

**KOORIE**

**ART**

**SHOW**

**10**

**3 DEC 22 —  
19 FEB 23**

**K KOORIE  
H HERITAGE  
T TRUST**

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

PLEASE SCAN  
HERE TO  
PURCHASE  
ARTWORK.



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.

# 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.

Visitors can read more about the last ten years of the Koorie Art Show, including essays and reflections from community and artists, in the 10th Koorie Art Show catalogue, available on the Koorie Heritage Trust website.

This year for the 10th Koorie Art Show, we are pleased to present nine award categories and prizes, including the introduction of the Josh Muir Digital Art Award, 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 present eight awards and prizes to artists entering the Koorie Art Show Young Mob.

This year, the Koorie Art Show and Koorie Art Show Young Mob judging panel includes Aunty Pam Pederson (Yorta Yorta), Liz Liddle (Arrernte), Uncle Gary Davidson (Taungurung). The KHT is very thankful for the time, consideration, and expertise of the judges.

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, RMIT University, and Viva Energy Australia. 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)

1. **Trevor Ah Hang**  
Nauo  
*We Wuz Framed*, 2022  
synthetic polymer paint on paper  
3 parts: 510 x 680 x 25 mm (overall)  
\$585  
The two life-filled grubs share an ochre platter with several dotted roundels. The bars or columns however, are illusory as they're background or negative space, much as traditional barriers or prejudices can be illusions too.
2. **Shawana Andrews**  
Trawlwoolway  
*Mother's Time*, 2022  
ink on paper  
335 x 250 x 15 mm  
\$130  
*Mother's Time* references the role of Country in birthing. A pregnant woman lays on a eucalyptus leaf with generations of babies represented by concentric circles. A river runs down the centre of the leaf representing the timeless nature of Country.
3. **Dale Arazny**  
Palawa  
*Tasmanian Wedge-Tailed Eagle*, 2022  
synthetic polymer paint on canvas  
915 x 915 x 35 mm  
\$2,145  
This is the Tasmanian wedge-tailed eagle, which represents strength and freedom to me as a proud Palawa man.
4. **Thelma Beeton**  
*Angelina*, 2022  
synthetic polymer paint on canvas  
915 x 610 x 35 mm  
\$2,770  
Angelina,  
yet to meet you,  
I know you will be a beautiful little lady, and I hope you stay at school until the end.  
I hope you get everything you ever want.  
Love Aunty Thelma Beeton xox
5. **Melissa Bell**  
Gunditjmarra, Yorta Yorta  
*The Dreaming River*, 2022  
synthetic polymer paint on canvas  
1015 x 1525 x 35 mm  
\$2,600  
The five turtles travelling through the Dreaming river teaching their baby sister how to swim, protecting her and teaching her the way through the river.
6. **Cameron Benson**  
*Sea Turtle*, 2022  
synthetic polymer paint on canvas  
505 x 505 x 35 mm  
\$780
7. **Gerard Black**  
Worimi  
*Guwiyn.gan (Female Spirit)*, 2022  
digital print on canvas  
1825 x 1225 x 55 mm  
\$3,250  
*Guwiyn.gan (Female Spirit)* is inspired by the eternity and the strength of First Nations women. I wanted to depict and capture the spirit of resilience which has transcended thousands of years, raising and nurturing generation after generation. This is an iconic scene that has been seen for thousands of years, photographed and painted during early colonisation and depicted in more modern times through the lenses of Trent White, Bobbi Lockyer and Ferne Millen. All these generations have inspired me to do this artwork, I am in awe of the Guwiyn.gan (Female Spirit) of our people and how it has never wavered. My artwork is intended to acknowledge all the First Nation's women past, present and emerging and their Guwiyn.gan within.  
I say Marrungbu (Thank you)
8. **Donna Blackall**  
Yorta Yorta, Taungurung  
*The flag*, 2022  
nylon string, plastic shopping bags  
480 x 480 x 20 mm  
\$975  
*The flag* is a creation of the Aboriginal flag using nylon string for the colours red, black, and yellow using plastic bags on the inside. Also using three different weaving techniques. As a basketweaver I have taught many people the basic style of weaving and in many of the classes, many people would ask about other styles or they made mistakes that would be those styles. So in creating this piece it is all the things I would talk about during a workshop. And how I would tell people about stepping
9. **Annie Brigdale**  
Yorta Yorta  
*Fabric*, 2022  
synthetic polymer paint on bark  
1400 x 535 x 60 mm  
\$3,900  
I painted this artwork thinking of my great grandmother Dorothy Peters, who grew up on Cummeragunga Mission. I have a photo of people in front of the Cummeragunga Church, with her in a white frilly dress and the look on her face is a look of sadness. I wonder how she felt in that photo and about how her life was not her own because of colonisation. I can feel her natural energy and the restriction she felt and endured. I'm sad for the disconnection of her from her family that occurred because of the government policy of the time. As a family we have tried to heal the pain and support reconnection to family and culture.
10. **Lorraine Brigdale**  
Yorta Yorta  
*Monda*, 2021  
charcoal watercolour paint on paper  
1180 x 880 x 40 mm  
\$1,300  
*Monda* (shield) is from my Dunguludja Series, which talk of the strength and resilience of Aboriginal people, Ancestors and Elders. My shield series of paintings talk about strength, traditionally a men's weapon, a shield performs the act of protection in battle, a man who can stand up in battle is considered strong. The shield itself does not necessarily harm another, but provides the safety to fearlessly take on the world.  
I also acknowledge that strength in our female Ancestors who have played a major part in the survival of Aboriginal people on our harsh, beautiful and plentiful country, first through the eons of their life before colonisation and since in the lives of a people who have been hunted, massacred, families torn apart, land stolen.  
Our Ancestors have stood strong for us, it is because of their resilience that we are still
11. **Simon Briggs**  
Yorta Yorta, Wurundjeri  
*Deadly to Deadly*, 2022  
white ochre on wood (Acacia cambagei)  
740 x 120 x 35 mm  
\$1,300  
*Deadly to Deadly* represents the history of tool and weapon manufacturing in Victoria by Aboriginal peoples, having been crafted by the Ancestors of old for a very specific purpose. That purpose was for war. A weapon so brutal, once swung, could leave the defender with a broken arm or worse, death. A physically deadly weapon wielded by our skilled Ancestors.  
Today in my pursuit of gaining a deeper connection to my Ancestors and past practices, I went on a very long journey to create this weapon, studying images, visits to museums, talks with Elders and Aboriginal men.  
Through my research into war clubs, I stumbled across some unusual shaped clubs, they were flat-headed but wide in size, it reminded me of a spade shape. During the creation process into the weapon, I had met many amazing, talented and proud Aboriginal men in a group setting, all working away on our own tools or weapons. All men were listening and sharing ideas and thoughts on our collective cultures and how best to create these items. I wonder if this is how our ancestors did it in the past, men sitting around all working away on their latest weapons.  
*Deadly to Deadly* is to pay respects to the Ancestors and acknowledge the deadly ability of the weapon, and how deadly it is that we continue these practices.

- 12. Bradley Brown**  
Gunci/Kurnai, Gunditjmarra, Bidwell  
*Grounded In Love*, 2022  
oil and synthetic polymer paint on canvas  
1700 x 2100 x 35 mm  
\$16,900
- The Power of Love. Love is the inspiration for this artwork. Whether a love for God, a spouse, children, friends, Country, art, work and culture etc. Love is the greatest feeling you can experience, so I wanted to paint a picture to highlight love and to encourage others to remember love and be thankful and not give up.
- This artwork depicts a strong root system like a tree, which represents being grounded in love, which reminds me not to give up and to love life. The colours display the landscape of my Country, culture and all my time and experience in this life and everything I have learnt about and seen, which comes to this one conclusion and that is love. I hope this encourages someone to not give up.
- 13. Tara-Rose Butterworth-Gonebale**  
Wagiman  
*MarliMarli*, 2022  
synthetic polymer paint on canvas  
1045 x 1045 x 55 mm  
\$3,510
- Titled *MarliMarli*, meaning 'butterfly' in Wagiman language, this piece speaks of my life and journey through art. It's a piece about self-reflection, and honouring the people in my life who have contributed to my learning and understanding of culture through painting. It acknowledges my growth as an artist, but also as a person. Growing and learning through my teenage years, to becoming an adult and becoming a mother.
- 14. Alfred Carter**  
Gunaikurnai  
*Sea Turtle*, 2022  
synthetic polymer paint on canvas  
750 x 615 x 25 mm  
\$1,185
- We are failing to look after our Country and seas. Once our animals disappear, they can never be brought back.
- 15. Barbara Catania**  
Barkandji, Ngiyampaa  
*Totems*, 2022  
synthetic polymer paint on wood  
2 parts: 275 x 455 x 20 mm (overall)  
\$365
- The Indigenous animal paintings depict our Dreamtime stories about land, water, animals and plants. As part of my cultural heritage I use a lot of line work as indicative of my Barkandji / Ngiyampaa background, whereas dot work is more associated with central Australian Indigenous people.
- The totem for Barkandji is the eagle and the totem for Ngiyampaa is the red Kangaroo. These are what our beliefs, values and customs are based on. This has helped shaped the person I am today.
- 16. Dylan Charles**  
Yorta Yorta, Boonwurrung  
*Biami the Creator*, 2022  
synthetic polymer paint on canvas  
830 x 1350 x 5 mm  
\$1,300
- This painting represents *Biami the Creator*, creating my Country, Yorta Yorta Country. The colours represent the earth, lore, medicine and ceremony. The hand prints represent the 8 clan groups of my tribe: 1) Yallaba Yallaba 2) Ngari Illum Wurrung 3) Kwat Kwat 4) Moira 5) Ulupna 6) Kalitheban 7) Wollithiga 8) Bangerang. This painting was painted with a line brush made from grass, a traditional brush called Barpanyanook. The Raak pattern is the Songlines.
- 17. Uncle Shane Charles**  
Wurundjeri, Boon Wurrung, Yorta Yorta  
*Wominjeka (Welcome)*, 2022  
synthetic polymer paint on canvas  
1215 x 1830 x 40 mm  
\$5,460
- The Woiwurrung language of my Wurundjeri mob - "Welcome". Colours in the gum leaf reflect the colours of Country.
- 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  
3 parts: 830 x 245 x 60 mm; 315 x 100 x 50 mm; 310 x 80 x 50 mm  
\$2,535
- This is a handmade cultural regalia piece — woven to represent my lineage of Aboriginal culture; and my connections to Wiradjuri, Wemba Wemba, Mutti Mutti, Yorta
- Yorta, Wadi-Wadi, Barapa-Barapa and Gubbi-Gubbi tribes. And depicts my family connection to land and sea.
- I made this piece with raffia, hemp rope, and weaving both these mediums together with cowrie shells. I dyed the raffia and beads myself with turmeric and coffee to give them this yellow hue colour. I've also sewn in small saltwater pearls on either side and large in the centre. This piece I handmade with gumnuts gifted to me by my co-worker Sophie, who found these beautiful gumnuts for me while on her walks. I also adorned them with emu feathers.
- I wanted to make a cultural piece for Aboriginal rites within community, such as smoking ceremonies, Elders, gatherings and corroboree etc.
- My title is in Wiradjuri language — 'Dha' means 'on'; 'Garray' means 'land' and 'Murriyan' means 'sea' in Wiradjuri language.
- 19. Andrea Cowling**  
Gunditjmarra  
*Riverways*, 2022  
synthetic polymer paint on canvas  
310 x 435 x 30 mm  
\$230
- Intertwining waterways.
- 20. Gail Crozier**  
Gu Gu Yalanji  
*Firestorm 3*, 2022  
synthetic polymer paint on canvas  
610 x 1520 x 40 mm  
\$3,90
- Firestorm 3* was inspired by the devastating bushfires that Victoria has experienced over recent years. The searing red, orange and yellow colours represent the flames burning and destroying everything in its path.
- 21. Nicholas Currie**  
Yugambeh  
*Bruised fella*, 2022  
pigment, oil paint and ink on canvas  
770 x 1760 x 25 mm  
\$1,170
- Painting is a fulfilment that I'm blessed to have. As a fella I have been bruised and I know my community have been and are still bruised. Being bruised is a show of healing, we heal by our Country. We heal with our mob.
- 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  
\$3,250
- 23. Bronwyn David**  
Palawa  
*Generations*, 2022  
synthetic polymer paint on canvas  
350 x 350 x 35 mm  
\$975
- My painting *Generations* explores the untold stories of my ancestors, for generations our stories and traditions were silenced, then lost. Ever since I was a teenager I yearned to paint and create, guided by my ancestors I feel my way through connection to Country, whilst creating new stories for my children and future generations. Without boundaries, I spontaneously explore with vibrancy and connection, without showing complete structure, luring the viewer to interpret and reconstruct generations of stories.
- 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  
\$325
- Recently listening to a recording of my late maternal Grandfather who passed in the 1990s, he spoke of his life as a young boy, living with his family on the banks of what is now known as the Johnstone River. While the rainforest sustained Mamu people over many thousands of years, my Grandfather only experienced this way of life for a few brief years before being forced into a life of slavery at a young age. I think about those few years of his life and what it must have been like. '*Djowun*' symbolises the intimate knowledge of Country held by my Mamu Ancestors. Twice a year, his family group would relocate to where supplies were plentiful, providing an opportunity for resources to restock at their last location. They knew where to find certain foods, what resources were suitable for baskets and tools, and how to read the changing

weather. They took only what was needed in order to live on and care for Country. This knowledge passed from generation to generation with much of it lost during the past 100 years.

**25. Tarsha Davis**

Kuku Yalanji, Palawa  
*New Season*, 2022  
raffia, pigment, embroidery thread  
820 x 1240 x 60 mm  
\$715

I look to Sky Country for guidance, in a world where I often feel lost. Born on a Kija-yalbay (full moon) and my old people in the dawar (stars). This is where I feel most at home, safe and not alone. This past year completely gutted me, in what feels like the aftershock of pandemic lockdowns. I was in denial about how I was coping with all the trauma that resurfaced and found myself struggling with addiction. I was overwhelmed by memories I mistakenly thought I had made peace with and my art practice suffered because of it. I created this piece to make a commitment to my healing journey again. The dark emu rising on the Milky Way to the left, represents the season of courtship when the female chooses her partner. Except this time, I choose me, I am courting myself and learning to love all my scars. The two stars on the left are Pollux and Castor - brothers in a Palawa creation story. I included them because I didn't grow up knowing my Palawa side but as I rebuild, I intend to embrace all parts of who I am.

**26. Karen Denney**

Gunditjmara, Wathaurong  
*Me*, 2022  
watercolour paint on canvas  
395 x 505 x 20 mm  
\$195

This artwork is very personal for me and my journey with eczema from birth. I have struggled with the pain and the presence of it on my body. It has affected me in many ways and my confidence and hiding myself. I have been bullied for it and I need to show people this is me. I am me, not my eczema.

**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  
\$2,340

For over 100 years my family has been disconnected from Country, Community, and Culture. The impact of colonisation on our identity was so deeply ingrained that I always felt too afraid to reach out - that I was a fraud for not being able to answer "who's your mob, where are you from?"

This Gurrborra (Koala) is a reflection of our journey. It matured under intense stress, leaving it scarred from what it went through - but most importantly, unbroken. Once removed from the fire, it was lovingly repaired and coated in the sap of Garrong, the grandparent plant, to protect it for what's to come.

Like the Gurrborra, our family is slow to reach our destination, but every day I feel our ancestors pushing me to regain what was kept from us. It doesn't matter how long we were lost, as long as we eventually come home.

All components were foraged and crafted on Wurundjeri Country, and fired on Boon Wurrung Country - with gratitude.

**28. Aaron Duggan**

Gunaikurnai, Wurundjeri  
*The Five Clans of the Gunaikurnai*, 2021  
synthetic polymer paint on canvas  
495 x 900 x 20 mm  
\$940

The five shields in this painting represent each clan of the Gunaikurnai nation. The Brabralung, Brataualung, Brayakaulung, Krauatungalung and Tatungalung.

**29. Matthew Dye**

Wemba Wemba  
*Together*, 2022  
synthetic polymer paint on paper  
445 x 320 x 35 mm  
\$650

This painting depicts unity and solidarity of our people in times of great adversity.

**30. Aunty Glenda Eccles**

Wadawurrung  
*Invasion*, 2021  
paper, synthetic polymer paint  
and adhesive on board  
890 x 890 x 30 mm  
\$650

I think the name needs no explanation, however it is the invasion and forced removal of Aboriginal peoples from their land and culture.

**31. Beatrice Edwards**

Panne Muker, Gunnia Kurnia  
*The shy fella Numbat*, 2022  
synthetic polymer paint on canvas  
400 x 300 x 15 mm  
\$390

The numbat is a shy little creature that is struggling to survive as the natural surroundings are being encroached on and feral animals increase in numbers. This little fella is in need of a helping hand and by painting him I am asking for all to take note to help this fella survive and do what you can to ensure its future.

**32. Naomi Edwards**

Wathaurong, Gunditjmara  
*My family tree*, 2022  
raffia  
735 x 690 x 10 mm  
\$1,040

This piece of weaving represents my Edwards family tree in woven form. Each coloured loop represents a person in my family and each coloured layer represents a different generation. I have used earthy tones to explain our continued connection to both Wathaurong and Gunditjmara Country. I have also changed colours for each generation to show that although our skin colour may change with each new generation, we remain connected to and guided by our culture and our Elders, we remain strong in our identity no matter the colour of our skin.

**33. Ronald Edwards Pepper**

Gunnai  
*Koori Games 2026 on Country*, 2022  
mixed media on canvas  
1205 x 1100 x 30 mm  
\$9,100

This artwork is about Aboriginal culture and walking together to take the next step towards our future generations and the Commonwealth Games in Gippsland. The meeting places are all different people walking to the events to represent their Country. Their footprints walking along and they are meeting on Gippsland Country.

**34. Brendan Ellis**

Gunaikurnai  
*New Beginning*, 2022  
synthetic polymer paint on canvas  
460 x 600 x 25 mm  
\$965

This painting represents my new beginning. The fish is swimming forward. I'm living life clean and starting a better life for myself.

**35. Nathaniel (Finn) Ellis**

Kamilaroi jinabura  
*Patty Mills*, 2022  
synthetic polymer paint on canvas  
850 x 1425 x 30 mm  
\$9,750

My painting represents two cultures with a journey from an Aboriginal and Torres Strait Islander man Patty Mills who has made the NBA, played in the Olympics and is a role model, to not only the younger generation but the older generation.

**36. ENOKI**

Dja Dja Wurrung, Yorta Yorta  
*Fallen From Grace*, 2022  
digital print on paper  
840 x 1185 mm  
\$1,300

Appropriation of Alexandre Cabanel's *L'Ange Dechu*. Growing up under a religious influence and then going on to study at a Catholic high school I felt for a time that God was good, and God would be my salvation and I would do anything to get into the kingdom of heaven. As I grew older those who I saw as mentors would do things that would go against the church but they were not looked down on. But when I came to realise my sexuality and gender identity, I was cast aside because it was my "choice" and unholy. This piece is a reflection of my feelings when I was younger and how I felt and still feel towards the church and it is full of hypocrites who live by the motto "do as I say, not as I do".

- 37. Rhonda Fahey**  
Wurundjeri  
*Macramé Angel Wings, 2022*  
cotton, metal  
1400 x 650 x 40 mm  
\$520  
I have believed in earth angels ever since I was a young girl, this is where my inspiration stems from regarding this beautiful angel wings wall art.  
This beautiful artwork is hand made by using recycled cotton also known as macramé cord. I have also incorporated a series of knots and techniques to create the angel wings. I have also used wooden dowels to mount the artwork created.
- 38. Trudy Fatnowna Edgeley**  
Gimuy Walubara Yidinji  
*Powerful Heritage, 2022*  
synthetic polymer paint on board  
800 x 600 x 5 mm  
\$1,040  
It doesn't matter if your lineage is disconnected, good family ties always endure. Unstoppable! Just like a charging cassowary, which happens to be my totem.
- 39. Benjamin Fletcher**  
Kamilaroi  
*Rainbow Serpent Scale, 2022*  
synthetic polymer paint on canvas  
1460 x 1530 x 25 mm  
\$1,950  
This is my somewhat abstract interpretation of what a singular Rainbow Serpent scale might look like if someone was lucky enough to find one.
- 40. Tiffany Garvie**  
Gunggari  
*Here Be Dragons, 2021*  
photographic print mounted on aluminium  
610 x 915 x 15 mm  
\$1,235  
Poetry and photography are two of my loves and being able to find an opportunity to blend the two is special. First Nations peoples have always been here, and although our landscapes have changed, we are still here on our Countries. Our lands were never terra incognita.
- 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  
\$10,400  
Wadawurrung Elder King Billy of Ballarat is sitting in the ashtray, a novelty object of early Australian ceramics. He is completely objectified amongst two boomerangs in which he is placed. He has a crown of golden wattle adorning his head, giving significance to the fact that he is an important Wadawurrung Elder and man in his community. The dingo residing next to him is watching the strange corgi that stands next to the other King, King Charles the Third. I use my art practice to overturn the colonial authority by placing King Charles as the objectified and highlight the injustices done to my people by the English and other early colonisers. The coat of arms is overturned and left out deliberately, showing only the golden wattle and bottle brush, kangaroo and emu as sovereignty was never ceded and the control of Federation symbol is not warranted over First Nations people. The emu constellation, crescent moon and morning star watch over us on Country and guide us. All acknowledging that Country is important and that my artwork is neither a western landscape nor a still life, but something new and separate, it is Country and represents the truth of what was done to us. Allowing a space for deep listening and healing through compassion, truth telling and my voice as a contemporary artist.
- 42. Tammy Gilson**  
Wadawurrung  
*Getjawil karrap karrap – many flowers, 2022*  
murbal baa mongarrk (flax and echidna quill)  
510 x 565 x 16 mm  
\$3,380  
This Garland celebrates the cycle of life after a cultural burn, the flowers bloom. First to flower are the early nancies – yepuert, meaning time to harvest and change of season. Along with this is wurrak (banksia) – indicating sweet drinks were being made. Getting over the colder days the biyal (red gum) leaves are used on sacred fire for strength, the burnnaalook (blackwood) provided the medicine as the bark is infused with water for aching body and ngelitj (silver wattle) oozes medicinal gum. The ancestors recover from colds as the warmer weather comes, they crush the leaves of woolerp (woolly tea tree) to soothe their coughs and colds. There are many uses of plants from Wadawurrung dja (Country) but one plant I will always remember and although not from here, is a cluster of 'forget me nots' reminding me of Nan (my matriarch), as these were Nanny's favourite flowers and out this time of year.
- 43. Michelle Gissara**  
Murrinh Patha, Kardu Diminin  
*Story of my life, 2022*  
pokerwork on Tasmanian possum skin, cotton  
780 x 820 x 30 mm  
This artwork represents my cultural connections and tells part of my life story. The first pelt (top left) represents the natural landscapes of Wadeye, my home Country. The second pelt (top right) represents my longing to connect with my Country, as I was removed from my mother when I was young and did not grow up on Country or with her and my family and community. The flower on my hand is Sturt's desert rose, which is the floral emblem of the Northern Territory, as well as the chosen flower to represent the Stolen Generations, which my mother was a part of. The third pelt (bottom left) represents the community I am now a part of in Narm with Bunjil the eagle and the many places that we all come from to connect with each other. The fourth pelt (bottom right) represents my totems, Ku Tek (the red-tailed black cockatoo) and the lorikeet. Totems represent that you are being nurtured and looked after by your ancestors, no matter where you are, and that if we look after Country, that Country will look after us. My intention with this artwork is to show that I can still connect to my heritage despite my upbringing, and that I am proud to be part of the oldest living culture there is on Earth. Munbaya (see you soon)!
- 44. Jenine Godwin-Thompson**  
Yaggerah  
*Wild Weave – Emu Nesting, 2022*  
raffia, emu feathers  
1300 x 1250 x 60 mm  
\$3,640  
The importance of dads - dedicated parents - the role of the male emu in the family; a creator and provider of safety and warmth, nesting the eggs patiently (raffia) surrounded by emu feathers around the nesting area.
- 45. Monique Grbec**  
Stolen Generations  
*Legacy, 2019*  
resin, glitter, mirror shards  
275 x 450 x 10 mm  
This work talks about the choices we make and how they affect our lives and the way we leave the world. The mirror fragments invite us to reflect on capitalist/consumerist culture. Can that culture ever really nurture the best in us when the pleasure it brings is fleeting. Place this work in a garden among lush green plants. A culture of beauty, breathing, and sustainability becomes an easy choice.
- 46. Mitchil Harding**  
Taungurung  
*Me 2, 2021*  
pencil on paper  
380 x 305 x 15 mm  
\$650  
I am a Taungurung man from Central Victoria and I grew up, work and live in Latrobe Valley.
- 47. Aunty Irene Norman**  
Wailwan, Djadjawurrung  
*Womens Healing Mat, 2022*  
raffia, emu feathers, gumnuts  
850 x 950 x 200 mm  
\$390  
Women's healing mats are used in rituals and ceremony. More recently they have been used as lovely decorations.
- 48. Kait James**  
Wadawurrung  
*CULTURE VULTURE, 2022*  
wool and cotton on printed cotton  
770 x 460 x 70 mm  
\$5,915

As a proud Wadawurrung woman, Kait's work asks questions relating to identity, perception and our knowledge of Australia's Indigenous communities.

Using punch needling techniques, she embroiders kitsch found materials. Her current work focuses on Aboriginal calendar tea towels from the 1970-80s that generalise and stereotype her culture and subverts them with familiar pop-cultural references, Indigenous issues relevant to that year, as well as the present day, to reflect her contemporary perspective.

Through the use of humour and vivid colours, Kait addresses the way white western culture has dominated Australia's history, how Australia and the world perceives our First Nations people and her personal reflections on her Indigenous heritage.

#### 49. Ange Jeffery

Wiradjuri  
*Red Flowering Gum Corymbia ficifolia*, 2022  
hemp, cotton, ochre  
3 parts: 500 x 340 x 35 mm (overall)  
\$985

Endemic to Western Australia, the Red Flowering Gum has been cultivated throughout Australia and overseas as popular ornamental eucalypts. Admired so much, the *Corymbia* has been used to create hybrids too. The bright red flowers during summer remind me of fire.

#### 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  
\$19,500

Artwork of *Tati Tati Traditional Seasonal Calendar* depicts what and when and how we observe, understand, respond, mimic, know, live, share, monitor, create, practice, survive, utilise our natural resources based on our deep understanding of our cultural Landscape in accordance with the changes, signs and signals that are evident, based on our climatic seasons, and how our animals, plants and birds also respond to the seasons.

#### 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  
\$13,000

*Sonder Sunrise* is a mystic abstract of Mt. Sonder located in the West MacDonnell Ranges.

Growing up I loved Albert Namatjira's painting of Mt. Sonder and it has been a life-long dream to paint the magnificent mountain.

The story behind it represents one's own journey. Beginning at the bottom, choose your path, for all you've ever wished for is waiting for you at the top of the mountain. The darker section represents the challenges we must face in order to become the hero of our own tale. After you have survived the valley of duality, you must climb up the sheer faces, never doubting who you are or what you want to become. Once you make it to the top you must never forget about the lessons you learned along the way. Understand that everyone's journey is different, and share your story with all in hopes that it will help others achieve their dreams. Where are you on your journey?

Money raised from selling my artwork helps fund my various philanthropic endeavours.

#### 52. Lisa Kennedy

Pairebeene/Trawlwoolway  
*Loving Country*, 2022  
synthetic polymer paint on canvas  
610 x 610 x 40 mm  
\$1,170

*Loving Country* is about making the time and space to slow down into the deep places inside ourselves; where we go when we need to find answers, heal, or just relax between big projects that take us out of ourselves.

It's about coming back to self and Country, listening to the plants, animals and birds around us and hearing messages they might want to tell us, before we move back into action once more.

#### 53. Tina King

Awabakal  
*Family Pride*, 2022  
synthetic polymer paint and pencil on wood  
250 x 570 x 20 mm  
\$195

My art piece depicts the pride in my life and my journey. The emus represent my partner and children, the sand dunes my connection to my sea Country. The surrounding water and fruiting tree represent life ongoing, the intertwined circles or meeting places, the connections for all who guide and support me in the past and present, who contribute and support my connection to culture and contribute to all that I am.

#### 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  
\$4,680

*Wiinj Baanga* holds the story of fire journey, making, carrying and holding fire within. The pipeclay pot and handmade fire reeds hold the knowledge and stories of past warmth of fire-making skills and the fire reeds made to keep earth in the base of trees and shelters warm in colder seasons. The fire is, and has been, the tool of keeping warm, cooking, family, dance, ceremony and connection with smoking spirit. This piece represents the coming together that fire and smoke creates, the regeneration of Country and how we use fire for purpose and continue with keeping the fire practice alive today.

#### 55. Teagan Logan-Wandin

Wurundjeri, Gunai Kurnai  
*Women of strength*, 2022  
synthetic polymer paint and oil pastel on canvas  
1220 x 915 x 40 mm  
\$78,000

I have found inspiration in family and for this particular piece, my mum and her two sisters. They are proud, strong Wurundjeri/Gunai Kurnai woman, living and working amongst their community, to support our families. I am inspired by the work they do, and the undying effort and love they put into their work. I wanted to capture this on

canvas. The vibrant colours represent the strength and passion of our Aboriginal women in protecting and continuing what our Elders have fought so hard for. These women are an inspiration to me as they continue to fight for our people's rights and culture to be upheld. I felt a sense of pride and love when creating this piece and it is very important to me. I have recently reconnected with my love of art and painting and to be able to capture this emotion, in conjunction with my love for culture and family, has been something incredibly special.

#### 56. Keira Long

Wiradjuri, Kurni  
*In the Dreaming*, 2022  
ink and synthetic polymer paint on canvas  
900 x 600 x 20 mm  
\$975

Here is a work that reflects myself among my Elders in Dreamtime. With the Female representing myself and the cat representing my companion Nala. The background has symbols of stars among the dot work which are the Elders and my family surrounding me and the other symbol is the journey, which is where I am at in this point of my life. The colours in this piece reflect my tribe and culture.

#### 57. Pitcha Makin Fellas

*Blakfella tuka*, 2022  
synthetic polymer paint on board  
610 x 1220 x 5 mm  
\$1,430

The elusive Murray cod is a large, predatory freshwater fish. The cod are being threatened by our failure to care for our rivers, their natural habitat. They can live very long lives and grow to be humongous in size. If hooked they're large enough to break your line before you reel 'em in.

#### 58. Jada Mara

Gunditjmara  
*Pretty for an Aboriginal*, 2022  
synthetic polymer paint on canvas  
2 parts: 150 x 150 x 40mm (each)  
\$260

*Pretty for an Aboriginal* represents colonial views that Aboriginal people aren't attractive and the stigma around young Aboriginal women not fitting into society's view of what it means to be 'pretty'.

The artwork depicts myself and fellow student who have experienced being told 'you're pretty for an Aboriginal'.

**59. Thomas Marks**

Wotjobaluk, Gunaikurnai  
*Purra (Kangaroo)*, 2022  
synthetic polymer paint on canvas  
610 x 450 x 25 mm  
\$1,095

Purra is the name for Kangaroo for the Wotjobaluk people. It's a part of their Dreamtime story.

**60. Marjorie Mason**

Bakandji  
*Elder Talking with Young Ones*, 2022  
synthetic polymer paint on canvas  
800 x 700 x 5 mm  
\$390

The artwork depicts the story of an Elder talking with the teenagers about the intervention of becoming addicted to drugs, about being sexually abused, even that of physical abuse. She also has some plants around her, some are food, some are medicine. The Elder also has a stick which she holds. That stick, you don't speak until she points at you. With my artwork and its story from the dreamtime, I hope it can be seen as a part of showing the teens about early learning of all abuse. The Elder will stress what she is telling the teenagers so that they do not go onto one of those bad pathways. Like I said, my piece of art is all about Early Intervention.

**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  
\$5,070

This artwork is representative of being out on Country and seeing the Yerram "Morning Sunrise" sweep across the land, rivers and sky. The changing of the land's colours and textures showcase the connectedness of being out on Country, watching the sun shine bright over all the elements and being surrounded and protected by the mountains - all of which we are connected too always.

**62. Madi Mercer**

Wadawurrung  
*Hung out to Dry*, 2022  
natural dyed raffia  
5 parts: 1000 x 1400 x 300 mm (overall)  
\$5,200

*Hung out to Dry* is a recognition and representation of what it is to live within the system of colonial oppression as a Blak woman.

Blak women all have unique, lived experiences, yet we are connected by the unavoidable reality of abuse, dehumanisation and the trauma of settler colonialism. Blak women are treated as facilitators for the coloniser, toxic-male, machismo experience - as tools for white male growth, their sexual exploits and general mistreatment. The misogynistic, societal expectations of women to take part in 'women's work', not only comes in the form of physical labour, such as; housework, child raising, washing, etc, but also takes the form of emotional labour, such as; psychological support and trauma clearing. Blak women take on the responsibility of healing personal, familial, and communities' inherited trauma with pride, and yet are met with impossible odds within the colony.

Although this work acknowledges the hardships we face within the colony, it is also a celebration of our grace, talent, nurturing nature, strength, resilience, beauty, intelligence, leadership, and inherent ability to create. It is a recognition of the pain and suffering experienced by our Matriarchs and women in our communities, but also a recognition of our divine power as healers, teachers and creators.

**63. Sean Miller**

Gamilaroi  
*Sunset*, 2021  
ceramic, glaze  
90 x 245 x 250 mm  
\$1,300

Sunset

At days end, the sun descends in the sky the colours are striking, a spectacle to the eye it is on these days, I sit there in awe on beautiful Country, I want nothing more my ancestors watched, this very same show as will my descendants, in the future I know we all appreciate a sunset, for sure your troubles melt away, life will endure  
Sean Miller, 2022

**64. Teena Moffatt**

Yorta Yorta, Gunaikurnai, Gunditjmarra  
*Pieces of Me*, 2022  
synthetic polymer paint and ochre on canvas  
435 x 330 x 40 mm  
\$1,105

It is in this last year of my life I feel I am finally growing, finally able to appreciate my story for what it is, all of the pain and success and multiple layers of trauma and loss muddled between givings and achievements. I can look at myself and appreciate the broken parts, the parts that carry scars, shame and pain. They are me and I will never be free of the years that were, they will always be there. But I can now look at the 37 years of my life head on, reflecting on each part, finding its part and how it has impacted me, finding strength in each year that comes, knowing I am grateful that I still am here overcoming the things that broke me, dancing for the ones I have lost and the ones that will come.

Laid bare in ochre that connects me to the spirit of my ancestors, looking straight into the years that have moulded me. I can only grow stronger. This is my self-portrait, my self-reflection, me.

**65. Ross Arthur Morgan**

Yorta Yorta  
*Harmony & Unity*, 2022  
synthetic polymer paint on canvas  
455 x 600 x 15 mm  
\$585

The long neck turtles represent Yorta Yorta family members past and present, while the hands symbolise harmony, everyone coming together, united as one in this country. Unity.

**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  
\$3,250

I did this artwork in memory of Uncle Jack Charles.

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.

**67. Juanita Mulholland**

Bardi  
*What's the cost?*, 2021  
eco-dyed Lomandra, burnt sticks  
415 x 770 x 480 mm  
\$4,550

This piece, woven with lomandra, is inspired by our bushland's plains, hills, and mountains after a burn. In it, you can see a multitude of colours and shapes that represent the land, water catchments, and Mother Earth. Over the past 200 years, everything we've built has made a huge impact on the land, animals, plants, sea, and sky. We have changed waterways, destroyed bushland, and left the land unmanaged. This comes at a deep cost to the Earth. It worries me to think what another 200 years of "development" will do to our beautiful Country.

**68. Daikota Nelson**

Dja Dja Wurrung  
*Wala Time*, 2022  
synthetic polymer paint on canvas  
1120 x 1120 x 30 mm  
\$4,550

The artwork represents a turtle which slightly relates back to the Yorta Yorta people (their totem being a long neck turtle). I made this piece at home using a canvas roll and waterbased acrylic. The story behind the artwork is more so relating to the symbols used within the shell designs in the artwork, reflecting Indigenous culture and storytellings.

**69. Michael Nicholls**

Palawa  
*1st snake*, 2021  
pokerwork on wood  
90 x 900 x 120 mm  
\$650

This snake is made from a wood branch I found. I nearly made a walking stick. My works are made from what the land provides. I mostly use wood, beeswax, sap and ochre, also weaving from plants and types of bark.

- 70. Jenna Oldaker**  
Wadawurrung  
*Murrkal Turt-Barram (Night Star)*, 2022  
synthetic polymer paint on canvas  
480 x 635 x 55 mm  
\$3,575
- This artwork represents the connection between our ancestors, land, sky and spirits. The spirits of those that have passed, live on in the night sky watching over us as we continue to care and learn from our beautiful Country home.
- So much of what we have to learn is from our land Country, which is then reflected in the sky above us. This is illustrated in the artwork by the bright blue sky breaking through and emerging from the black night sky. In the middle of the blue sky is the symbol for meeting place, a place where we all come together. The classic U shapes surrounding it symbolise our past ancestors looking over us, whilst the concentric circles and lines illustrate journey paths.
- The You Yangs region (Wadawurrung for Big Hill) is one of the most significant cultural homes for Wadawurrung people, and this is represented by the large arches standing proudly in the middle.
- Sitting high on the left-hand side of the painting is the symbol for people coming together and sitting, which again represents our past and present mob coming together to share stories and learn from one another. The sky and stars are the home of our ancestors, animals, plants and spirits, as we look to them for care and guidance.
- Nyatne (Thank You)
- 71. Wendy Owen**  
Narangga  
*Lizards Dreamtime in the Stars*, 2021  
gouache on canvas  
400 x 505 x 35 mm  
\$1,040
- Looking up at the Milky Way of stars influenced this canvas, we live in the country so the skies at night are a beautiful clear display, so I've placed our beautiful lizards in the middle, they climb trees in the bushland where we live. This canvas is painted on a floating canvas in Gouache paints.
- 72. Jodi Philpott**  
Boandik  
*Aunty Jenny's Story*, 2021  
fabric, cotton  
1340 x 1495 x 10 mm  
\$2,600
- Aunty Jenny's Story* is made of images that have been taken from the Victorian Aboriginal Child Care Agency Colouring Book. Aunty Jenny Kirby is a proud Ngemba woman from Brewarrina in North/Western NSW and the images in the quilt tell her story from back on Country. I would like to acknowledge and thank Aunty Jenny for allowing me to use these images to create this quilt and VACCA for producing the colouring book. This piece took around 120 hours from the start to completion.
- 73. Eva Ponting**  
Gunditjmara  
*back to reality*, 2022  
raffia  
1230 x 560 x 40 mm  
\$6,500
- During lockdown I tried to create artworks but found it very difficult also finishing work. Due to Covid requirements I found myself slipping into a rut, my good friend Zsa had called me and ask to join in some workshops at Rumba Aged Care. After a few weeks I decided to join the company of everyone working together, chatting, laughing and creating was just what I needed, as it's tough for everyone to get back to reality. I thought a bit on how my family would've felt back in the day being segregated. This weaving shows if we are put down in any way, we can always get back up again and again.
- 74. Russellina Puruntatameri**  
Tiwi  
*Tiwi art*, 2022  
earth pigments on canvas  
1530 x 610 x 35 mm  
\$3,250
- Tutini Pole (Pukumani): The Pukumani ceremony is the culmination of ritual mourning for a deceased person. Several months after the burial, family commission in-laws of the deceased to carve and decorate elaborate tutini. These are then placed at the gravesite during a showy performance of song and dance, and tunga (bark bags) are placed upside down on top of the poles to signify the end of life.
- Male & Female Spears: Tiwi ceremonial spears are a special ceremonial display rather than as functional weapons or implements. This ceremonial work is used both in the pukamani-mortuary ceremony and the Kularma -sacred yam increase and young men's initiation. The small tip on the bottom is the Male & the bigger sharp end is the Female.
- Jilamara means, when we paint ourselves and get ready for Tiwi culture ceremonies, when saying goodbye to the Tiwi person that passed away and making the Tiwi cultural ceremonies, and singing in Tiwi language, to send the spirits from the Country they are from.
- 75. Wayne Quilliam**  
Tasmanian  
*Lunnawanna Allonah*, 2022  
synthetic polymer paint and mixed media on canvas  
1400 x 940 x 55 mm  
\$13,000
- Still water, haunting oratory, untold stories, unite in protest, raging with ambivalence. Aboriginal artist Wayne Quilliam, transcends traditional genres to redefine the assumption of Indigenous visuals. In his artistic universe, Quilliam defers to knowledge and teaching of the ancestors as he embraces modernity by guiding society towards other dimensions of consciousness by way of the decelerated rhythm of his strict aesthetic, movement and dynamic interplay of light and darkness.
- 76. Clay Rich**  
*Cultural Items*, 2022  
clay, beads and string on board  
190 x 450 x 20 mm  
\$390
- My artwork represents cultural and emotional connections.
- 77. Keedan Rigney**  
Ngarrindjeri, Wirangu  
*Recess for Nanna*, 2022  
synthetic polymer paint on canvas  
1015 x 760 x 35 mm  
\$2,640
- This is a brief story of my Nanna who used to catch lizards on the way to school, so she would have a feed for recess and lunch.
- 78. Georgina Riseley**  
Palawa  
*Freedom*, 2022  
synthetic polymer paint on canvas  
610 x 310 x 35 mm  
\$520
- The Yellow-tailed Black Cockatoo is a stunning bird that brings freedom, joy and contentment to your life. It is also known, when you see a flock squawking, it is a message rain is on its way.
- I also believe it is a sign from our Ancestors that the journey you are about to embark upon will be a successful one. The two meeting places represent my Yorta Yorta family and my own family living on Dja Dja Wurrung Country.
- 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  
\$1,235
- This is the second series of plates in the *We were here first ya bastards* collection. Since making the first series in 2019 for the Knuldoorong NAIDOC exhibition in Bendigo, my health has greatly deteriorated to the point I have had to paint them in bed. The series is a way for me to speak from the perspective of the maligned animals that have been displaced by invasion in a humorous way that celebrates their magnificent glory.
- 80. Daen Sansbury-Smith**  
Narungga, Kurna, Trawlwoolway  
*Curlew Won't Cry*, 2022  
ochre and synthetic polymer paint on canvas  
605 x 765 x 35 mm  
\$1,690
- There is a story, telling us of why the Curlew cries after a great loss, the cries are a symbol of sadness for many groups nationally. This painting I started to honour the loss of an Uncle recently and I completed the artwork to symbolise my determination to guide and protect my children and my family line - *Curlew Won't Cry*. In the clouds floating weightlessly above, I painted subtle hints of the four Narungga totems: Eagle, Emu, Kangaroo and Shark.

- 81. Iluka Sax-Williams**  
Taungurung Tibrean  
*Wooro Liwik*, 2022  
pokerwork on kangaroo skin  
880 x 1585 x 5 mm  
\$3,510  
*Wooro Liwik* – Sky Ancestors. Our ancestor's life and essence flows through our vast land, deep waters and up into the boundless atmosphere. The high Country and rushing rivers and waters hold our people's rich history and knowledge, revealing its stories and secrets during each one's journey. When you sit quiet and still you can listen to true nature and its infinite Songlines that our ancestors still speak through sweeping up into the winds that run through Country. Their essence passes through us every day in the physical and back into the Dreaming, giving us an extended perception of our environment and world around us. Look up to the stars and remember that your ancestors are always with you as far as the stars reach shining a beacon to light the path.
- 82. Sarah Scott**  
Arabuna, Arunda  
*Fly*, 2022  
ink on possum skin, flax string, wood  
250 x 420 x 95 mm  
\$650  
Inspired by the male shining flycatcher of northern Australia and the traditional woman's ceremonial dancing. It is created as a decorative arm band.  
It brings culture and nature together in art.  
It is created using off cuts from possum cloak and marngrook making in a sustainable, no waste lens.
- 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  
\$130  
With one circle, which represents one person, it grows into a large mob that are all joined together through each other.
- 84. Emma Stenhouse**  
Ngarrindjeri  
*Two halves*, 2022  
raffia, emu feathers, seaweed, sand, ochre  
2 parts: 1040 x 850 x 80 mm (each)  
\$15,600  
My storyline is woven by hand, just as it was by my ancestors. My journey from growing up in the red sands of the desert, to now living on the shores of the Southern Ocean, spans over 40 years of knowing. Bringing clarity to the strong connection I have to my beloved red dirt, a balm to my spirit when it gets weary.  
The land is alive even though it appears to be arid and at times, desolate. Life continues in its own time out on Country, the emus continue to wander and care for their young on dry parched earth. This was my childhood, bare feet in the red dirt. Time passes, a journey to new Country sees my feet now dipped in the icy water of an often wild Southern Ocean. Cool breezes whisper new learnings as the water races up the beach leaving behind pieces of her ocean floor for us to explore. These places are interwoven, the two halves of my life and the journey I take each day to live and learn, to nourish and explore. Two halves make a whole and with my heart open, I'm finding my way home, to my true spirit that's now woven into everything I do – I am whole.
- 85. Renee Stevens**  
Gamilaraay  
*Liverpool Plains*, 2022  
synthetic polymer paint and ochre on canvas  
510 x 510 x 20 mm  
\$390  
The Liverpool Plains. Our food bowl. This artwork represents the many layers of Country and various food crops that are grown on Gamilaraay Country.
- 86. Alan Stewart**  
Taungurung  
*Untitled*, 2022  
photograph  
1600 x 1040 x 60 mm  
\$8,450  
Taken on Taungurung land, the piece provides a slice of Country that brings forth self-reflection, connection and intrigue. I can still feel the coolness of the day and how that washed over me to help me move forward and deeper onto Country.
- 87. Kiri Tawhai**  
Noongar, Ngapuhi, Ngāti Tūwharetoa  
*Still Life*, 2022  
synthetic polymer paint on canvas  
400 x 400 x 15 mm  
\$1,170  
Our culture and traditions are beautiful. With more and more allies, there is a growing love of learning our knowledge. This work looks at how the artist feels like she's coming from a place of shadows and racism into a space that sees the value in cultural knowledge, that is learning to love the same stories and traditions. Sometimes though, sharing our knowledge and ourselves can feel like this wattle picked and put in a glass on display.
- 88. Laila Thaker**  
Meriam, Badulaig  
*DOGAI MAI (KING TIDE)*, 2022  
digital print on paper  
910 x 665 x 20 mm  
\$340  
*Dogai Mai (King Tide)* is part of a series I created called 'Waterways'. It began from photos I took of my homelands capturing the bodies of water, waterways, sands, rocks, barks – every unique part of the land that took care of me growing up. Using acrylic and water, I would mix and create the colours captured, then use the "fluid technique" to paint on canvas. I'm fascinated with the variables of this technique where the final product is mostly never contrived – an echo to the waterways and winds themselves. Each piece takes 5 – 7 days to create and is dedicated to the stories and strength of my ancestors.
- 89. Ash Thomas**  
Yorta Yorta, Wiradjuri  
*Connected to Country*, 2022  
synthetic polymer paint on canvas  
1015 x 1525 x 35 mm  
\$4,550  
This painting represents all the beauty of the land from our mother creator; the rivers, the mountains, all of its deadly different parts. The colours are our ochre colours, representing the colour of sunset on the land. It represents everything that has been passed down through the millennia, about our Country, culture, and stories.
- 90. Uncle Eric Thomas Brown**  
Gomeri  
*The River Runs*, 2022  
charcoal and acrylic medium on watercolour paper  
580 x 890 x 20 mm  
\$975  
The title of this artwork is *The River Runs*. Ceremony along the River. The zig-zag represents the river cutting through the Country of Gomeri. The charcoal represents the fire (ceremonial) and the white represents the white ochre painted on the body.
- 91. Sammy Trist**  
Taungurung  
*Kulin Connection*, 2021  
ochre and pokerwork on paper  
250 x 172 mm  
\$195  
I find burning on wood and paper very grounding. It brings me back to the memories of ceremony and the healing that the smell of smoke from Country can give you. I have used Kulin line art and ochre from Taungurung Country to depict my strong connection to my culture.
- 92. Will Trist**  
Taungurung  
*come as you are*, 2022  
oil on paper  
420 x 295 x 15 mm  
\$650  
I love Nirvana and my favourite quote from Kurt Cobain is "shave your head and wear a dress".
- 93. Pierra Van Sparkes**  
Pibbulman Noongar  
*keep ya fluids up!*, 2022  
digital projection, textiles, cotton thread  
1 minute 45 seconds, dimensions variable  
My cup runneth ova, take a big drink. Take heed; take care, it takes time. It'll all come out in the wash, true? I've been waiting for (h)ours and (h)ours and (h)ours.  
Perhaps it is to be found in the minut(ia)e; somewhere, somewhen, someone in between? Or up another stream entirely. Tick tock, drip drop. Float, swim, just don't stop.

**94. Tricia Van Der-Kuyp**

Wiradjuri  
*We Are*, 2022  
mixed media  
520 x 420 x 50 mm  
\$650

A deconstruction. A protest. An expression.

We aren't the jewel in your crown,  
We are the stolen ones,  
We are the displaced,  
We are resilient  
We are fighters  
We are strong  
We are proud  
We are the ones who stood here first.  
We are still here.  
We are the First Nations people.

**95. Jessie Walton**

Gunaikurnai  
*Uncle*, 2022  
synthetic polymer paint on canvas  
350 x 610 x 40 mm  
\$3,770

This man represents to me a hope for the future, of reconciliation. I came from a very abusive childhood and spent approximately 17 years in and out of prison, as a result of my addiction that I had used to combat the PTSD I suffered from abuse received in government institutions in my youth. I have been living a cycle of hell for most my adult life. Uncle Jack was a symbol for me that there was a way out. That my life didn't have to end like this. He was a beacon of hope for me.

**96. Peter Waples-Crowe**

Ngarigo  
*Exile*, 2022  
mixed media on canvas  
610 x 460 x 30 mm  
\$2,600

Exile is about survival. It's a dire message painted in appealing colours. It's about the plight of the alpine dingo that has to live on the fringes of its former range just to survive. It's on the edge of extinction. It's also about the history of colonisation, being queer and finding your own safe place in the world. Sometimes we all have to live in exile to survive. Dingo power.

**97. Emmy Webbers**

Gunai/Kurnai  
*Power of Community*, 2022  
digital print on paper  
865 x 620 x 35 mm  
\$325

This piece was inspired by the 2022 NAIDOC theme 'Get up, Stand up, Show up'. Hearing this gave me such pride thinking back on all the moments community have stood together to create change, to support and to celebrate. As a community we have always been good at getting behind each other and these moments have always filled me with strong emotions, I feel pride and strength and support in these moments.

**98. Moreen Wellington-Lyons**

Jaadwa, Watjbaluk  
*Mt Anakie/Anakie Youang*, 2022  
synthetic polymer paint, ochre, ink, bark, gum leaves, crushed amethyst on canvas  
790 x 1250 x 55 mm  
\$19,500

The Three Sisters has since been subject to land use and planning appeals protection, most recently in 2020 Wadawurrung file an application into the VCAT. Telecommunication companies, commenced work on towers at the site without the consent of Wadawurrung. They continued at the site after a stop work notice was issued by Geelong Council, causing major damage to unique vegetation on the site.

2022 VCAT ruled in favour of Wadawurrung in a decision with significant similarities to Juukan Gorge, when in May 2020 mining company Rio Tinto executed their plan, blowing up Aboriginal sacred site Juukan Gorge (Pilbara WA) a 46,000-year-old Aboriginal sacred site causing major destruction and irreparably damaged ancient cave.

VCAT determined Wadawurrung is a person to whom the grant of the permit at Mt Anakie may cause material detriment as a land of known unique biodiverse vegetation and cultural heritage values of the land and surround landscape.

Mt Anakie/Anakie Youang is home to 270 different plant species more than two thirds of the total number of species in Victoria. Wildlife including Koalas, Emus, Kangaroos and thriving bird populations.

My painting attempts to capture the extensive history of Mt Anakie/Anakie Youang, of close to 100,000 years, footprints of the wildlife, the cultural significance and spirits overseeing this sacred site. A sacred spiritual site to Wadawurrung custodians and First Nations Peoples.

**99. Dominic White**

Palawa Trawoalaway  
*Tension*, 2022  
steel, kelp, synthetic sinew  
920 x 170 x 380 mm  
\$1,560

We are all connected. The history, economics, cultures we live in and through, all binds us and control our choices. This can be from how we view the Black Wars, the practice of Blackbirding or who where and how our undies were made. Within these choices there is an individual or deeper cultural expression alive behind the collar.

Many First Nations people live within many contradictory and dissimilar cultural complexity. Choices are limited, and restricted. It is healthy to examine each link and each step that restricted our choices to today's current life.

Making a roman style slave collar from steel, and a kelp chain and modern business tie, plays with the nature and metaphors the materials and form they hold.

**100. Clare Williams**

Wiradjuri  
*Still Here*, 2022  
synthetic polymer paint on canvas  
615 x 460 x 40 mm  
\$910

I would like to acknowledge that I live and work on the lands of the Wurundjeri people, of the Kulin Nations and I pay my respects to their Elders past, present and emerging.

Living off Country, there are always initial challenges in finding connection and community, however since moving to Naarm from Meanjin, I have felt an ever growing deep connection to Wurundjeri Country.

I am a Wiradjuri woman, and my totem is the crow, I am guided by this connection, and perhaps it is this connection and commonality that guided me here. The word for crow in the Wurundjeri language is Waa and in Wiradjuri language is Waagan. I have

used the Waa/Waagan to represent my connection to culture and to honour and acknowledge the Wurundjeri people. Whilst paying homage to my identity and my ancestors as a proud Wiradjuri woman.

The skull symbolises colonial violence, it acknowledges that it is continuing and First Nations people continue to face systemic injustice. It is our connection to culture that reminds them that we are still here.

I have placed Waa on top of the skull surrounded in a bright white light to symbolise the strength and resilience of First Nations people. The Waa is guiding our people into a brighter future, we resist, we revive, we have survived.

**101. Tracy Wise**

Barkindji Ngiyampaa Maligundidj  
*Munta*, 2021/22  
synthetic polymer paint on canvas  
1530 x 1220 x 40 mm  
\$3,900

Munta means sacred. These tools were necessary for sacred ceremonies. The coolamon was used for various purposes, it was a carrying vessel for food, then a baby rocker and milk maker. The boondie or digging stick, was used to collect foods and the grinding stone was used to grind down to make flour or to make powder ochre for ceremonies. These ancient tools were made to fit the times. The coolamon wasn't soft because back then times was tough, so it made tough babies in harsh conditions. Digging signified the conditions of the climate changes and grinding means plentiful. A time when rest and relaxation can happen in peace.



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+61 3 8662 6300 | [INFO@KOORIEHERITAGETRUST.COM](mailto:INFO@KOORIEHERITAGETRUST.COM)

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