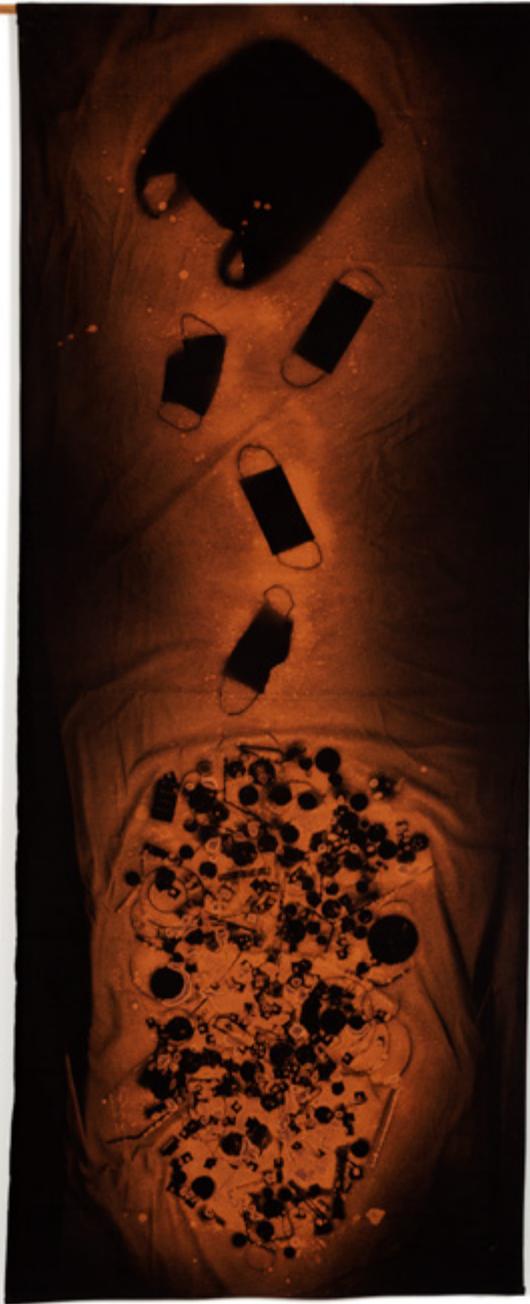
PATRICIA PITTMAN
(Yuin Nation)
River Dreaming 2020
acrylic and ink on paper
Photograph: Christian Capurro

KHT ENCOURAGEMENT AWARD

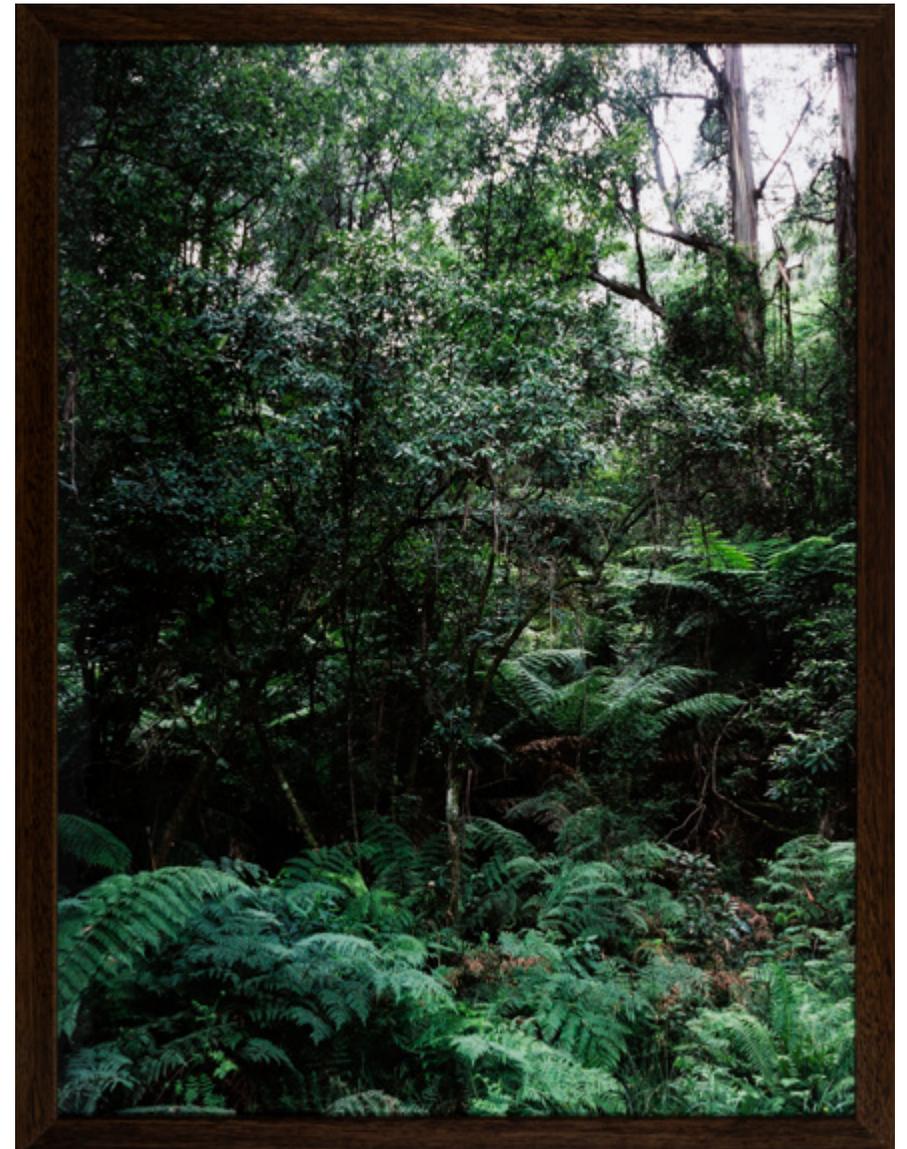
ILUKA SAX-WILLIAMS
(Taungurung, Tibrean)
Untitled 2020
pokerwork on kangaroo skin
Photograph: Christian Capurro

KHT PEOPLE'S CHOICE AWARD

GEORGIA MACGUIRE
(Grandmother removed from
Wurundjeri Country)
Protection #1 2020
paper bark, cotton, emu
feathers, gum nuts
Photograph: Christian Capurro



**CREATIVE VICTORIA
AWARD FOR
EXCELLENCE
IN ANY MEDIA**
CLINTON NAINA
(Meriam Mir)
LANDFILL 2020
bleach on cotton
Photograph:
Christian Capurro



METRO TUNNEL CREATIVE PROGRAM 2D AWARD
ALAN STEWART
(Taungurung)
Remembrance 2020
photographic print
Photograph: Christian Capurro



VIVA ENERGY AUSTRALIA 3D AWARD
 LORRAINE BRIGDALE
 (Yorta Yorta)
Yenbena Munalibik 2020
 raffia coil weave, handmade ochre paint,
 handmade botanic Ink and river stone
 Photograph: Christian Capurro

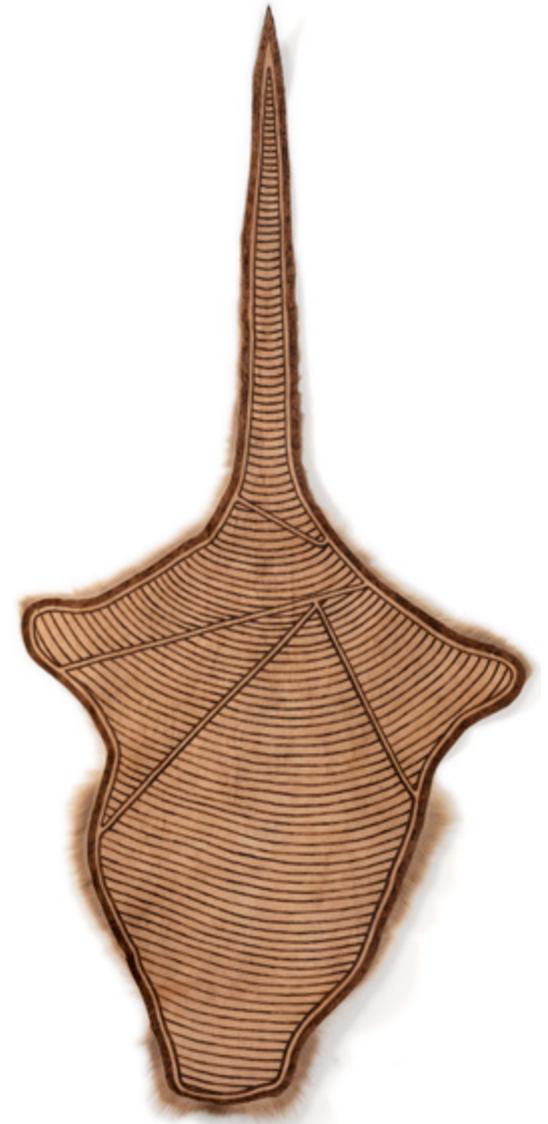


**KHT EMERGING
 ARTIST AWARD**
 SEAN MILLER
 (Kamilaroi)
Twilight Flight 2020
 digital print on aluminium
 Photograph: Christian Capurro



**CITY OF MELBOURNE ABORIGINAL
MELBOURNE AWARD**

DEANNE GILSON (Wadawurrung)
Post Pandemic, After the Gaze, the King Parrots Bring Hope 2020
 white ancestral ochre, acrylic, wattle tree sap, fabric, elastic, wood, linen
 Photograph: Christian Capurro



KHT ENCOURAGEMENT AWARD

ILUKA SAX-WILLIAMS
 (Taungurung, Tibrean)
Untitled 2020
 pokerwork on kangaroo skin
 Photograph: Christian Capurro



KHT ENCOURAGEMENT AWARD
PATRICIA PITTMAN
(Yuin Nation)
River Dreaming 2020
acrylic and ink on paper
Photograph: Christian Capurro



KHT PEOPLE'S CHOICE AWARD
GEORGIA MACGUIRE
(Grandmother removed from Wurundjeri Country)
Protection #1 2020
paper bark, cotton, emu feathers, gum nuts
Photograph: Christian Capurro

KAS 9 2021

AWARD WINNERS

CREATIVE VICTORIA AWARD FOR EXCELLENCE IN ANY MEDIA

RONALD EDWARDS PEPPER
(Gunnai)
Coming out 2, 2021
mixed media on canvas
Photograph: Christian Capurro

METRO TUNNEL CREATIVE PROGRAM 2D AWARD

THELMA BEETON
(Palawa)
Multicultural, 2021
acrylic paint on canvas
Photograph: Christian Capurro

VIVA ENERGY AUSTRALIA 3D AWARD

MONIQUE GRBEC
(Stolen Generations)
Wasted 2, 2021
fibreglass resin with glitter
Photograph: Christian Capurro

LENDFLEASE RECONCILIATION AWARD

DEANNE GILSON
(Wadawurrung)
*Post Preston, After the Bushfires,
Our Native Wildlife, Plants &
Country Need Healing*, 2021
white ceremonial ochre, wattle tree
sap, acrylic paint on linen
Photograph: Christian Capurro

RMIT UNIVERSITY EMERGING ARTIST AWARD

CHARLIE MILLER
(Kanolu)
K-A-N-O-L-U, 2021
fine liner on transparent paper
(six pages)
Photograph: Christian Capurro

CITY OF MELBOURNE ABORIGINAL MELBOURNE AWARD

WAYNE QUILLIAM
(Tasmanian)
Ascension, 2021
mixed media on canvas
Photograph: Christian Capurro

G4S AUSTRALIA & NEW ZEALAND ENCOURAGEMENT AWARD

MITCHIL HARDING
(Taungurung)
Me, 2020
acrylic paint on canvas
Photograph: Christian Capurro

G4S AUSTRALIA & NEW ZEALAND ENCOURAGEMENT AWARD

TRACY WISE
(Barkindji, Ngayampaa)
Jandahl – Dilly Bag, 2021
natural jute and raffia fibres,
wire and fishing swivels
Photograph: Christian Capurro

PEOPLE'S CHOICE AWARD

GERARD BLACK
(Worimi)
*Barranga Makurr Mundal
(Sunset Fish Net)*, 2021
acrylic paint on canvas
Photograph: Christian Capurro



**CREATIVE VICTORIA AWARD FOR
EXCELLENCE IN ANY MEDIA**
RONALD EDWARDS PEPPER
(Gunnai)
Coming out 2, 2021
mixed media on canvas
Photograph: Christian Capurro



**METRO TUNNEL CREATIVE
PROGRAM 2D AWARD**
THELMA BEETON
(Palawa)
Multicultural, 2021
acrylic paint on canvas
Photograph: Christian Capurro



VIVA ENERGY AUSTRALIA 3D AWARD
 MONIQUE GRBEC
 (Stolen Generations)
 Wasted 2, 2021
 fibreglass resin with glitter
 Photograph: Christian Capurro



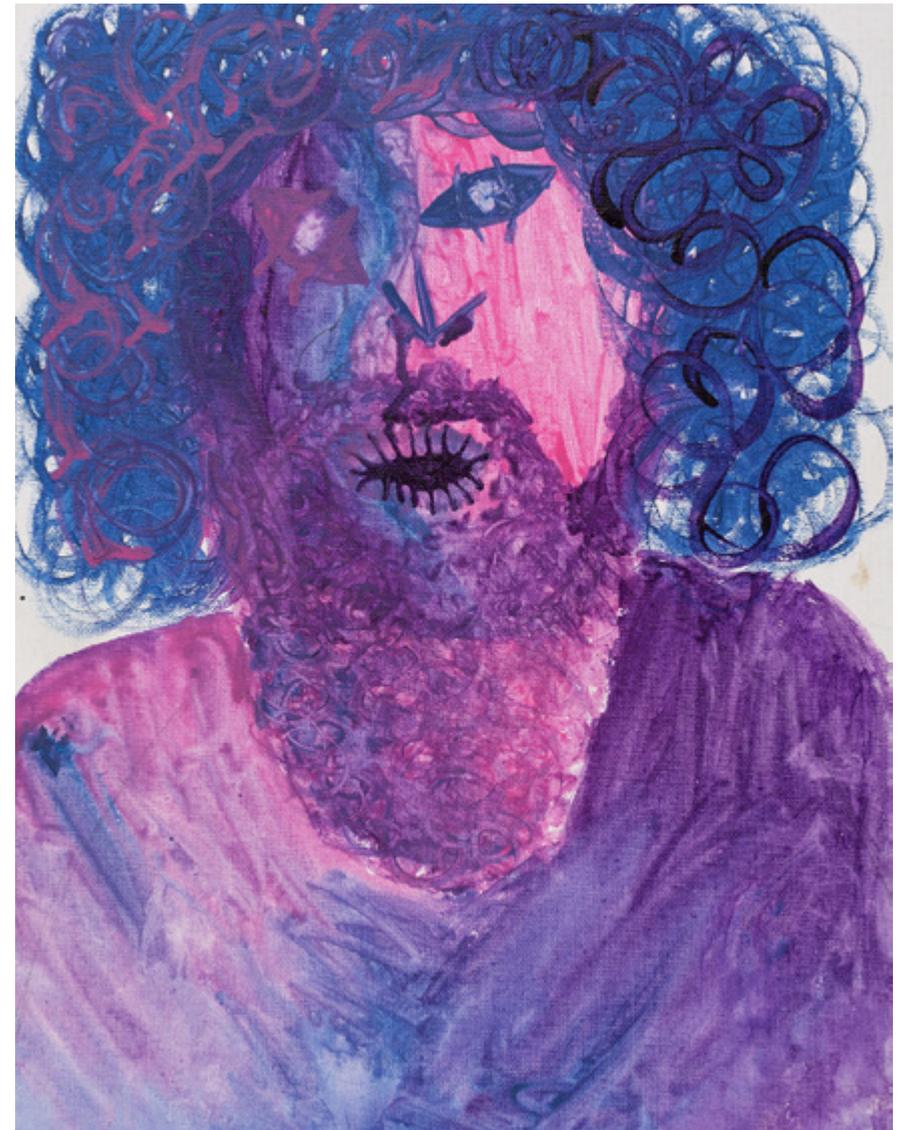
LENLEASE RECONCILIATION AWARD
 DEANNE GILSON
 (Wadawurrung)
 Post Preston, After the Bushfires, Our Native
 Wildlife, Plants & Country Need Healing, 2021
 white ceremonial ochre, wattle tree sap,
 acrylic paint on linen
 Photograph: Christian Capurro



**RMIT UNIVERSITY
EMERGING ARTIST AWARD**
CHARLIE MILLER
(Kanolu)
K-A-N-O-L-U, 2021
fine liner on transparent paper
(six pages)
Photograph: Christian Capurro



**CITY OF MELBOURNE ABORIGINAL
MELBOURNE AWARD**
WAYNE QUILLIAM
(Tasmanian)
Ascension, 2021
mixed media on canvas
Photograph: Christian Capurro



**G4S AUSTRALIA & NEW ZEALAND
ENCOURAGEMENT AWARD**
MITCHIL HARDING
(Taungurung)
Me, 2020
acrylic paint on canvas
Photograph: Christian Capurro



PEOPLE'S CHOICE AWARD
GERARD BLACK
(Worimi)
Barranga Makurr Mundal
(*Sunset Fish Net*), 2021
acrylic paint on canvas
Photograph: Christian Capurro



**G4S AUSTRALIA & NEW ZEALAND
ENCOURAGEMENT AWARD**
TRACY WISE
(Barkindji, Ngaympaa)
Jandahl - Dilly Bag, 2021
natural jute and raffia fibres, wire and fishing swivels
Photograph: Christian Capurro

KAS 10 2022

AWARD WINNERS

CREATIVE VICTORIA AWARD FOR EXCELLENCE IN ANY MEDIA

LORRAINE BRIGDALE
(Yorta Yorta)
Monda, 2021
charcoal watercolour
paint on paper
1180 x 880 x 40 mm
Photograph: Christian Capurro

VIVA ENERGY AUSTRALIA 3D AWARD

REBEKAH SALTMARSH
*We were here first, you're still
bastards!*, 2022
ceramic, glaze
2 parts: 295 x 290 x 35 mm; 240 x
240 x 15 mm
Photograph: Christian Capurro

JOSH MUIR DIGITAL ART AWARD

ENOKI
(Dja Dja Wurrung, Yorta Yorta)
Fallen From Grace, 2022
digital print on paper
840 x 1185 mm

LENLEASE RECONCILIATION AWARD

JUANITA MULHOLLAND
(Bardi)
What's the cost?, 2021
eco-dyed Lomandra, burnt sticks
415 x 770 x 480 mm
Photograph: Christian Capurro

RMIT UNIVERSITY EMERGING ARTIST AWARD

ILUKA SAX-WILLIAMS
(Taungurung Tibrean)
Woorá Liwik, 2022
pokerwork on kangaroo skin
880 x 1585 x 5 mm
Photograph: Christian Capurro

CITY OF MELBOURNE ABORIGINAL MELBOURNE AWARD

CASSIE LEATHAM
(Taungurung, Dja Dja Wurrung)
Wiinj Baanga (fire carrier), 2022
clay, ochre, charcoal, river reeds,
sinew, wattle sap, emu fat, crushed
shells, resin, hair, cumbungi fibres
400 x 90 x 90 mm
Photograph: Christian Capurro

METRO TUNNEL CREATIVE PROGRAM 2D AWARD

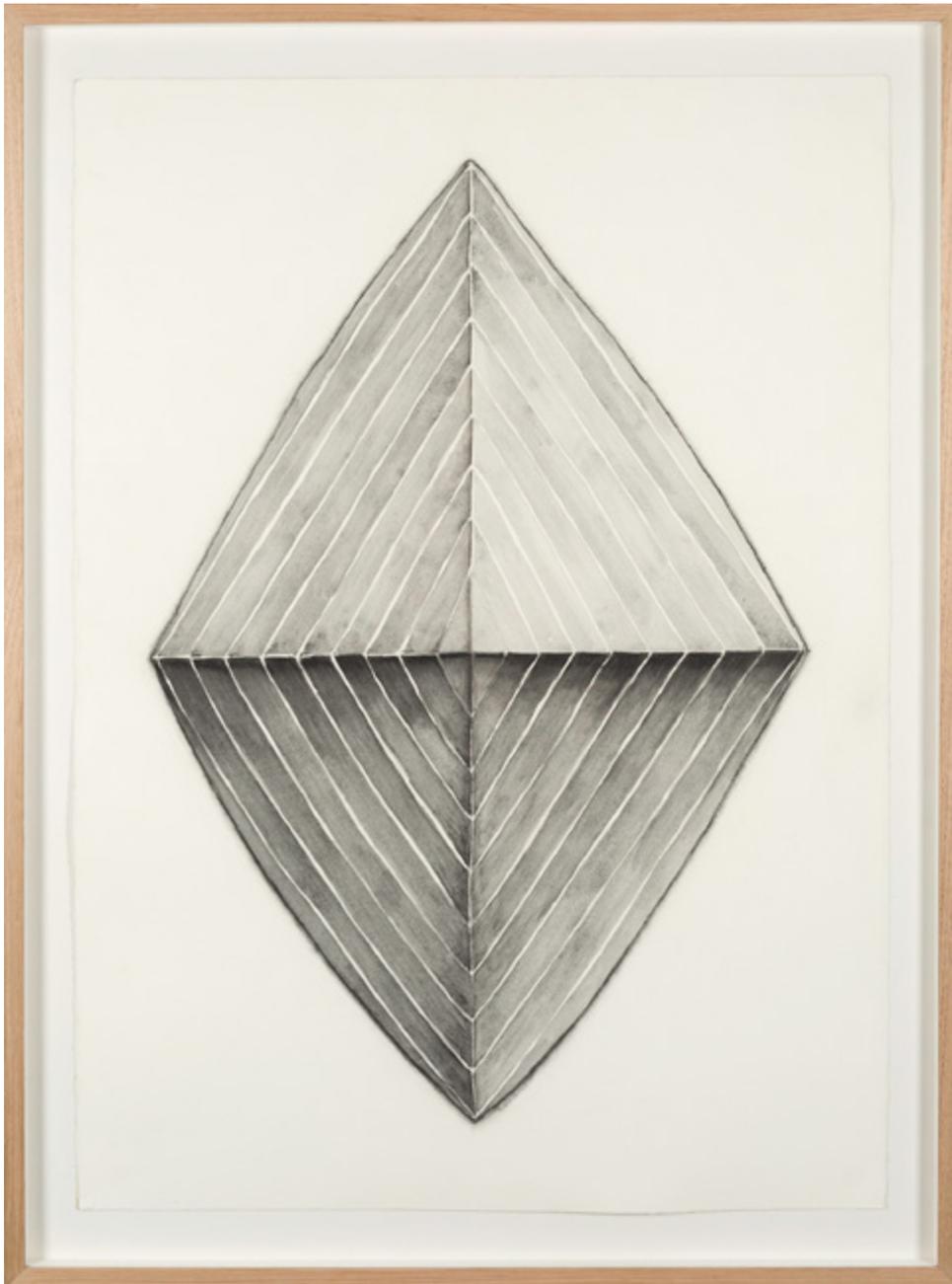
EMMY WEBBERS
(Gunai/Kurnai)
Power of Community, 2022
digital print on paper
865 x 620 x 35 mm
Photograph: Christian Capurro

KHT ENCOURAGEMENT AWARD

SAMMY TRIST
(Taungurung)
Kulin Connection, 2021
ochre and pokerwork on paper
250 x 172 mm
Photograph: Christian Capurro

KHT ENCOURAGEMENT AWARD

TEENA MOFFATT
(Yorta Yorta, Gunaikurnai,
Gunditjmara)
Pieces of Me, 2022
synthetic polymer paint and ochre
on canvas
435 x 330 x 40 mm
Photograph: Christian Capurro



**LEFT IMAGE: CREATIVE VICTORIA
AWARD FOR EXCELLENCE
IN ANY MEDIA**
LORRAINE BRIGDALE
(Yorta Yorta)
Monda, 2021
charcoal watercolour paint on paper
1180 x 880 x 40 mm
Photograph: Christian Capurro

**TOP IMAGE: VIVA ENERGY
AUSTRALIA 3D AWARD**
REBEKAH SALTMARSH
*We were here first, you're still
bastards!*, 2022
ceramic, glaze
2 parts: 295 x 290 x 35 mm;
240 x 240 x 15 mm
Photograph: Christian Capurro



JOSH MUIR
DIGITAL ART AWARD
ENOKi
(Dja Dja Wurrung, Yorta Yorta)
Fallen From Grace, 2022
digital print on paper
840 x 1185 mm



LENDEASE RECONCILIATION AWARD
JUANITA MULHOLLAND
(Bardi)
What's the cost?, 2021
eco-dyed Lomandra, burnt sticks
415 x 770 x 480 mm
Photograph: Christian Capurro

**RMIT UNIVERSITY EMERGING
ARTIST AWARD**
ILUKA SAX-WILLIAMS
(Taungurung Tibrean)
Woorra Liwik, 2022
pokerwork on kangaroo skin
880 x 1585 x 5 mm
Photograph: Christian Capurro





**CITY OF MELBOURNE ABORIGINAL
MELBOURNE AWARD**
CASSIE LEATHAM
(Taungurung, Dja Dja Wurrung)
Wiinj Baanga (fire carrier), 2022
clay, ochre, charcoal, river reeds, sinew,
wattle sap, emu fat, crushed shells,
resin, hair, cumbungi fibres
400 x 90 x 90 mm
Photograph: Christian Capurro



**METRO TUNNEL CREATIVE
PROGRAM 2D AWARD**
EMMY WEBBERS
(Gunai/Kurnai)
Power of Community, 2022
digital print on paper
865 x 620 x 35 mm
Photograph: Christian Capurro



KHT ENCOURAGEMENT AWARD
 SAMMY TRIST
 (Taungurung)
Kulin Connection, 2021
 ochre and pokerwork on paper
 250 x 172 mm
 Photograph: Christian Capurro



KHT ENCOURAGEMENT AWARD
 TEENA MOFFATT
 (Yorta Yorta, Gunaikurnai, Gunditjmara)
Pieces of Me, 2022
 synthetic polymer paint and
 ochre on canvas
 435 x 330 x 40 mm
 Photograph: Christian Capurro

KAS ARTIST

REFLECTIONS

OVER

10 YEARS

KOORIE ART SHOW 3 (2015)

JAYE EARLY

(BOORROOBERONGAL)

“My association with the Koorie Heritage Trust started in 2015 with the inclusion of my painting, Never apologise for not being yourself because we’re made that way in the 3rd Koorie Art Show in 2015. The exhibition was a real turning point for me and my painting career. Not only did I win the University of Melbourne Murrup Barak Award, but the subsequent exposure from the exhibition also resulted in the purchase of two of my paintings by the National Gallery of Victoria (NGV). The latter led to a number of opportunities, including being involved in a number of exhibitions, artist talks, and several community events. Something that I am truly grateful for.

The work that I submitted to the Koorie Art Show in 2015 was a self-portrait that I completed soon after moving to Naarm from Cadigal Country. It is a work that I completed in about 20 mins using whatever paint and found objects that were within arm’s reach. I don’t like to organise or prepare too much when I paint as I enjoy working extemporaneously and without too much planning. The painting is special to me as it reminds me of a certain period of my life. I had just moved to Naarm to start a PhD at the Victorian College of the Arts and I was feeling quite overwhelmed but also optimistic and excited about the challenges ahead and I wanted to visually document my emotions. Since 2015, I have maintained a close relationship with the Koorie Heritage Trust by supporting it whenever I can by attending exhibitions and events that prioritise First Nations culture and history. Particularly those of South-Eastern Australia.

I extend my warm congratulations to The Koorie Heritage Trust on the 10th anniversary of the Koorie Art Show!”

Jaye Early, 2022

KOORIE ART SHOW 4 (2016)

UNCLE GREG MUIR

(YORTA YORTA)

“For me, I feel the art show is important to show all the community’s work. I really like the art show. My art, to me, feels like you are on a journey through my eyes. I won heaps of awards and I had money from the City of Melbourne to

do my first exhibition. It was fantastic, I had money left over to do an exhibition at No Vacancy Gallery. All my paintings are a journey through my eyes and I feel relaxed and calm.”

Uncle Greg Muir, 2022

KOORIE ART SHOW 6 (2018)

KELLY KOUMALATSOS

(WERGAIA, WAMBA WAMBA)

“If I go right back to the beginning, I think I was exhibiting pretty early on. What it was for me, having the Koorie Art Show provided me with the impetus and the desire and the stimulation to produce. It gave me a focus. I’m not a commercial artist, I basically make art and cultural things... It’s really always been about South Eastern Australian art and material culture for me, as a person who’s tribally from South East Australia from the Wamba Wamba and the Wergaia.

There’s three things. KAS gave you a goal that you could aim for. You work towards something new, which is always great, or extend the exploration of a theme you were working on. And two, the fact that you were going to be exhibiting with anybody from Victoria that entered, as no one’s entry was rejected. It’s a community art show, which is pretty wonderful to have that level of profile open to everybody. That’s really wonderful. And I really love the fact that when we started, you’d go to the show and everyone would be there with their friends and family!

Those two points really, a) providing stimulus and the impetus and the desire to want to be at the show where all of these other community artists were going to be represented. This is going right back to the beginning when I was involved. Like I said, I’m not a commercial artist, I work for my money. And also b) to be on that platform in a major city with all those other community artists and high end artists as well. There’s always been high-end artists but also everybody is welcome, which is really rare and special.

I have had four solo exhibitions at KHT, in 2000, 2001, 2009, and 2018, plus numerous group shows. I’ve been lucky, I’ve won three prizes over the years. You win a prize, that’s always wonderful. I actually didn’t expect to win a prize. The first time I won, the prize was \$2,000 for first prize for want of a better word. The second time it was the 3D award, I think I got \$5,000. As



Installation view of 4th Koorie Art Show,
Koorie Heritage Trust, 2016.
Photograph: James Henry.

the years went on, they got some more money in because Creative Victoria shut down its awards which was really sad. The last time I won the work was acquired by the NGV which was amazing!

It's good to be there with community, families, celebrate, and see what's happening in Victoria. And all the new artists now, all these emerging artists... It used to be a smaller field and now there's so many young people doing things, it's fantastic. I'm an older woman now so that's also been really exciting to see the development of all these young people coming through. And the numbers have really grown.

Finally, I would like to acknowledge and express my gratitude for the support and assistance I have received from the Trust staff over the years."

Kelly Koumalatsos, 2022

KOORIE ART SHOW 6 (2018) JANET BROMLEY (YORTA YORTA)

"I don't remember how I got involved with the Koorie Art Show... it must have come up somehow. We're up here in the country and we're often left out in a way. I know when I entered the first time, it was a couple of years before people up here started entering. I remember saying to people that this is an amazing opportunity for individuals and their art place in Melbourne, and also for the regional Aboriginal artists to have their art place in Melbourne. When someone hears there's an artist from Echuca or Shepparton they expect that, Bendigo have been on the outside sort of... but people started entering.

I think it was 2018 I won the major prize, which was very controversial and I got a lot of backlash from that. I started university when I was 60 and I had lots of thinking in my art, years of thinking about what I was doing and why I was doing it. But it's very hard to explain that to people, it's hard for people to understand. I didn't grow up in community and my grandmother was Stolen Generations, and I feel uncomfortable about doing those traditional things. I was thinking about waste, because when you study art you make a lot of waste. I wanted to do large work and I started going to op shops and buying sheets and things. Lorraine Connelly-Northey and Rosalie Gascoigne are some of my favourite artists and use recycled materials a lot.

But a few months after [winning the award], my ego was hurt but I never thought of doing my work in a different way... It consolidated for me that

what I was doing I really had in my heart to do. My work is about storytelling and the way you influence people every time you do a piece of art. I wanted to influence young people to show that, as an Aboriginal person, it doesn't matter what you're doing in your art. I was offering a place for young people who might be doing something different and saying, "We can do this, it's okay to do this." And also thinking of us as Aboriginal people as custodians of our Country, we need to be speaking more about the environment and making people more aware. I never thought you could influence people by speaking to them, I always thought art was a better way, by showing them repeatedly in art. That was my experience there.

I just think it's such an amazing thing for an artist to have their work up in Melbourne, and for such a long time. But it's such an amazing thing that KHT actually does it and they've kept doing it. Because it gathers everybody together. You go down there and you see a lot of the same people and then you see new people. You see young people growing in their art. You see how art grows and changes. And you see the consolidation of traditional ways of art making - which I think that's a really important thing, that the tradition is there and acknowledged. But we do need to make space for things that are not traditional.

But also, when we think of Josh Muir and the impact he's had on young people, it's astronomical. His work is so different and he has such a big story. Expressing yourself as an Aboriginal person is really important for people to see.

It's such a beautiful platform and it's a way to get to know other people, to know the space, to get comfortable with sending your art somewhere especially regional people. And I've had people say, "It's really hard to get the work down there." And it's like, how can we send our work together... And the other thing you see is people in collectives, those sorts of things, because there's not a lot of people doing that in Victoria but it's really important. It's hard to start but you start to hear people talk about their community, their connection, and their place. We're not all the same but we're not all different either.

I really love the way that if you're a saltwater person you do those things with sea weed and all other sorts of ways of expressing those traditional things about thinking about your own place. I'm Yorta Yorta and I'm thinking about that really dry country. That's what I always look for - what's the traditional stuff but what's the new stuff as well, what are the ways people are speaking about their environment where they live and how they express that."

Janet Bromley, 2022

KOORIE ART SHOW 8 (2020) GEORGIA MACGUIRE (GEORGIA'S GRANDMOTHER WAS STOLEN FROM WURUNDJURI COUNTRY)

"The Koorie Art Show is about giving a creative voice to everyone in our Community. It's an opportunity for everyone to participate and share stories. I love that as a show it is inclusive. I'm always excited to see the diversity in works, from children to represented artists. The show creates space for experimentation and new ideas, as well as new artists that might never have

had their artwork in a gallery space before. As a result, The Koorie Art Show has become an annual culturally iconic snapshot of life for Aboriginal and Torres Strait Islander people in Victoria.

I try to submit an artwork every year. Most of my work uses paper bark and I like to think that I have a unique voice as an Aboriginal artist. I have been fortunate to win a couple of prizes at the show and have sold works and I value those opportunities. The validation that came from winning the People's Choice Award in 2020 for my piece has stayed with me. It is a reminder that I am creating artwork that other's value and can identify with. Ultimately, I create artwork to create connection and I want my work to be a reciprocal experience between myself as the artist and others around me. The Koorie Art Show does that for all the artists that enter. The annual event facilitates connection for us as a Cultural and artistic community but is also a conduit for mob to connect to the broader community through all the visitors that visit the show and experience a moment with us through engaging with our artwork.

The future of this annual event is in its inclusivity and community-based values. That is what distinguishes The Koorie Art Show from other art shows. Wouldn't it be wonderful to see a national event where any mob who wanted to create and share their efforts could do so? A creative festival of the everyday representation of all those mob who are inspired to create and tell stories, where we are all valued for our contribution."

Georgia MacGuire, 2022

KOORIE ART SHOW 8 (2020) LORRAINE BRIGDALE (YORTA YORTA)

"I've always loved it, loved being a part of it, being together with the other artists who make up the Koorie Art Show. It's about being one with the community, taking part as an Aboriginal artist in this Blak community, it feels empowering. It's not necessarily about winning, although having a win is certainly an exciting event, it's also not about selling one's work, (but that's pretty good, if it happens) but I just love being in it, seeing my art there in the midst. I love seeing all of the mobs' art and feeling in the centre of it, reading the messages the art brings.

The diversity of work and the range of stories that come together for the Koorie Art Show is awesome and I always encourage Victorian Aboriginal people I know (especially in Central Vic where I live) to enter their art. It's a special feeling. I usually turn up at the Fed Square loading dock with art from a few different artists (ferried from Bendigo). The show grows in quality every year.

One more thing, the children's section is a joy to behold. To give Blak children an opportunity to shine in art is so important, and the art they offer is so much an education."

Lorraine Brigdale, 2022

KOORIE ART SHOW 9 (2021) CHARLIE MILLER (KANOLU)

"My first time getting involved was at the 9th KHT Art Show, and it was the first time I had exhibited my art. I submitted an artwork that I had made as a part of one of my university subjects. This work was K-A-N-O-L-U, a series of six portraits each signing a letter in Auslan spelling one of my mobs (Kanolu). This work explored the ways I had been taught to be proud of my upbringing, both as a CODA (child of deaf adult) and as a Kanolu and Gangulu man.

I was proud to have finally put myself out there and participated in some way in the art scene. I was shocked to find out that this work had received the RMIT Emerging Artist Award and even sold. Everyone participating that year was

insanely talented with some artists using materials and art styles I never really thought were possible.

After the 9th KHT Art Show, KHT had reached out to see if I would be interested in participating in the upcoming Off the Wall exhibition. I excitedly accepted. I was honoured after finding out that Simone Thomson and Mandi Barton were the other two artists in this exhibition. This exhibition prompted us to explore our own connections to culture, family and Country through large scale mark making techniques. Off the Wall was one of my greatest accomplishments and a huge artistic learning curve. I'm thankful for these opportunities to participate in the Bla(c)k art world, and plan on using future KHT Art Shows as a motivator for creating art and contributing my work alongside a variety of emerging and experienced artists.

If you're thinking about submitting something, I'd say have no shame and go for it!"

Charlie Miller, 2022

TEN YEARS OF

CELEBRATING FIRST

PEOPLES' ART IN

SOUTH-EAST AUSTRALIA

The Koorie Heritage Trust (KHT) Koorie Art Show (KAS) is a non-acquisitive award exhibition open to all Aboriginal and Torres Strait Islander artists based in South-East Australia. An exhibition for new, emerging, mid-career and senior visual artists aged 17 and above, it has grown from a showcase of 32 entrants to its current intake of more than 150 artworks. Entry to the awards program is free.

Over the years, the vibrant blend of styles, mediums, traditional craft techniques, and digital technologies have articulated the diversity of Aboriginal creativity across generations, communities, abilities, and genders. Within the nurturing sanctum of the KHT, the individual artists and their artworks have become a community.

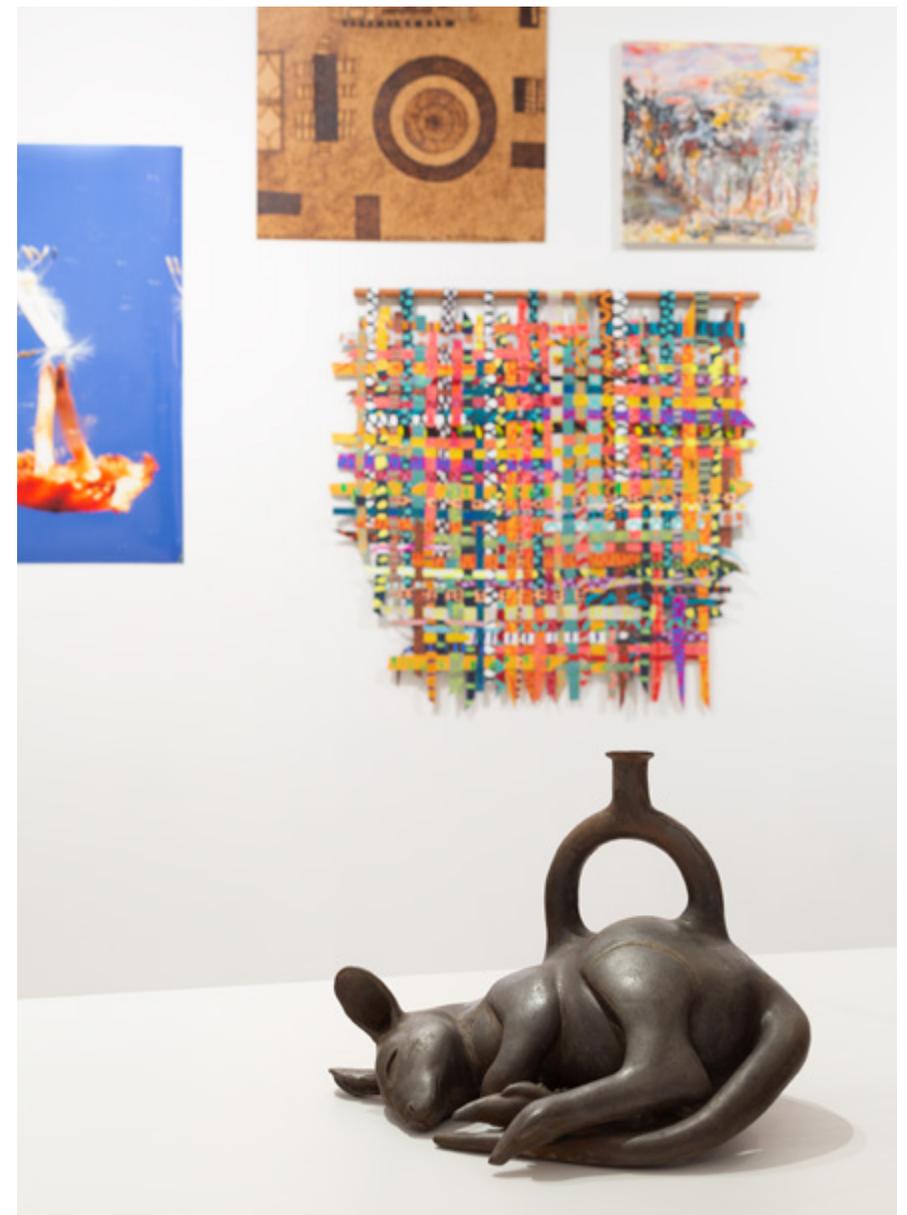
Coming from the most colonised corner of this country, our culture is splintered... So feelings of community and connection are important for us urban mob. The Koorie Art Show, as a whole community show, is a place of strong connection – like our ceremonies. It is a visual ceremony of connection for the South-Eastern mobs (PWC).

Ngarigo multidisciplinary artist Peter Waples-Crowe (PWC) first entered the KAS during its early crossover from the Victorian Indigenous Art Awards (VIAA). The VIAA was an important conduit for recognising the value of Victorian First Peoples arts practice within the broader scope of Aboriginal art. In the VIAA's 10-year history, Peter received three major awards and was a finalist nine times. As well as winning many local awards, he is among the few South-Eastern Mob who has been a finalist for the (Telstra) National Aboriginal and Torres Strait Islander Art Awards.

At the 7th KAS, Peter was awarded the Metro Tunnel Creative Program 2D Award for his art book *Mirrigang Days 2019*. Mirrigang is the Ngarigo word for wild dog; in particular, the alpine dingo which is Peter's totemic animal. Using the orihon (Japanese concertina book for Buddhist texts) as a prayer book or cultural record, Peter's colourful and textural illustrations with stamped images explore the isolation and dislocation he experiences as a queer, high-country Ngarigo person living in the urban landscape of Wurundjeri Country.

*

I love the Community and the opportunity to see the other artists. Everyone's got something to



Installation view of 9th Koorie Art Show, Koorie Heritage Trust, 2021. Photograph: Christian Capurro.



Installation view of 6th Koorie Art Show, Koorie Heritage Trust, 2018. Photograph: Tiffany Garvie. Artwork: Arthur Kirby (Barkindji), *She Owl* (detail).

say; and everyone says it in a different way. That's why I love it... And I love my work being there amongst Community. Seeing my work exhibited alongside other Blak artists... The first time you see your art hung is a revelation (LB).

Yorta Yorta eco artist Lorraine Brigdale (LB) lives on Dja Dja Wurrung Country (Bendigo) and has entered the KAS over the last five years. Her practice is centred on homemade ochre paints, botanical inks, traditional weaving techniques, and the core First Nations values of *learning, teaching, and sharing*.

Lorraine's weaving skills were first recognised in the 7th KAS by winning The Viva Energy Australia 3D Award when she was a member of the Ngardang Girri Kalat Mimini (Mother Aunty Sister Daughter) Victorian Indigenous Women's and Trans Diverse Art Collective. A regionally-based collective of mid-career and established weavers, they share their cultural knowledge and skills in weaving circles and exhibitions across Victoria. Their award-winning work *Dungala Winyaar* (Murray River Women) 2019 is a collection of five loosely woven vessels made from various plants including peppercorn, cherry ballart, wisteria, NZ flax, and river reeds.

Following the group's success, Lorraine embarked on *Yenbena Munalibik* (Aboriginal Dust of Ochre) 2020. It is a set of three towering vessels made by coiling raffia in a traditional Yorta Yorta stitch and then colouring it with homemade ochre and ink.

The process of creating the inks and paints changes your relationship to Country. From asking permission from Country and Ancestors to gather the materials, to the meditative effect of creating the colours – it's all a part of deep listening (LB).

At the time she was creating the different components of *Yenbena Munalibik*, Lorraine was learning about her family history. So, as she wove and collected colour pigments, the deep listening of the stories of her Ancestors, and her heart, family, and the different Country's she communed with were weaved into the towering vessels. Finally, as she washed the three magnificent vessels with the glorious earth colours, she united these stories with her more recent visual arts history. This beautiful development of connections received the 8th KAS Viva Energy Australia 3D Award.

You see people with their first entry in the show, and people who've been entering for a long time like me. Part of why I love it is everyone else – and to encourage people to enter... It's definitely given me some outlets, and contacts – I think the thing is to be seen (LB).

Rolling on from her KAS successes, Lorraine participated in the jewellery component of Blak Design – a four-year KHT professional development and mentorship program. Through this initiative, her practice has expanded to include many new materials and techniques. This year, there will be a little extra space set aside as she loads her KAS entry artwork into her car with artworks from other Dja Dja Wurrung locals and weaving circle participants, and delivers them to the curatorial team at the KHT Federation Square loading dock – look out for Lorraine's exciting new creative direction.

*

It is always an important part of the process to support First Peoples artists as much as possible in showcasing their amazing works for the exhibition (GH).

KHT Curatorial Manager Wotjobaluk, Djubagalk, and Jadawadjali woman Gail Harradine (GH), and the Curatorial and Collections team of six, embrace the massive undertaking of the KAS. The team reaches out to artists well ahead of the show to encourage them to submit their entry form with a description and the dimensions of their artwork. It also builds relationships and works closely to support the artists by answering questions and ensuring a streamlined process.

The Curatorial and Collections team classifies artworks for the KAS using descriptions and dimensions. Then with guidance from KHT key leaders, the team develops, plans, and designs the catalogue and the KHT Federation Square ground floor exhibition space. There is much deliberation and consultation with the artists to ensure the presentation of their artworks enhances meaning and thematic styles.

We enjoy seeing the artworks being delivered and the integral stories relating to the artwork that cover a breadth of subject matter and mediums, reflecting pride in culture, identity, and Country (GH).

The Curatorial and Collections team also arranges the independent judging of awards by three independent judges approved by the CEO, and the KHT coordinates sponsorship approval for the growing number

of awards available. From an initial three awards worth a pool of \$2,500, there are now nineteen awards for both the KAS (adults) and KAS Young Mob worth a pool of over \$40,000. The team also organises photography, publicity, and public programs; the delivery, pick-up, pricing, and sales of artworks; and finally, the coordination of the awards presentation.

By the time the award presentations come around I really feel connected to the many layers of the individual artworks. As well as the visual appeal of colour and texture, each artwork comes with the powerful story of the artist and the artwork... So, to be able to be there when an artist wins an award is an absolute privilege (GH).

*

G'ua G'ua and Meriam Mir descendant Clinton Naina (CN) (formerly Nain) is an established artist, activist, curator, and past KAS judge. With a long-standing and critically acclaimed career, there was a lot of art community excitement when he entered the KAS for the first time in 2020 during COVID-19. From the isolation and sterility imposed by COVID-19 lockdowns, Clinton's *Landfill 2020* reignites the bleach on cotton technique of his pivotal 1999 series *White King, Blak Queen* where he used *White King* bleach on bitumen to explore the effects of colonisation on Blak lives.

An expansion on the juxtaposition between possession and dispossession, *Landfill* explores consumerism by exposing a burial site of single-use products, including the disposable face masks that are still littering the streets and waterways. The x-ray-like imagery gives a voice to the environment and asks us to look inside ourselves – to see and feel the pollution as though it lives inside us – in order to act against the culture that perpetuates it.

It's great that the Koorie Art Show offers that platform and support – to reflect what's going on here on this land, in this country. It's very important – and for future artists to be a part of that, is well needed – to expose their art and ideas; and to add to the conversation about art and politics; about who we are and where we're going; about what matters (CN).

Following his KAS major award – the Creative Victoria Award for Excellence in Any Media – Clinton was very busy with media interviews

all over the country. Clinton's Stolen Country 2020 series of four bleach on cotton artworks were acquired by the National Gallery of Victoria, Victorian Foundation for Living Australian Artists 2020.

Like Peter Waples-Crowe, art photographer Tiffany Garvie (TG) first entered the KAS when it was held in the KHT offices on King Street. While she does not enter every year, she considers the experience an opportunity to contribute to the local community, and in turn to be accepted by the local community.

And it's nice to be noticed by community. Initially, as an Art photographer just out of uni, it was a safe space to build my confidence – a safe space to experiment... It's now a place where I can gauge feedback (TG).

Abandoned: Self Portrait 2016, the winner of the 2017 KAS RMIT University Award, is a C-type Flex print, Di-bound aluminium photograph where the muted and washed out colours are reminiscent of early cinema colourisation. The image is of a derelict, repurposed bus with Garvie in the distant frame sitting centred on the floor with knees to chest, and arms and head curled inward. As well as winning the award, Tiffany regularly sells her entries.

Selling my artwork is validating. I really like that people connect with a moment in time – the location or person; that the collector connects with the story... and that they want that story to be part of their own collection – part of their own story (TG).

*

As the only exhibition dedicated to showcasing Koorie and Victorian-based Indigenous artworks, the KAS's role in fostering the creative careers of arts practitioners is more important than ever. While each work is intrinsically charged with First Nations politics, at the heart of the KAS is community and the culture of connectedness that drives it. The 10-year anniversary of the Koorie Art Show is an opportunity to celebrate and enjoy the diversity of First Peoples in South-East Australia. It will be open to community and the general public at the Koorie Heritage Trust Federation Square, December 2022 to January 2023.



Installation view of 5th Koorie Art Show, Koorie Heritage Trust, 2017.
Photograph: James Henry.
Artwork: Aunty Suzanne Connelly-Klidomitis (Wiradjuri), *Quandong Tracking (detail)*, 2017.

LIST OF

WORKS

KAS 10

1. **TREVOR AH HANG**
Nauo
We Wuz Framed, 2022
synthetic polymer paint on paper
3 parts: 510 x 680 x 25 mm (overall)
Collection of the artist
2. **SHAWANA ANDREWS**
Trawlwoolway
Mother's Time, 2022
ink on paper
335 x 250 x 15 mm
Collection of the artist
3. **DALE ARAZNY**
Palawa
Tasmanian Wedge-Tailed Eagle, 2022
synthetic polymer paint on canvas
915 x 915 x 35 mm
Collection of the artist
4. **THELMA BEETON**
Angelina, 2022
synthetic polymer paint on canvas
915 x 610 x 35 mm
Collection of the artist
5. **MELISSA BELL**
Gunditjmara, Yorta Yorta
The Dreaming River, 2022
synthetic polymer paint on canvas
1015 x 1525 x 35 mm
Collection of the artist
6. **CAMERON BENSON**
Sea Turtle, 2022
synthetic polymer paint on canvas
505 x 505 x 35 mm
Collection of the artist
7. **GERARD BLACK**
Worimi
Guwiyn.gan (Female Spirit), 2022
digital print on canvas
1825 x 1225 x 55 mm
Collection of the artist
8. **DONNA BLACKKALL**
Yorta Yorta, Taungurung
The flag, 2022
nylon string, plastic shopping bags
480 x 480 x 20 mm
Collection of the artist
9. **ANNIE BRIGDALE**
Yorta Yorta
Fabric, 2022
synthetic polymer paint on bark
1400 x 535 x 60 mm
Collection of the artist
10. **LORRAINE BRIGDALE**
Yorta Yorta
Monda, 2021
charcoal watercolour paint on paper
1180 x 880 x 40 mm
Collection of the artist
11. **SIMON BRIGGS**
Yorta Yorta, Wurundjeri
Deadly to Deadly, 2022
white ochre on wood (Acacia cambagei)
740 x 120 x 35 mm
Collection of the artist
12. **BRADLEY BROWN**
Gunai/Kurnai, Gunditjmara, Bidwell
Grounded In Love, 2022
oil and synthetic polymer paint on canvas
1700 x 2100 x 35 mm
Collection of the artist
13. **TARA-ROSE BUTTERWORTH-GONEBALE**
Wagiman
MarliMarli, 2022
synthetic polymer paint on canvas
1045 x 1045 x 55 mm
Collection of the artist
14. **ALFRED CARTER**
Gunaikurnai
Sea Turtle, 2022
synthetic polymer paint on canvas
750 x 615 x 25 mm
Collection of the artist
15. **BARBARA CATANIA**
Barkandji, Ngayampaa
Totems, 2022
synthetic polymer paint on wood
2 parts: 275 x 455 x 20 mm (overall)
Collection of the artist
16. **DYLAN CHARLES**
Yorta Yorta, Boonwurrung
Biami the Creator, 2022
synthetic polymer paint on canvas
830 x 1350 x 5 mm
Collection of the artist
17. **UNCLE SHANE CHARLES**
Wurundjeri, Boon Wurrung, Yorta Yorta
Wominjeka (Welcome), 2022
synthetic polymer paint on canvas
1215 x 1830 x 40 mm
Collection of the artist
18. **MATTHEW CHILLY**
Wiradjuri, Wemba Wemba, Mutti Mutti, Yorta Yorta, Wadi Wadi, Barapa Barapa, Gubbi Gubbi
Dha Garray Murriyan, 2022
raffia, gum nuts, cowrie shells, saltwater pearls, emu feathers, wooden beads, paper rope
830 x 245 x 60 mm
Collection of the artist
19. **ANDREA COWLING**
Gunditjmara
Riverways, 2022
synthetic polymer paint on canvas synthetic polymer paint on canvas
310 x 435 x 30 mm
Collection of the artist
20. **GAIL CROZIER**
Gu Gu Yalanji
Firestorm 3, 2022
synthetic polymer paint on canvas
610 x 1520 x 40 mm
Collection of the artist
21. **NICHOLAS CURRIE**
Yugambeh
Bruised fella, 2022
pigment, oil paint and ink on canvas
770 x 1760 x 25 mm
Collection of the artist
22. **COREY CZOK**
Mununjali Man, Yugambeh
Language, Bundjalung Nation
Mother Earth, Father Sun, 2022
synthetic polymer paint on canvas
600 x 900 x 20 mm
Collection of the artist
23. **BRONWYN DAVID**
Palawa
Generations, 2022
synthetic polymer paint on canvas
350 x 350 x 35 mm
Collection of the artist
24. **KAREN DAVIS BROOKS**
Mamu, Eastern Kuku Yalanji
Djowun (Dilly bag), 2022
synthetic polymer paint, pastel and ink on canvas
350 x 460 x 40 mm
Collection of the artist
25. **TARSHA DAVIS**
Kuku Yalanji, Palawa
New Season, 2022
raffia, pigment, embroidery thread
820 x 1240 x 60 mm
Collection of the artist
26. **KAREN DENNEY**
Gunditjmara, Wathaurong
Me, 2022
watercolour paint on canvas
395 x 505 x 20 mm
Collection of the artist
27. **CASSANDRA DOWNS**
Stolen Generations Affected Homecoming, 2022
clay from Darebin, sand from the Maribyrnong, sap of Garrong (Black Wattle/Acacia mearnsii), Wurun branch (Manna Gum/Eucalyptus viminalis), Baggup sap (Grass Tree/Xanthorrhoea australis), paperbark (Melaleuca quinquenervia)
120 x 235 x 170 mm
Collection of the artist
28. **AARON DUGGAN**
Gunaikurnai, Wurundjeri
The Five Clans of the Gunaikurnai, 2021
synthetic polymer paint on canvas
495 x 900 x 20 mm
Collection of the artist
29. **MATTHEW DYE**
Wemba Wemba
Together, 2022
synthetic polymer paint on paper
445 x 320 x 35 mm
Collection of the artist
30. **AUNTY GLENDA ECCLES**
Wadawurrung
Invasion, 2021
paper, synthetic polymer paint and adhesive on board
890 x 890 x 30 mm
Collection of the artist
31. **BEATRICE EDWARDS**
Panne Mukeer, Gunnia Kurnia
The shy fella Numbat, 2022
synthetic polymer paint on canvas
400 x 300 x 15 mm
Collection of the artist
32. **NAOMI EDWARDS**
Wathaurong, Gunditjmara
My family tree, 2022
raffia
735 x 690 x 10 mm
Collection of the artist
33. **RONALD EDWARDS PEPPER**
Gunnai
Koori Games 2026 on Country, 2022
mixed media on canvas
1205 x 1100 x 30 mm
Collection of the artist
34. **BRENDAN ELLIS**
Gunaikurnai
New Beginning, 2022
synthetic polymer paint on canvas
460 x 600 x 25 mm
Collection of the artist
35. **NATHANIAL (FINN) ELLIS**
Kamilaroi jinabura
Patty mills, 2022
synthetic polymer paint on canvas
850 x 1425 x 30 mm
Collection of the artist
36. **ENOKI**
Dja Dja Wurrung, Yorta Yorta
Fallen From Grace, 2022
digital print on paper
840 x 1185 mm
Collection of the artist
37. **RHONDA FAHEY**
Wurundjeri
Macramé Angel Wings, 2022
cotton, metal
1400 x 650 x 40 mm
Collection of the artist
38. **TRUDY FATNOWNA EDGELEY**
Gimuy Walubara Yidinji
Powerful Heritage, 2022
synthetic polymer paint on board
800 x 600 x 5 mm
Collection of the artist
39. **BENJAMIN FLETCHER**
Kamilaroi
Rainbow Serpent Scale, 2022
synthetic polymer paint on canvas
1460 x 1530 x 25 mm
Collection of the artist
40. **TIFFANY GARVIE**
Gunggari
Here Be Dragons, 2021
photographic print mounted on aluminium
610 x 915 x 15 mm
Collection of the artist
41. **DEANNE GILSON**
Wadawurrung
King Billy in Conversation With King Charles III, "Oi Charli, I'm the Original King Around Ere", 2022
charcoal, synthetic polymer paint and white ceremonial ochre on linen
700 x 700 x 55 mm
Collection of the artist
42. **TAMMY GILSON**
Wadawurrung
Getjawil karrap karrap - many flowers, 2022
murbal baa mongarrk (flax and echidna quill)
510 x 565 x 16 mm
Collection of the artist
43. **MICHELLE GISSARA**
Murrinh Patha, Kardu Dimin
Story of my life, 2022
pokerwork on Tasmanian possum skin, cotton
780 x 820 x 30 mm
Collection of the artist
44. **JENINE GODWIN-THOMPSON**
Yaggerah
Wild Weave - Emu Nesting, 2022
raffia, emu feathers
1300 x 1250 x 60 mm
Collection of the artist

- 45. MONIQUE GRBEC**
Stolen Generations
Legacy, 2019
resin, glitter, mirror shards
275 x 450 x 10 mm
Collection of the artist
- 46. MITCHIL HARDING**
Taungurung
Me 2, 2021
pencil on paper
380 x 305 x 15 mm
Collection of the artist
- 47. AUNTY IRENE NORMAN**
Wailwan, Djadjawurrung
Womens Healing Mat, 2022
raffia, emu feathers, gumnuts
850 x 950 x 200 mm
Collection of the artist
- 48. KAIT JAMES**
Wadawurrung
CULTURE VULTURE, 2022
wool and cotton on printed
cotton
770 x 460 x 70 mm
Collection of the artist
- 49. ANGE JEFFERY**
Wiradjuri
*Red Flowering Gum Corymbia
ficifolia*, 2022
hemp, cotton, ochre
3 parts: 500 x 340 x 35 mm
(overall)
Collection of the artist
- 50. BRENDAN KENNEDY**
Tati Tati, Latji Latji, Weki Weki,
Wadi Wadi, Mutti Mutti, Yita
Yita, Nari Nari
*Tati Tati Traditional Seasonal
Calendar*, 2022
synthetic polymer paint on
canvas
1000 x 1000 x 35 mm
Collection of the artist
- 51. GERADEN KENNEDY**
Butchulla people of Fraser
Island and Hervey Bay,
Trawlwoolway people of
North East Tasmania, Arnhem
Land, Kimberley, and Warlpiri
Peoples
Sonder Sunrise, 2022
oil on linen
1020 x 1520 x 35 mm
Collection of the artist
- 52. LISA KENNEDY**
Pairebeene/Trawlwoolway
Loving Country, 2022
synthetic polymer paint on
canvas
610 x 610 x 40 mm
Collection of the artist
- 53. TINA KING**
Awabakal
Family Pride, 2022
synthetic polymer paint and
pencil on wood
250 x 570 x 20 mm
Collection of the artist
- 54. CASSIE LEATHAM**
Taungurung, Dja Dja Wurrung
Wiinj Baanga (fire carrier),
2022
clay, ochre, charcoal, river
reeds, sinew, wattle sap, emu
fat, crushed shells, resin, hair,
cumbungi fibres
400 x 90 x 90 mm
Collection of the artist
- 55. TEAGAN LOGAN-WANDIN**
Wirundjeri, Gunai Kurnai
Women of strength, 2022
synthetic polymer paint and
oil pastel on canvas
1220 x 915 x 40 mm
Collection of the artist
- 56. KEIRA LONG**
Wiradjuri, Kurni
In the Dreaming, 2022
ink and synthetic polymer
paint on canvas
900 x 600 x 20 mm
Collection of the artist
- 57. PITCHA MAKIN FELLAS**
Blakfella tuka, 2022
synthetic polymer paint on
board
610 x 1220 x 5 mm
Collection of the artist
- 58. JADA MARA**
Gunditjmarra
Pretty for an Aboriginal, 2022
synthetic polymer paint on
canvas
2 parts: 150 x 150 x 40mm
(each)
Collection of the artist
- 59. THOMAS MARKS**
Wotjobaluk, GunaiKurnai
Purra (Kangaroo), 2022
synthetic polymer paint on
canvas
610 x 450 x 25 mm
Collection of the artist
- 60. MARJORIE MASON**
Bakandji
Elder Talking with Young Ones,
2022
synthetic polymer paint on
canvas
800 x 700 x 5 mm
Collection of the artist
- 61. AIMEE MCCARTNEY**
Taungurung, Wotjobaluk,
Wemba Wemba and Boon
Wurrung
*Yerram "Morning Sunrise" in
Taungurung Language.*, 2022
synthetic polymer paint on
canvas
935 x 935 x 50 mm
Collection of the artist
- 62. MADI MERCER**
Wadawurrung
Hung out to Dry, 2022
natural dyed raffia
5 parts: 1000 x 1400 x 300
mm (overall)
Collection of the artist
- 63. SEAN MILLER**
Gamilaroi
Sunset, 2021
ceramic, glaze
90 x 245 x 250 mm
Collection of the artist
- 64. TEENA MOFFATT**
Yorta Yorta, GunaiKurnai,
Gunditjmarra
Pieces of Me, 2022
synthetic polymer paint and
ochre on canvas
435 x 330 x 40 mm
Collection of the artist
- 65. ROSS ARTHUR MORGAN**
Yorta Yorta
Harmony & Unity, 2022
synthetic polymer paint on
canvas
455 x 600 x 15 mm
Collection of the artist
- 66. UNCLE GREG MUIR**
Yorta Yorta, Taungurung
*King of Moomba Uncle Jack
Charles*, 2022
synthetic polymer paint on
canvas
500 x 400 x 15 mm
Collection of the artist
- 67. JUANITA MULHOLLAND**
Bardi
What's the cost?, 2021
eco-dyed Lomandra, burnt
sticks
415 x 770 x 480 mm
Collection of the artist
- 68. DAIKOTA NELSON**
Dja Dja Wurrung
Wala Time, 2022
synthetic polymer paint on
canvas
1120 x 1120 x 30 mm
Collection of the artist
- 69. MICHAEL NICHOLLS**
Palawa
1st snake, 2021
pokerwork on wood
90 x 900 x 120 mm
Collection of the artist
- 70. JENNA OLDAKER**
Wadawurrung
*Murrkal Turt-Barram (Night
Star)*, 2022
synthetic polymer paint on
canvas
480 x 635 x 55 mm
Collection of the artist
- 71. WENDY OWEN**
Narangga
*Lizards Dreamtime in the
Stars*, 2021
gouache on canvas
400 x 505 x 35 mm
Collection of the artist
- 72. JODI PHILPOTT**
Boandik
Aunty Jenny's Story, 2021
fabric, cotton
1340 x 1495 x 10 mm
Collection of the artist
- 73. EVA PONTING**
Gunditjmarra
back to reality, 2022
raffia
1230 x 560 x 40 mm
Collection of the artist
- 74. RUSSELLINA PURUNTAMERI**
Tiwi
Tiwi art, 2022
earth pigments on canvas
1530 x 610 x 35 mm
Collection of the artist
- 75. WAYNE QUILLIAM**
Tasmanian
Lunnawanna Allonah, 2022
synthetic polymer paint and
mixed media on canvas
1400 x 940 x 55 mm
Collection of the artist
- 76. CLAY RICH**
Cultural Items, 2022
clay, beads and string on
board
190 x 450 x 20 mm
Collection of the artist
- 77. KEEDAN RIGNEY**
Ngarrindjeri, Wirangu
Recess for Nanna, 2022
synthetic polymer paint on
canvas
1015 x 760 x 35 mm
Collection of the artist
- 78. GEORGINA RISELEY**
Palawa
Freedom, 2022
synthetic polymer paint on
canvas
610 x 310 x 35 mm
Collection of the artist
- 79. REBEKAH SALTMARSH**
*We were here first, you're still
bastards!*, 2022
ceramic, glaze
2 parts: 295 x 290 x 35 mm;
240 x 240 x 15 mm
Collection of the artist
- 80. DAEN SANSBURY-SMITH**
Narungga, Kaurana,
Trawlwoolway
Curllew Won't Cry, 2022
ochre and synthetic polymer
paint on canvas
605 x 765 x 35 mm
Collection of the artist
- 81. ILUKA SAX-WILLIAMS**
Taungurung Tibrean
Woorra Liwik, 2022
pokerwork on kangaroo skin
880 x 1585 x 5 mm
Collection of the artist
- 82. SARAH SCOTT**
Arabuna, Arunda
Fly, 2022
ink on possum skin, fax
string, wood
250 x 420 x 95 mm
Collection of the artist
- 83. GAREN SMITH**
Murrawarri
*The circle of joy - with 1 dot,
many dots grow*, 2022
synthetic polymer paint on
canvas
460 x 460 x 15 mm
Collection of the artist
- 84. EMMA STENHOUSE**
Ngarrindjeri
Two halves, 2022
raffia, emu feathers,
seaweed, sand, ochre
2 parts: 1040 x 850 x 80 mm
(each)
Collection of the artist
- 85. RENEE STEVENS**
Gamilaraay
Liverpool Plains, 2022
synthetic polymer paint and
ochre on canvas
510 x 510 x 20 mm
Collection of the artist
- 86. ALAN STEWART**
Taungurung
Untitled, 2022
photograph
1600 x 1040 x 60 mm
Collection of the artist
- 87. KIRI TAWHAI**
Noongar, Ngapuhi, Ngāti
Tūwharetoa
Still Life, 2022
synthetic polymer paint on
canvas
400 x 400 x 15 mm
Collection of the artist
- 88. LAILA THAKER**
Meriam, Badulaig
DOGAI MAI (KING TIDE), 2022
digital print on paper
Collection of the artist
- 89. ASH THOMAS**
Yorta Yorta, Wiradjuri
Connected to Country, 2022
synthetic polymer paint on
canvas
1015 x 1525 x 35 mm
Collection of the artist

- 90. UNCLE ERIC THOMAS BROWN**
Gomeroi
The River Runs, 2022
charcoal and acrylic medium
on watercolour paper
580 x 890 x 20 mm
Collection of the artist
- 91. SAMMY TRIST**
Taungurung
Kulin Connection, 2021
ochre and pokerwork on
paper
250 x 172 mm
Collection of the artist
- 92. WILL TRIST**
Taungurung
come as you are, 2022
oil on paper
420 x 295 x 15 mm
Collection of the artist
- 93. PIERRA VAN SPARKES**
Pibbulman Noongar
keep ya fluids up!, 2022
digital projection, textiles,
cotton thread
1 minute 45 seconds,
dimensions variable
Collection of the artist
- 94. TRICIA VAN DER-KUYP**
Wiradjuri
We Are, 2022
mixed media
520 x 420 x 50 mm
Collection of the artist
- 95. JESSIE WALTON**
Gunaikurnai
Uncle, 2022
synthetic polymer paint on
canvas
350 x 610 x 40 mm
Collection of the artist
- 96. PETER WAPLES-CROWE**
Ngarigo
Exile, 2022
mixed media on canvas
610 x 460 x 30 mm
Collection of the artist
- 97. EMMY WEBBERS**
Gunaikurnai
Power of Community, 2022
digital print on paper
865 x 620 x 35 mm
Collection of the artist

- 98. MOREEN WELLINGTON-LYONS**
Jaadwa, Wotjobaluk
Mt Anakie/Anakie Youang,
2022
synthetic polymer paint,
ochre, ink, bark, gum leaves,
crushed amethyst on canvas
790 x 1250 x 55 mm
Collection of the artist
- 99. DOMINIC WHITE**
Palawa Trawoolaway
Tension, 2022
steel, kelp, synthetic sinew
920 x 170 x 380 mm
Collection of the artist
- 100. CLARE WILLIAMS**
Wiradjuri
Still Here, 2022
synthetic polymer paint on
canvas
615 x 460 x 40 mm
Collection of the artist
- 101. TRACY WISE**
Barkindji Ngiyampaa
Maligundidj
Munta, 2021/22
synthetic polymer paint on
canvas
1530 x 1220 x 40 mm
Collection of the artist

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Yarra Building
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Melbourne VIC 3000

03 8662 6300
info@korieheritagetrust.com
korieheritagetrust.com.au

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Authors

Tom Mosby
Liz Liddle
Gail Harradine
Monique Grbec
Jaye Early
Uncle Greg Muir
Kelly Koumalatsos
Janet Bromley
Georgia MacGuire
Lorraine Brigdale
Charlie Miller

Catalogue Editor

Savi Ross

Proofreaders

Gail Harradine
Travis Curtin
Savi Ross

Copyediting

Nigel White

Catalogue Design

Hours After

Photography

Christian Capurro
Tiffany Garvie
James Henry

Exhibition Design

Peter King Studio

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KOORIEHERITAGETRUST.COM.AU

+61 3 8662 6300 | INFO@KOORIEHERITAGETRUST.COM

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