

**KOORIE  
ART  
SHOW  
11**

**9 DEC 23 — 25 FEB 24**

**THE KOORIE HERITAGE  
TRUST ACKNOWLEDGES  
AND PAYS RESPECT  
TO THE TRADITIONAL  
CUSTODIANS  
OF NARRM, 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.**

The artworks in this exhibition and statements included in the room guide and online store, are the expression of each individual artist and do not necessarily represent the views of the KHT. As an open entry exhibition, KHT makes every attempt to work with the exhibiting artists in the *Koorie Art Show* to ensure the correct and respectful use of cultural symbols and iconography, but we do not attempt to censor the artistic expression or the views of the artist. We acknowledge that the ownership of cultural symbols and iconography remains with the community of origin as per ICIP\* protocol.

*\*Indigenous Cultural and Intellectual Property (ICIP) Rights refers to the rights of Australian Aboriginal and Torres Strait Islander peoples to their heritage, including without limitation, traditional knowledge and traditional cultural expression as those terms are understood in accordance with the United Nations Declaration on the Rights of Indigenous Peoples.*

Aboriginal and Torres Strait Islander readers are warned that this publication contains names and stories of deceased persons.

This publication also contains depictions of themes related to mental health, generational trauma and addiction. Please read with care.



PLEASE SCAN  
HERE TO  
PURCHASE  
ARTWORK.

# WOMINJEKA (WELCOME)

**The Koorie Heritage Trust (KHT) is proud to present the 11th Koorie Art Show and 6th Koorie Art Show Young Mob, our annual celebration of First Peoples artists, art and storytelling in South-East Australia. KHT extends a big Ngoon Godjin (thank you) to all the artists who entered this year – your creativity and generosity is what makes the Koorie Art Show such an important part of our annual program. We are also particularly pleased to present the 11th Koorie Art Show as the first exhibition in our new temporary exhibition galleries.**

The *Koorie Art Show* is an open entry, non-acquisitive award exhibition, open to all Aboriginal and Torres Strait Islander artists in Victoria. The exhibition showcases artworks that have been created over the past 18 months, and features a wide range of mediums, including painting, drawing, weaving, ceramics, carving and digital media.

KHT invites artists at various stages of their careers to enter the exhibition, promoting the show as an opportunity for artists to not only share their artwork and different experiences, but as an opportunity to connect with each other and celebrate with community.

We are very pleased to present a range of award categories and prizes as part of the *Koorie Art Show* and the *Koorie Art Show Young Mob*.

This year, the judging panel for both the Koorie Art Show and the Koorie Art Show Young Mob includes Aunty Vicki Couzens (Gunditjmara Keeray Woorroong) and Emrhan Sultan (Western Arrarnta, Luritja and Kokatha). We would like to extend a warm Ngoon Godjin (thank you) to the judges for their time, consideration and expertise throughout the judging process.

We also acknowledge our exhibition presenting partners for supporting our vision: Creative Victoria, City of Melbourne, Creative Australia and Indigenous Visual Arts Industry Support Program. We are also grateful for the generous support of our precinct partner, Fed Square.

Finally, a very big Ngoon Godjin to our Curatorial Team who have managed to deliver another outstanding Koorie Art Show despite the constraints placed on them because of building works associated with our expansion in the Birrarung Building.

We are very happy to share these artworks and stories with the community and public, and hope you enjoy this show as much as we have enjoyed presenting it to you.

**Tom Mosby,  
CEO Koorie Heritage Trust**

# NGOON GODJIN (THANK YOU)

**1. Craig 'Jack' Anselmi**

Yorta Yorta  
*Bayadherra Shell - Small #1, 2023*  
ceramic  
\$195.00

I started learning and experimenting with ceramics in the late 2000s at Kaiela Arts because our manager here then was a ceramicist. I loved being creative and being able to combine art with 3d shapes and sculptures. It's more interesting than just painting. I used to mostly make big pots with sculptural elements. In late 2022 we had an artist show us how to make plaster moulds at Kaiela Arts and my idea to create this ceramic turtle shell eventuated from that. Making plaster moulds from real turtle shells gives me a chance to show the shape of the natural shell and share our Yorta Yorta totem, long neck turtle, bayadherra. I have also been experimenting with different colours and designs painted onto the shell and making different size turtle shells too.

**2. Bri Apma Hayes**

Arerrnte  
*It is within us, 2023*  
photography, digital print on paper  
\$520.00

It is within us, our culture runs through our veins.

The spirit of our ancestors, guiding us, making us strong.

This connection embedded within our souls.

We are our ancestors and they are us.

**3. Dale Arazny**

Palawa  
*A Palawa Man's Journey #2, 2023*  
synthetic polymer paint on canvas  
\$2,145.00

This painting is about a Palawa man's journey through the dust, just one foot in front of the other.

**4. Chris Austin**

Kirrae Wurrung Gunditjamara  
*looking outside of the box, 2023*  
synthetic polymer paint on cardboard  
\$1,560.00

It's a box with rocks inside to represent earth with a coffin with an ice pipe inside. The devastating effect this has on our/all people is very traumatic on all people, every family is affected by this scourge and there is no cure especially what it does to their mental health, the mental health of families affected by this and eventually death. There is no cure as of yet so it's time to look outside of the box to create discussion on finding a way to help all people to try something new to make a difference. As each person reads this I bet that you know or know of someone that is affected by this insidious drug, let's all talk about what we can do to help someone change and make a difference in their life.

**5. Christopher Ball**

Yorta Yorta  
*A long swim home, 2023*  
synthetic polymer paint on canvas  
\$260.00

I have a great appreciation for turtles as they have a tough start at life and it's amazing that they get past their first days of life, defy the odds of survival.

**6. Jaynaya Basso**

Wamba Wamba  
*Overcoming and appreciating, 2023*  
synthetic polymer paint on canvas  
\$390.00

This piece of art tells the story of everyone having their own unique experiences in life and being able to overcome the challenges and being able to see the beautiful outcome of life itself.

**7. Thelma Beeton**

Palawa  
*Mob of Brothers and Sisters, 2023*  
synthetic polymer paint on canvas  
\$2,225.00

This painting is about my Brother Bois and Sister Girls. I love them all so much. I really would be lost without their support. Especially through the hard times. We always have the best laughs.

**8. Melissa Bell**

Gunditjmarra, Yorta Yorta  
*Sitting Around the Campfire, 2023*  
synthetic polymer paint on canvas  
\$560.00

Sitting under the stars, telling stories to each other on the Murray River.

**9. Cameron Benson**

Arerrnte  
*Green Tree Frog, 2023*  
synthetic polymer paint on canvas  
\$1,170.00

Green tree frog with eggs surrounding the edge of the frog breaking out into tadpoles and growing into frogs.

**10. Laurence Blacklock-Whitehead**

Kamilaroi  
*Kulin Nation, 2022*  
synthetic polymer paint on canvas  
\$7,800.00

Kulin Nation is my visual interpretation of the alliance of five nations in south-central Victoria, Australia. The five language groups consist of the proud people of: Boonwurrung (Boon-wur-rung), Dja Dja Wurrung (Jar-Jar-Wur-rung), Taungurung (Tung-ger-rung), Wathaurung (Wath-er-rung), Woio-wurrung (Woy-wur-rung), commonly known as Wurundjeri. Their collective lands extend around Port Phillip and Western Port, up into the Great Dividing Range and the Loddon and Goulburn River valleys. The top right section features the inherent ancestral connection to community. The multiple tracks, trails and pathways to and from, both same and different points are central to communication, connection and family. The bottom left section provides the Kulin peoples connection to Country. The mountains, the peaks, the gullies, the waterways and the rich native flora and fauna all breathe life into this great southern land. Central to the piece is the diagonal sash of the five language groups of the Eastern Kulin Nation. They sit side by side, aligned in their fight for one loud voice. A united voice that echoes louder than any single voice could.

**11. Lou Bloomer**

Bundjalung, Anaiwan, Kamilaroi  
*Here To Be Seen, 2022*  
Textile print on apparel  
\$910.00

This outfit is based on modern warrior women. The matriarchal Indigenous blood line that runs through me. Without women, we would not exist. All women, all mothers, all queens, all leaders, all warriors. Mother nature is our existence, we must support her and look after her, for without her, we will not exist.

The Zimmer Dress:

The artwork on the dress references a sea of flower petals. I made the print by painting marks with gouache paint, digitally scanning the petal marks onto the computer, editing in Photoshop and Illustrator, then arranging into a seamless repeat pattern. Printed on recycled cotton fabric at Next State Print in Melbourne. A printed, 25%recycled cotton/75%organic cotton drill fabric, multi paneled, fully lined, sleeveless, cocktail length jacket dress, with pockets, center front buttoning, and a mandarin collar, in a size 8.

The Chef Blouse:

The print on the blouse, I created in Illustrator and it represents a mountainous landscape, wind, and sky of Australia. The fabric of the blouse is satin and was printed at Next State Print in Melbourne. A printed, polyester satin fabric, long bishop sleeve blouse with a high-low hem and center front button fastening, in a size 8.

These two pieces I designed, pattern made from scratch, and constructed myself. They are the 2022 final versions of my 2021 final university year collection.

**12. Annie Brigdale**

Yorta Yorta  
*Woven, 2023*  
synthetic polymer paint on paper  
\$2,210.00

In this painting "Woven," I wanted to capture the connection of the women in my family, like a woven basket, representing their creativity and the way their stories are interwoven together.

Using imperfect, bold brushstrokes, I aimed to show the resilience and the strength these

woman carry. Each stroke of paint is like a thread, carefully woven to represent the depth and complexity of their experiences. The colors I used celebrate their Country and cultural heritage, radiating energy and vitality.

"Woven" is also a reminder of the importance of reconnection. It shows how essential it is to honor our ancestors and their path and embrace the wisdom passed down through generations. This painting reflects the unity and love shared among these women, showcasing their collective journey of growth and empowerment.

### 13. Lorraine Brigdale

Yorta Yorta  
*Yangawa Wamadaman Dungala.*, 2023  
watercolour paint on paper  
\$1,560.00

I've always been experimental with my artwork. Learning to make watercolour paint from all Australian materials has made a big change for me and my art. Working with local ochres and minerals is a very different experience from using commercial art materials, it's much more immersive. In recent years I have started spending time on Country, painting Tree Portraits and Country Scapes, this allows me to immerse myself in my art, close to the natural world from which my Mob comes from. I paint from the heart and want to record the beauty of the Central Victorian and Southern NSW bush. It is important for me to capture the feeling that comes from spending time on Country. This painting is of trees on the bank overlooking a misty morning scape. I can almost feel the ancestors and spirits sitting on that bank and moving about in the bush.

### 14. Amy Briggs

Yorta Yorta  
*Weaving on the Lake - Barmah*, 2023  
synthetic polymer paint on canvas  
\$470.00

Memories are a connection to our past, present and future. Stories told by our Elders and passed down, areas of significance where our families congregated and came together for camping, fishing or picnics and lovely sun, doing arts and crafts. This painting depicts life on the lake, sitting on the banks and enjoying the land and the day, weaving and being in the moment and teaching our children about our culture.

### 15. Belinda Briggs

Yorta Yorta, Wemba Wemba  
*Algabonyah*, 2023  
earth pigments and synthetic polymer paint on linen  
\$1,120.00

Algabonyah is a special ceremony place for Yorta-Yorta people. I thought it reflected not only how we negotiate, how each of us contributed, but also the place from which we connect and draw from. Evoking our values of love, respect, sharing and generosity. It was special to create this artwork with my son. This is the 3rd of three artworks we have shared in creating. I love that we get to connect through this process. The process for this artwork was a bit of a negotiation between me and Narran as mother and son. We had discussed what colour, how to apply them and what the overall work looked like.

### 16. Kaye Briggs

Wamba Wamba  
*Ibis*, 2023  
synthetic polymer paint and ochre on canvas  
\$800.00

In many ways this art of the ibis reminds me of our people belonging to a huge flock or family but goes out on its own gathering food. Like the birds and animals that we paint and draw we mimic many of them in our culture. It may just look like a bird/ibis but there is so much more to it.

### 17. Laurel Briggs Robinson

Wurundjeri, Yorta Yorta  
*Our Elders*, 2023  
synthetic polymer paint on canvas  
\$260.00

This painting is based on a photo of my family in our yard. We always had kids running around in our yard. The painting is also about memories of my mother, who was also grandmother, and who loved to hand down her stories to all the young ones. Stories of knowledge. It wasn't just with her own grandchildren but also with other children that she shared her stories. She was a leader and wouldn't let the kids be taken away. She travelled around fighting for the rights of our people.

### 18. Janet Bromley

Yorta Yorta  
*Country Breaks Through*, 2022  
synthetic polymer paint on canvas  
\$1,300.00

My usual art practise is to use recycled materials, I spend a lot of time in the bush and see the waste wrapping its way around our country.

I make things out of materials that have been used abandoned by us: clothing, plastic, wire all manner of left behind things we see as rubbish – junk. I collect these pieces from the bush and make with them. During winter it's harder to fossick so I paint and draw.

The idea of this painting came to me overnight to tell the story of country and how she always pushes through. I see huge machinery abandoned in the bush and in around and through it plants and trees make their way. Animals, birds and insects live within hardware left behind and slowly but surely the hardware, the metal and organic materials start to break apart and return to the land. We see this happen everywhere, and I often wonder what it will be like in the future when there is less of us because we've destroyed our plant and what it will look like when the mother takes over and country returns to growing and supporting its own.

The strong dark lines represent us now, heavily focused on industry, the colours and representative of First Nations people who used the land in a gentler way of taking only what you need. And the leaves pushing through all this to take back Country in an attempt to renew itself.

### 19. Uncle Eric Brown

Gamilaraay, Gomeroi, Margan  
*Ceremony*, 2023  
ochres, synthetic polymer paint, charcoal pigment  
\$1,560.00

Is about the Men's Ceremony and Gathering from the different areas around and nearby neighbouring communities, and further over our wide land. Come to communicate and celebrate the becoming of age, and to learn the ways from Elders alike.

### 20. Henry Bull

Gunai Kirnau Lake Tyres mob  
*Bundie dreams*, 2011  
wood burning on wood  
\$6,500.00

The Bundie Dream was a bundie/club/talking stick I made when I was in Wagunganalu Indigenous program years ago. As a young fella I got into trouble with the law and instead of going to jail they sent me to the camp, it was there where I made this bundie stick. The reason I made it at the time was to represent strength in making it through hard times and for the respect of being like a bundie, being strong and to have resilience through hard times.

Though it may get cracked and worn, it's a very strong stick that's hard to break. It was the same like me in the sense that I'm very tough and hard to be broken. The different patterns in it represent the different times and paths I have walked in life and still managed to find my way back to peace and still stand tall. A work of art formed from the paths I walked in my past. It was handmade by myself, I had to cut the wood and burn the patterns into it with a red hot wire and I peeled the bark off and carved it by hand.

### 21. Deidre Burgoyne Rosier

Kokotha, Mirning, Wirangu, English  
*Water and waves* 2023, 2023  
synthetic polymer paint on canvas  
\$625.00

Painting pictures of the water, it reminds me so much of where I come from. I love the sea and every colour it creates and the tides coming in and out of all different directions tells you lot about the sea.

### 22. Alfred Carter

Gunaikurnai  
*Emu Settling Down*, 2023  
synthetic polymer paint on paper  
\$4,330.00

The emu is continuing her travels across the Country. She has now found a mate to settle down and start a family with.

### 23. Natasha Carter

Djaara (Dja Dja Wurrung), Wolithica Yorta Yorta, Jaru  
*Mumumburra bakara dhuwiyn (bees between the flowers)*, 2023  
synthetic polymer paint on canvas  
\$1,170.00

My work celebrates the beauty and colour of our natural landscape, not just our flowers but also other elements such as our small bees, which I've hidden throughout. I am drawn to vibrant hues in my work and our flowers seemed a perfect subject. By focusing on our native flowers and insects I hope for the viewer to further consider the beauty and complexity of even those smaller elements of nature when next out on Country.

### 24. Barbara Catania

Barkindji/Ngiyampaa  
*"Waterholes"*, 2023  
synthetic polymer paint on wood  
\$390.00

The circles in the middle of the painting represents journey between the main waterholes, and after the rains they become flooded creating billabongs, rivers and creeks.

### 25. Flick Chafer-Smith

Ngarrindjeri  
*Tiyawi (Lace Lizard) of the Talk-indyeri Lakinyeri*, 2023  
synthetic polymer paint on canvas  
\$520.00

These are 18 lakinyeri (mobs) within Ngarrindjeri ruwe (Country). Each lakinyeri has its own ngaitji (totem). The Talk-indyeri lakinyeri's ngaitji is the Tiyawi (Lace Lizard). The ngaitji's purpose is to prevent inter-mob marriage.

### 26. Aunty Sue Charles

Wemba Wemba, Barapa Barapa, Mutti Mutti, Wadi Wadi, Dja Dja Wurrung  
*Barapa Weaving*, 2023  
basket sedge (Punngurt)  
\$16,900.00

This weave I have woven has some beautiful family memories intertwined in it.

My daughter Maddison and myself live in Queensland and have for 5 years now and we rarely get the opportunity to come back

to Country and see family.

Laura Kirby, who is a Barapa weaver and daughter of the late and beautiful Esther Kirby, drove us from Bendigo to Barapa Country to show and harvest Punngurt Basket Sedge with us. I have never seen basket sedge ever that thick and healthy growing in the Forest near Cohuna and Koondrook, my daughter Maddison was shown how to harvest and tie in bundles. We harvested enough as I had already started the weave when staying in Bendigo for business

We drove to Swan Hill to see and stay a few nights with family before returning to Queensland. We came back out to collect more sedge with my sister and brother in law who was looking out for snakes and also decided to scar a tree for a coolamon as I was picking grasses.

I brought all the sedge home with me and started to finish my weaving. I soaked, cut and wrapped the basket sedge every day and watched as this beautiful piece slowly started drying and changing colour before my eyes. I have used nothing but Basket Sedge, Punngurt is the Barapa Barapa language name for the Basket Sedge, and was harvested on Barapa Barapa Country only. I used an awl to open up the previous stitch and used my own unique pattern closer to the outer edge. Whilst weaving I thought of my Barapa Barapa and Wemba Wemba Ancestors, my Dads family and my Nanna Cora Charles nee Day, her Mother Mariah Day Nee Taylor, and her Mum Johanna Taylor who all were Barapa Barapa and Wemba Wemba and how they wove with Punngurt and other sedges and grasses. A weave like this would have been done by many women who would all be weaving and harvesting sedge to make items. I wove this one all by myself to honour all the Barapa Weavers and my Barapa Barapa Family connection. This weave is 100% made of Punngurt harvested from Barapa Barapa Country.

### 27. Uncle Shane Charles

Wurundjeri, Boonerong, Yorta Yorta  
*Creation Story of the Birr rung Marr (the rivers)*, 2023  
wood, resin  
\$9,750.00

The Creation Story of the Rivers, 1600 hours of Carving Burning and 6 coats of Resin,

all Hand Wet sanded 4 grades to finished polished.

### 28. Matthew Chilly

Wiradjuri, Wemba Wemba, Madi Madi, Yorta Yorta, Wadi Wadi, Barapa Barapa and Gubbi Gubbi with ties to the New Zealand Iwi's  
*Dantjutkupna*, 2023  
kangaroo tail, raffia, wood, cowrie shells, feathers  
\$755.00

Dantjutkupna (Darn-jute-koup-nar) means Kangaroo in Yorta Yorta language. I created this traditional regalia (Emu Feather Neck Cuff) with a Kangaroo skin. Representing my culture and connection to Country, to the Land, Sea and Sky. Keeping my ancestors spirits alive, weaved into my art, who guide me today, on the land of my forefathers and mothers whose lore, customs and ceremonies have preserved this great land since man and woman awoke from the great dreaming.

### 29. Uncle Colin Clark

Bakandji Ngiyampaa  
*The Warrior, The Shield & Nulla Nulla*, 2023  
river red gum from Lake Victoria (Bakandji Country), synthetic polymer paint, twine  
\$1,950.00

The Shield and Nulla Nulla represent the power of a Warrior. The Warrior is the protector, provider, carer and sharer of his people. This position is one that is earned, through demonstrating a deeper part of the circle of growth, learning to be respectful and humble, then you are ready. You can assist and love but you can't overuse your power. The power maintains the balance, keeping it close, the balance of life. Leading by role modelling, representing your values, on our journey.

### 30. Lee-Anne Clarke

Kirrae Whurrong  
*"Emu Feathers"*, 2023  
synthetic polymer paint on canvas  
\$1,885.00

"Emu Feathers" (01) 2023

We have a tradition of respecting the Emu. Birds of courage, strength and speed, going forward with great energy of movement. The feathers used in cultural practices for adornments and to bring the spiritual power of the Emu into the circle.

The fat of the Emu for anointing the body and hair, the flesh for food. Emu medicine is in overcoming physical ailments to help you excel on your physical journey. In walking with Emu you will be uplifted and supported.

The Basalt Rocks represent the Western Volcanic Plains, which are a part of my Kirrae Whurrong Country. Basalt is a stone of stability, courage and strength. The Emu has lived as long ago as when the Volcanic hills were in a state of eruption."

### 31. Angie Cleaver

Palawa  
*Land sea sky*, 2020  
synthetic polymer paint on canvas  
\$9,100.00

The beautiful land, sea, river, sky, animals.

### 32. Kylie Colemane

Darug, Wiradjuri  
*Ngurra | Country*, 2023  
raw unbleached calico, paperbark, eucalyptus, Sydney golden wattle, lilli pilli berries, charcoal, ochre, gumnuts, bracken, Warrigal greens  
\$80.00

Ngurra is the word for Country in Darug Dalang-Language. Whilst on my father's Country I got to retrace the steps of my family, walked taking in the beauty of the area, the smell of the Eucalyptus and sweet honey tones from the Blooms surrounding me and collecting from the ground up - plants important to our people. Surrounded by; Burra Blue skies, Yarra Trees, Balga Mountains, Badu Water, Dhurabang River, Giba Rocks, Durawayi Grass and a Guwang Fire. The crossover between Winter and Spring with its new growth symbolic of my own personal growth and reconnection to the area. After a long time being off-Country.

My intention was to capture this on my fabric, these iconic plants and the colour change to all things Green from the grey tones produced in this area from my last visit in the heart of a Sydney winter. To smell the dye over a fire and keep some Charcoal, the scent of Eucalyptus embedded within it. To have these markings naturally produced and finally being able to take a piece of the Ngurra with me to my place of Residence. The equivalent of taking with me a handful of

dust Bimal. Warrigal Greens a source of food. Country Speaks to me in this fabric, it speaks to us all if we Listen. Ngurra.

**33. Donna Conley**

Ngyiampaa  
*deep thoughts*, 2023  
synthetic polymer paint on canvas  
\$2,600.00

The artwork is a base layer of blends of bright colours and has many over layers and shapes within shapes. It includes bold strokes to express recent emotions both dark and bright. The artwork is mixed media and is influenced by a love of graffiti. It includes the wording "dream/scream" and a hybrid Bunjil/Roo with 65,000 years overlaid.

**34. Aunty Lucy Connelly**

Waradgerie  
*Saving families*, 2023  
wood burning on wood  
\$2,600.00

Wood burning which I have done since I was about nine years of age. The scenes I've created show families being saved in the flood waters.

**35. Andrea Cowling**

Gunditjmarra  
*Identity*, 2023  
timber, glass, cardboard  
\$4,940.00

I feel like I'm constantly justifying who I am whether it be as a person or my heritage as I go through the dark waters of the rock pools finding some resolve of who I am... as I identify an Aboriginal woman. It's not just others who question my identity but I also question it as I want to be proud, stand tall, honour the sacrifices that have been made by all that have walked before me and not let the doubters get my head and tell me that I'm a fraud. No I'm not a fraud, I'm a Proud Gunditjmarra Woman who doesn't need to prove anything to anyone.

This painting shows the struggles of my identity as woman but also an Aboriginal woman who is trying to find where she belongs within her culture it shows my journey through the murky waters of the rock pools and beyond to find culture and connections to community but also my love of Country

and pride I have for family. Showing that there are many different levels to a person it represents what we show and what we hide, from the beautiful black shiny glass frame to the old used circular cardboard that the painting is on. The new and old on display for all to see.

**36. Georgia Cromarty**

Arernte  
*Desert Series #4*, 2023  
synthetic polymer paint on canvas  
\$5,070.00

This piece, Desert Series #4, was made as an attempt by the artist to reconnect with herself. During years of displacement from family, Country and culture during lockdown, Georgia worked on pieces that grounded her, using intricate and repetitive patterns as a form of meditation. This piece, using a colour palette of the Central Desert, allowed her to feel a sense of calmness and connection. Over two months, the artist created this large piece as a way of centring herself, each line becoming a moment of grounding.

**37. Brogan Cunningham-Power**

Yorta-Yorta, Waddi Waddi  
*Generational Journey*, 2023  
raffia, wooden beads  
\$390.00

**38. Corey Gagaru Czok**

Mununjali people, Yugambah Language,  
*Bundjalung Nation*  
*Two Rainbows*, 2023  
synthetic polymer paint on timber  
\$685.00

As a First Nations artist I am culturally aware of my custodial responsibility toward Country, and the necessity, through good stewardship, to manage its natural resources. For this reason, much of my artistic output utilises recycled and upcycled materials that are discarded by our society. The coffee table entered in this year's Art Show ("Two Rainbows") was discovered on the streets of Prahran abandoned for kerbside rubbish collection. The table has been completely stripped, sanded, repainted in acrylics and glitter glue, and sealed to fashion a revitalised and functional art piece.

The outer ring of the top panel depicts my interpretation of the Rainbow Serpent/Snake and reflects my connection to the artistic

heritage of my people, and one of our primary totems. The choice of colours is an explosive fusion that speaks of the joy of life and the very essence of the Rainbow Serpent as a cultural icon.

The next ring comprises 8 ceremonial and/or significant events in the lives of First Nations people: Corroboree, Marriage, Birth, Hunting, Fishing, Story Telling, Art, and Artefacts/Tools. These are all spiritually and culturally connected and linked by song lines.

Moving again toward the centre of the work is the second of my people's totems which is the Goanna and a depiction of the tracks left by a running Goanna. These tracks lead the eye onto the second last ring which speaks of the various creeks, rivers, waterholes, and oceans that link my people to the sea and its food sources such as fish, eels, prawns, oysters and mud crabs.

The final circle at the centre of the work is chaos and demonstrates the conflict that occurs for many Indigenous people when navigating the disparities that exist when attempting to lead a culturally significant lifestyle in a dystopic 21st century world. It is the turmoil of being me.

The bottom panel reintroduces the Rainbow Serpent/Snake and alludes to its powerful cultural significance, and iconographic longevity, as a Dreamtime creator and entity that underpins all the significant themes in the panel above it. This panel also draws upon the privilege I felt when experiencing my first double rainbow in the small Western Victorian country town of Mortlake (Girai Wurrung, also spelt Kirrae Wuurong and Kirrae Whurrung).

**39. Crystal Daily**

Gunaikurnai  
*Coral dreaming*, 2022  
synthetic polymer paint on canvas  
\$4,190.00

Like most of my artwork, the process unfolds very intuitively and organically. There is no set plan, I allow the colours and the organised chaos to guide me.

**40. Bronwyn David**

Tebrakunna  
*Hidden Wounds*, 2023  
mixed media, synthetic polymer paint, fabric, wax, printed paper, oil pastels  
\$1,105.00

My family stories were not passed on through recent generations. Over the years I have been investigating my ancestors and have come across so many horrific truths, my people suffered immensely. Learning the stories of my ancestors has been both powerful and heartbreaking; my art represents their wounds, my wounds. I hide the words of their pain in my painting; the petals of the flower are broken like our hearts but they still grow and bloom showing the strength of our people.

**41. Uncle Gary Davidson**

Kulin Nation Taungurung  
*Transporting our Future*, 2023  
metal  
\$520.00

This exhibit is my depiction of Aboriginal children travelling in to the future, and taking the knowledge of all Elders with them.

**42. Tarsha Davis**

Kuku Yalanji, Palawa  
*Wawu = Wawu*, 2023  
lomandra  
\$1,430.00

Weaving is an active meditation for me and one of the ways my wawu stays connected to bubu (Country) living so far from home. It takes me back to when my Mukay (Aunty) taught me our traditional weave a year and a half ago while healing on Country. Breathwork and Dadirri have also been pivotal to my healing and connection to culture this past year. Unsurprisingly, in Yalanji language, wawu is the word used for both spirit and breath. These woven lungs represent the healing and strengthening of my spirit through breathwork, dadirri, and weaving which can also be described as connection, still awareness and art.

**43. karen davis brooks**

Kuku Yalanji and Dyrirbalgnan  
*connect. immerse. restore*, 2023  
 mixed media collage, pastel, ink, gloss  
 medium  
 \$170.00

Having recently returned to the wet tropics after many years away, I was reminded of the power of being on Country. While many non-Indigenous people feel recharged after being amongst nature, for Indigenous people - whose families have lived and survived on that Country for millennia - the experience is one of a deeper cultural and spiritual connection. This work - connect. immerse. restore - is a collage arrangement inspired by my recent trip back to my Country.

**44. Josh Deane**

Palawa  
*Budgies with artist hands*, 2023  
 synthetic polymer paint on wood  
 \$13,000.00

My artwork delves into the profound connection between budgies and the human experience, intertwining themes of respect, freedom, and personal interaction. One piece showcases a budgie perched on a sacred eucalyptus tree, paying homage to the local Indigenous people of the Kulin nations my community and emphasizing the importance of preserving cultural heritage.

This artwork also portrays a budgie in full flight, symbolising liberation from internal struggles and the empowerment to take charge of our own journey. It encourages viewers to embrace their dreams, spread their wings, and fearlessly pursue their aspirations. Lastly, a budgie delicately rests on my finger, capturing the essence of love and personal connection. This image represents the profound bond I share with these magnificent creatures and celebrates the beauty of human-animal relationships. Through my art, I aim to evoke contemplation and reflection, inviting viewers to explore their own connections with the natural world and the significance of respect, freedom, and personal interaction. By capturing the essence of budgies in various contexts, I hope to inspire others to appreciate their beauty and recognize the transformative power of art in our lives.

**45. Stacey Edwards**

Taungurung, Bunurong  
*Durnmin*, 2023  
 synthetic polymer paint on canvas  
 \$2,770.00

I've painted this yellow crested cockatoo to symbolise the playfulness, loud, outspoken women I've been restored to. Durnmin means to bring back, restore in Taungurung language. After being institutionalised for seven years I've finally been brought back home to my Aboriginal community. Adjusting at times has been challenging but I keep focused and move forward. I recently bought my first home with my partner of four years. Life has become exciting and anxious all at the same time. I have the support of my partner, family and community, who only want the best for me.

**46. Mugul Fletcher**

Kamilaroi  
*Yarning Eternals*, 2022  
 digitised synthetic polymer paint printed on canvas  
 \$1,430.00

Though these Elder spirits lived individual lives and died individual deaths, they still exist as one universe. One being. They share their stories, jokingly debate the better hunters and talk about Philosophy... The ether dances into shapes, forms giving emphasis to their stories, captivating one another further.

My favourite of the spirits once asked: "Why is it that the people on the TV when reporting Israelis being killed they're said to be murdered, but when Palestinian children are being killed the TV reporting says thousands killed or dead? Could it be that if they were to Word it 'thousands of children murdered' that we may just see things from a different light?" I Believe in you.

Mugul Fletcher

**47. Tanya Flower**

Wakaman  
*Memories Of A Journey Home*, 2023  
 synthetic polymer paint on canvas  
 \$3,900.00

Many years I spent travelling with the Women in my Family, (Grandmother, Mother, Aunties and Great Aunties). Whenever we would see

a group of Red Tail Black Cockatoos they would say we were being greeted/welcome home. And I loved all the stories they shared with me, my Grandmother showed us from an early age as we watched this family of 5 Red Tail Black Cockatoos demolish the beach almond that we too could eat the beach almond. So here's me paying homage to My Elders !!! May their Stories forever live on through our kids. Never far from my heart and thoughts and Never Forgotten.

**48. Gurrenah Foley**

Bundjalung / Gumbainggir  
*Beginning*, 2023  
 synthetic polymer paint on board  
 \$260.00

This artwork represents a new beginning, the snake represents rebirth, dots represent all the different people and the lines represent links we cannot see yet.

**49. Jack Forbes-Walker**

Biripi  
*Nango 'Mother'*, 2023  
 synthetic polymer paint on canvas  
 \$585.00

Nango means Mother in Gathang language. The four meeting places on the outside represent me and my three siblings. The one in the middle represents my mother. I wanted to spotlight my mother for all the sacrifices she has made to raise her children. While we are separated by distance the flowing background represents the ongoing connection we have with each other through culture and Country.

**50. Deanne Gilson**

Wadawurrung  
*Thali-thali Bai err - Gathering at the Twilight Bush Market*, 2023  
 synthetic polymer paint and charcoal on canvas  
 \$10,400.00

Thali-thali Bai err - Gathering at the Twilight Bush Market, depicts an imagined evening scene where my Wadawurrung ancestors are trading bush foods and artefacts while socialising amongst other Kulin family groups. It is based purely on the notion that this is what life might have been like pre-settlement. I have depicted many Indigenous plants and trees that have a food use, or

used for making Coolamons, spears, digging sticks and other artefacts. Pictured here is the Chocolate Lily, Lilly Pilly, Murnong Daisy, Ruby Salt-bush, Kangaroo Apple, Golden Wattle (seed), Bower Spinach, Warrigal Greens, Lemon Myrtle, women making damper and people socialising.

**51. Aunty Marlene Gilson**

Wadawurrung  
*Day at the Djillung beach*, 2023  
 synthetic polymer paint on linen  
 \$15,600.00

It's a happy painting about Djillang / Geelong beach. No doom or gloom. I always put my totems Bundjil the eagle and Waa the crow in them.

**52. Tammy Gilson**

Wadawurrung  
*Barbarrung beenyak (Aunty basket)*, 2023  
 flax, lomandra  
 \$4,160.00

This replica design mimics a basket from made by an old Aunty which is held in a museum overseas from a private collection. It was made around 1850. The pattern portrays a stylised theme of basketry from this era and acknowledges Wadawurrung pattern design. I feel my recreation acknowledges the transfer of knowledge and the journey it has taken me on through research and design elements to showcase a continuity of Wadawurrung culture.

**53. Michelle Gissara**

Kardu Yek Neninh  
*Mother Country*, 2023  
 possum skin, ochre  
 \$3,900.00

This artwork represents my cultural connections and tells part of my life story. This pelt 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. I connected with my family and Country last year in Wadeye in the NT and went to my mother's Country, Kuy. It was there I saw the beautiful mangrove trees and got told about my totems, Ku Menmen, the butterfly, and Ku Balli, the mudcrab. I finally feel a closer connection to her and to my ancestors, and know that no matter



where I am, that if I look after Country, that Country will look after me. My intention with this artwork is to show that I can still connect to my heritage despite my upbringing, and this practice heals my spirit. I am SO proud to be part of the oldest continuing living culture there is on Earth. Munbaya (see you soon)!

**54. Jenine Godwin-Thompson**

Yaggera  
*Placescapes- Country n Connections*, 2023  
synthetic polymer paint on canvas  
\$2,340.00

A dedication to the Kulin Nations. Placescapes- Country n Connections is the artist's interpretation of the many Aboriginal lands that connect and make up the beautiful state of Victoria. I love the natural architecture of Country, and paint to capture the topographical layers of Country. My mapping or Placescapes is a way to illustrate the earth's contours and tones, to depict our Country's once natural rugged beauty, including landscapes such as water areas, hills and mountains – typically used culturally for many Aboriginal people as borders or sacred places of cultural relevance. It is their relationship to the land, which has enabled Aboriginal people to survive; the land is the source of people's resilience as they draw strength from their land. The traditional relationship and connections which Aboriginal people have with their Country relies on an extensive and detailed knowledge or their Dreaming about their homelands that has been handed down through the generations in that place and is an important component of their worldview. Not only is worldview founded on beliefs about Country as the source of all life, and emotional attachment to Country, but worldview also incorporates detailed ecological and spiritual knowledge. Now, in its modern identity, just because there are streets, roads and houses there is still the layers we walk on, the keepers of our Dreamings and history.

**55. Jared Guy**

Dja Dja Wurrung  
*Summer Rain*, 2023  
synthetic polymer paint on canvas  
\$2,340.00

Summer Rain brings feelings of freshness and colours after hot and dry conditions. My painting depicts how I feel at these times.

**56. Tiarne Hall**

Wiradjuri  
*Rings*, 2023  
earth pigment and synthetic polymer paint on linen  
\$1,025.00

A silent sentinel to the passage of time and the profundity of human experiences. Deceptively simple, a series of circular lines, a cut scene of something infinite. Resembling the cross-section of a cut tree. Venturing closer, it is a journey through the concentric rings of life, time, and the depths of human emotion. The very inner rings of the circle, light and unmarred and uninterrupted, depicted the innocence of youth. A nod to the days when life was but a budding promise, unburdened by the weight of experience. The rings grow thicker and disorganised, each one etched with the scars of trials and tribulations. These lines speak of the struggles that have shaped me, moments of joy, and inevitable sorrows. Capturing the essence of life's unpredictable journey — births, losses, movement and growth. Some lines I have stained blue mixed with charcoal are jagged, turbulent, and darker. Representing the deepest grief and pain. I found solace in the reminder that, like the rings of a tree, life's experiences shape and define us, making us stronger and more resilient with each passing year. I was also inspired by Kintsugi, an ancient Japanese art of mending broken objects and ceramics with gold. The concept is that when you care for damage in a tender and impactful way, it can be used as an opportunity to grow and evolve.

**57. Aunty Cynthia Hardie**

Yorta Yorta  
*Saturday Night Ball*, 2023  
synthetic polymer paint on canvas  
\$1,125.00

Remembering the good times when I was young. When a ball or dance came around at the weekend we could not wait to dress up and meet up with the girls and enjoy a night of dancing. Do you remember when you were young and going out on Friday night to the dances with the girls and having fun?

**58. Mitchil Harding**

Taungurung  
*A friend*, 2023  
synthetic polymer paint on canvas  
\$585.00

I've faced a few issues with health, friends and mental health this year. I turned to art as an outlet instead of the host of unhealthy outlets I previously would of used. This is my favourite of those pieces I painted.

**59. Indigo Harrison**

Wadawurrung  
*Endangered*, 2023  
synthetic polymer paint on canvas  
\$1,040.00

My painting Endangered features a range of flowers with an endangered bird, the Orange Bellied Parrot on the window ledge. Highlighting how fragile our birds and flowers are if we don't take care of them.

**60. James Henry**

Yuwaalaraay  
*Cheetham Wetlands*, 2023  
photographic print  
\$650.00

A drone image of the Cheetham Wetlands on Boonwurrung Country.

**61. Daniel Hills**

Yorta Yorta  
*Goanna Outback*, 2023  
rattan cane, natural flax leaf, jute string  
\$6,500.00

Bungarra, known as the sand goanna, plays a vital role in our heritage, being one of our Creator in the Dream Time story along with representing tribal and individual totems. Bungarra, also tastes pretty good being a traditional delicacy. Bungarra, or commonly known as the Goanna, have been etched into traditional art practices for tens of thousands of years, still posing to this day the old Goanna finds its way into many forms of traditional and contemporary artists, work.

My late father was one of those artists which loved representing the Goanna in all types of mediums and techniques, painting being his favourite he would paint Bungarra in his natural habitat of either up an old gumtree or walking around in the sandy outback. Using one of his abstract representation of old

Bungarra my family have used his design to represent our small business. Incorporating Rattan cane, natural flax leaf strips and jute string I used the intertwining weaving technique to create a goanna shaped sculpture that I tribute to my Dad and his love for old Bungarra the sand goanna.

**62. Peter Hood**

Kurnai, Yorta Yorta  
*Grandmother's Totem*, 2023  
synthetic polymer paint on canvas  
\$3,250.00

This work is created to remember my maternal grandmother. The sand monitor is her totem from her father's Country.

**63. Peta Hudson**

Dja Dja Wurrung, Taungurung, Yorta Yorta  
*Gurruk*, 2023  
earth and spice pigments on paper  
\$1,950.00

Peta has blended her culture and ancestral heritage (Indian) representing her ancestors, blending the past and present through art, healing, connection to Country/language and hopefully to educate and inspire others.

**64. Kait James**

Wadawurrung  
*Barbie*, 2023  
Acrylic yarn, black barbie, printed paper, wooden dowel and toilet roll  
\$2,080.00

In her practice James asks questions relating to self, perception, and the collective lack of knowledge of Indigenous culture and community, exploring her identity as a woman with Indigenous and Anglo heritage. James's work challenges Indigenous culture stereotypes while creating works that are potent and politically charged, James endeavours to navigate injustices with optimism and humour, ultimately speaking of hope, resilience, and self-determination.

**65. Hollie Johnson (Mullett)**

Gunaikurnai, Monero Ngarigo  
*Seeing what others may not*, 2023  
synthetic polymer paint on canvas  
\$2,030.00

As First Nations People the senses help us connect to Self and Country. With the

exception that many of us can feel when something is happening or about to happen. Here plays on the sensory ability of sight, to see when something isn't there. Whether it be a figure or a family member, or the glimpse that we catch and question ourselves even though something may not be there. The shades of black and white that trickle through this piece offer a glimpse into what others may not see.

**66. Lucinda Johnson-Cornes**

Pitjantjatjara  
*Waḷawuru*, 2023  
digital print and embroidery on fabric  
\$1,950.00

Waḷawuru is my final graduate project as part of my Textiles Design degree at RMIT. Throughout my past semesters, I have been exploring storytelling in my textiles, and really diving into personal memories and history. I am creating a cloak outcome that is inspired by the traditional practice of Possum Skin Cloaks. This cloak is going to tell my personal story about connection, family, land, memories, nostalgia and dreaming. The outcome will consist of 2 separate cloaks. The techniques I am exploring have been natural dyeing, specifically rust dyeing to get rich orange colours resembling the beautiful Australian soil and dirt.

Digital printing has been my main exploration area. Being able to print my family photos, as well as clips of my writing, has been really rewarding and emotional for me. I am also exploring digital printing in the form of writing. In summary, creating these 2 cloaks has thus far been an exploration into my own self and memories... but also a physical exploration of materials and techniques. I hope my story and outcome can have an emotional reaction to other viewers, as it has been for me.

**67. Josephine Kay**

Gunditjmarra  
*The Ancestors*, 2023  
wool, wood, crystals  
\$1,300.00

Spirit people living in peace and harmony. The Loving Mother, The Child, The Warrior protector and The Creative Weaver! Each having their individual roles to live in balance and thrive together on Country.

**68. Brendan Kennedy**

Tati Tati, Latji Latji, Wati Wati, Weki Weki  
*Mirngi Piyali (Ring Trees)*, 2023  
synthetic polymer paint on canvas  
\$32,500.00

Mirnu Piyali is my depiction of our Ancient "Ring Trees", and the relationship between our Ring Trees and our Ancestors who created them and also the connection between our people with the trees with our Culture and Country.

**69. Tina King**

Awabakal  
*Coolamon Weaving*, 2023  
raffia, possum skin  
\$910.00

I found a passion for weaving a few years ago taught to me by a local Elder, more recently I have commenced creating pieces to be designed as a coolamon, the curves replicate unevenness of a wooden coolamon, the pelt for softness for a baby.

**70. Kyle Archie Knight**

Wiradjuri  
*Untitled (from the series 'Cruising for a Bruising')*, 2023  
photographic print on paper  
\$260.00

Cruising for a Bruising is a camp love letter to the Australian Suburbs. Growing up queer in outer-metropolitan Naarm (Melbourne), Knight found themselves drawn to explore the streets of their family neighbourhood. His search for moments that capture the essence of suburbia result in a celebration of the surreal and the mundane, the humorous and the humdrum. Cruising for a Bruising delves into family archives, alongside memories of suburbia and growing pains he experienced over the years. As a flâneur, Knight reconnects with past memories of estrangement, finding humour in what was once cold while expressing a lighter side of suburban Australia.

**71. Susan Kuhl**

Yorta Yorta Ulupna, Wiradjuri  
*Grounding*, 2023  
charcoal on paper  
\$130.00

Connecting to Country.

**72. Teagan Kuhl**

Yorta Yorta Ulupna, Wiradjuri  
*Uncle Archie*, 2023  
pencil on paper  
\$130.00

In memory of Uncle Archie and in light of this year's NAIDOC theme 'For Our Elders' I was inspired to draw a portrait of him.

**73. Jamie Lawrence**

Wongaibon  
*Billy's*, 2022  
wood, paint, coral, shells  
\$2,080.00

These three pieces represent each of my children, or 'Billy's'. The largest is Narn Blue, the one with the bow is Henrietta Winter-Rose, and the smallest is Felix Ruru. They are a blessing in my life and my relationship towards them has been a journey that continues. I was estranged from my eldest son at the time of making that particular piece and I found comfort in its creation, helping to remain connected during another arduous time in our lives. The other two were created out of my need to understand my part in their lives and to show my adoration for their being. They also remind me of my father, who took his young family to the Simpson Desert, and carved out a path toward Uluru, and sadly, never met his grandchildren. These are the reflections of my roots.

**74. Cassie Leatham**

Daungwurrung/Djaara  
*Doormalang (Grandmother tree)*, 2023  
pipe clay  
\$2,860.00

'If only Trees Can Talk' the story's these significant trees hold within could share insight of the past for the reflection in the present, for us to remember our old ways and how important Country is for us to survive, they too have survived and still stand strong but carry the scars and memories within. This Clay story pot is of an old River red gum along the river banks where ochre and pipeclay is present, the fallen branch that blew down in strong winds was like a book turning its pages, some stories and memories fall away but this Doormalang story pot is the replica of the branch that was manipulated for the direction of water and signal of significant sites that give direction

and continue to guide us back to Country. Doormalang means grandmother and with her strength and resilience that still continues to inspire and keep our culture visual in these big old trees.

**75. Keira Long**

Wiradjuri  
*I'm black and I'm proud to be black (Uncle Nicky Winmar)*, 2023  
mixed media, synthetic polymer paint on canvas  
\$2,600.00

Here is a portrait of Uncle Nicky Winmar (Neil Elivs) of his signature photo of him pointing at himself in 1993. I have placed the silhouette of Uncle Nicky, a proud Aboriginal Noongar man, surrounded by the colors of the Aboriginal flag in the background and traditional line and dotwork. This artwork symbolises the response that Uncle did towards on-field racist abuse by lifting his jersey and pointing to his chest. I hope by continuing on with the important movement Uncle has helped create of standing up against racism we can come together as one nation and respect us mob on and off the football field.

**76. Karen Lovett**

Gunditjmarra  
*Shield of Protection*, 2022  
digital print on paper  
\$650.00

Shield of Protection was done when my family was going through a rough time and I had heard stories of the fighting Gunditjmarra from Portland which is where I'm from and thought the shield was something that would protect us through these hard times and keep us all strong and protected. It was created by me in my 1st attempt at using a different medium other than acrylic paint or black ink/lino printing. I used a program on my iPad called Procreate which I was lucky enough to get a few one on one classes from a friend.

**77. Tye Luke**

Gunaikurnai  
*Sixth Sense*, 2023  
synthetic polymer paint on canvas  
\$260.00

When I was a young fella, the Elders would say only to swim where the dolphins were. This was because they have this built in sixth sense and would protect you, they would always swim with you and watch out for you, warn you of danger, like sharks and other things that could hurt you.

**78. Adam Magennis**

Bunurong  
*Cultural Ecology Series*, 2023  
ink and pencil on paper  
\$9,100.00

This illustration is influenced by the theory of Cultural Ecology. Cultural Ecology is our understanding of people adapting to a diversity of landforms and habitats across the planet. This is prior to humanity positioning themselves for a commercialisation and industrialisation fixation. The essence of Cultural Ecology is where people, families and communities sustainably integrate into a local environment that allows their Culture to grow and flourish.

This illustration depicts my narrative. It depicts my Cultural Ecology Balance within the universe. Its hard to explain in a workshop so I thought I would draw it instead. This is the second illustration I have completed in this style. It's the unique Kaptify Art style. Mediums used are pen, grey led and pencil. I usually don't like specific titles for art. I usually roll with 'Cultural Ecology Series'. Maybe call it 'Uma biik' as I remember watching the Kill Bill series during creating the artwork.

**79. Teagan Malcolm**

Kamilaroi  
*Nomad Girl*, 2023  
synthetic polymer paint on canvas  
\$780.00

Nomad Girl tells the story of modern First Nations people, who have never lived on the lands of their Country. I've had a nomadic childhood, being born on Ngunnawal land, and growing up on both Gumbaynggirr and Bundjalung lands. My adult life has been built on Wurundjeri land, here I have placed roots and began building a family of

my own. Here I feel the most connected to culture and Country. My community is made up of women from many lands who have each found themselves living across the Kulin Nations, together we tell stories of who we are and where we've come from. I am a proud Kamilaroi woman, but it is the Ngunnawa, Gumbaynggirr, Bundjalung and Wurundjeri people who have made me who I am.

**80. Jada Mara**

Gunditjmara  
*Melody's sunset*, 2023  
synthetic polymer paint on canvas  
\$2,730.00

This artwork is my dear friend Melody. The day I sat down to start this project Melody passed away, without me realising I started painting a sunset, the place where she watches over all of us now. She was the brightest light there ever was never failed to put a smile on anyone's face and I wanted to represent that in my artwork and have her bright light shine through.

**81. Jasmine-Skye Marinos**

Arrernte  
*NAIDOC Ball Gown*, 2023  
raffia, possum skin, emu feathers  
\$2,470.00 (excluding gown sash)

This Ball Gown was designed by me for the Wathaurong NAIDOC Ball 2023. I made this dress incorporating traditional Aboriginal weaving, emu feathers and a possum skin shawl. The possum skin shawl tells the story of creation of this dress. From the hand gathering of the Emu feathers, the possum skin workshop at Wathaurong and winning Belle of the ball at Wathaurong's NAIDOC ball. Making this dress was important to me and helped strengthened my connection to land, culture and community. It taught me to be proud of my culture, my mob (Arrernte), and all the skills I have learned from my community, Elders and family.

**82. Rickie Martin**

Wiradjuri, Yorta Yorta  
*Yarradunha (Four Boomerangs)*, 2023  
glass  
\$1,145.00

Being inspired by the colours of the glass which represent the colours of the land to reflect my lifelong intention of blending

traditional cultural forms into contemporary mediums. The use of the traditional boomerang shape as the four borders, with all pieces going in the same direction, depicts a revolution as in moving forward; as a revolutionary tool in the circle of life. It also represents the use of glass as a contemporary medium to represent our culture by creating artworks which use light as part of the artist palette.

The use of offcut and recycled glass is also important as it is a sustainable resource. Glass offers many diverse opportunities to reflect and portray culture in many ways and makes it more accessible to the viewer. Yarradunha is the Wiradjuri word for boomerang and the use of four boomerangs creates a revolution.

**83. Daniel Mazzone**

Yorta Yorta, Wiradjuri  
*Inside Looking Out*, 2022  
synthetic polymer paint on canvas  
\$3,900.00

This painting represents sitting inside a cave and looking out to the beautiful countryside. The rainbow serpent represents our creator. The Goanna represents my Nan's mob Wiradjuri people and the crocodile represents strength within you.

**84. Aimee McCartney**

Taungurung, Wotjobaluk, Wemba Wemba, Boon Wurrung  
*"Wit" translates to Winter in Wemba Wemba language*, 2023  
synthetic polymer paint on paper  
\$2,990.00

"Wit" translates to Winter in Wemba Wemba language. This captivating artwork seamlessly weaves together the rich cultural significance of winter for Victorian Aboriginal history and culture. With a harmonious palette of blue, brown, purple, and cream hues, this evocative piece invites viewers to explore the profound connection between First Nations communities and the season of winter. The dominant shades of blue and purple symbolise the tranquil beauty of snowy landscapes, where Country is blanketed in serenity and stillness. The interplay of these colours reflects the deep spiritual connection First Nations peoples have with the land during the colder months, when nature

undergoes a profound transformation.

In contrast, the warm tones of brown and cream ground the composition, representing the resilience and resourcefulness of First Nation communities in the face of harsh winter conditions. These earthy tones evoke a sense of warmth and togetherness that is fostered through shared stories, traditions, and gatherings during this pivotal season. As viewers engage with the piece they are encouraged to contemplate the enduring significance of winter in First Nations culture, history and heritage as it serves as a time for reflection, storytelling, and strengthening the bonds of community.

**85. Darcy McConnell**

Dja Dja Wurrung, Yorta Yorta  
*Judgement Day Of Terra Nullius*, 2023  
digital print on paper  
\$2,115.00

This artwork is an apportion piece of Jan Van Eyck's 'Last Judgment'. ENOKI's artwork recontextualises this piece to represent the colonisers as this Devine force who brought judgment down on First Nations People. The piece depicts a ship coming to shore with people falling into hell, these figures represent the First Nations people who lost their claim to their ancestral homes and Country as Great Britain determined what is now known as so called "Australia" to be Terra Nullius or No Mans Land.

**86. Dianne McDonald-Hughes**

Stolen Generations  
*On Country*, 2023  
synthetic polymer paint and hessian on board  
\$2,340.00

On Country shows the Old People travelling through the hot desert. This is how I feel my family were as they sat, walked, held hands, talked, and gathered. Country gave them food. But above all it depicts the peace, joy, and happiness of being together. They are part of my spiritual world and Dreaming.

**87. Charlie Miller**

Kanolu  
*T.Tandanus*, 2022  
etching print  
\$390.00

**88. Trevor Mitchell**

Barkindji  
*Parka Waterways Dreaming #3*, 2023  
synthetic polymer paint on canvas  
\$10,790.00

Hunting, fishing and camping is a way of life for me and my family and all the Barkindji people. Growing up I was always on the Murray and Darling Rivers fishing and camping. My favourite fishing spot was where the Murray and Darling Rivers meet in Wentworth. Our great serpent (Ngatji) created our waterways and always looks over them.

**89. Teena Moffatt**

Yorta Yorta, Guano Kurnai, Gunditjmara  
*"Three Women Sitting on a Tree Stump"*, 2023  
synthetic polymer paint on canvas  
\$3,900.00

This painting is my depiction of the "Three Women Sitting on a Tree Stump" photograph which was taken at Maroopna in 1954, a photograph that is very special to our family but still holds hard truths of history within it. My painting is a version with removal of the restrictions of the time that prevented our matriarchs from practicing culture, speaking language and going through ceremonies, denying them of their birthrights. This is what I see in my mind when I think of my grandmothers and old people watching over us, seeing our babies and women in ceremonies that they were unable to practice; dancing, weaving and sharing knowledge that they would have been harshly punished for doing. We honour them in our art, dance, ceremony and everything that we do that they should have been able to and that defies the ambitions of the government at the time, to assimilate our people and erase our ancestral memory and traditional ways.

**90. Luke Moodie**

Boonwurrung  
*Nairn*, 2023  
synthetic polymer paint and ochre on canvas  
\$3,900.00

This piece represents Nairn (Port Phillip Bay) and the Kulin Nation people. It tells a story of a time of chaos when the the law of Bundjil was broken. The sea was angry, and with rising water threatened to take their Country. The frightened people called on Bundjil to help them. He was very angry that his laws of Country had been neglected by the people. He instructed them back to law to keep the balance of nature and to not harm the land or the children. Bundjil stopped the waters of Nairn rising and we are left with what we know today as Port Phillip Bay.

**91. Luke Morgan**

Yorta Yorta, Wiradjuri  
*Brotherhood*, 2023  
synthetic polymer paint on plastic  
\$2,600.00

This three piece tells the story of three brothers and the bond they share for each other and of Family, Community and Culture.

**92. Isobel Morphy-Walsh**

Taun Wurrung (Taungurung)  
*The not so solitary native bees*, 2023  
ink and yarn on paper

This piece is the result of experimentation in my practice and my slight obsession with the pollinators of Country. It features two blue banded bees and a reed bee. They are in a line and the title of the work refers to the fact that their social organisation has been misunderstood by western science. We think of them as solitary bees but actually blue banded bees of the male variety actually sleep lined up above and below each other holding a blade of native grass. There's an area close to me that houses both the long grass and the bees. It's not uncommon for a male reed bee to join them or some of other varieties too. What are the women doing? Well they too actually make nests inside ground and trees. They have their own cell or house as I like to think of them but they too live in communities with 3 to 4 other bees.

I'm a fibre artist of all kinds and I make paper – all of this paper was handmade from documents made by my business and

conversations that relate directly to Country. I've recently been experimenting with natural dyes and all of these papers have been naturally dyed and made by my hands. The frame is also an experimentation. I work to have as sustainable a practise as possible and thus I have been using and making t-shirt yarn out of t-shirts headed for the tip. These have all been naturally dyed by my hands as well as I experiment how dye moves across fibre form.

**93. Cameron Morrall**

Wotjobaluk  
*Ocean Life*, 2023  
synthetic polymer paint on canvas  
\$1,125.00

I have a fear of the ocean and what lurks below. But for some reason I feel that I need to be as close to the ocean as possible. This painting tells a story of the energy that the moon gives to life even if it's underwater. There are no boundaries. The painting scares me but also makes me feel at peace.

**94. Uncle Greg Muir**

Yorta Yorta  
*The Beach*, 2023  
synthetic polymer paint on canvas  
\$1,040.00

I painted The Beach in January 2023. It shows people having fun at the beach with people in boats motoring about on the ocean, and other people having fun on the beach under the palm trees. It's getting later in the day and so the sky is showing beautiful colours as the sun begins to go lower. Scenes like this I paint from photographs and then add things to make them my own. When I paint a scene like this it makes me feel free like a bird. I can be part of the scene even if I can't be there myself in real life.

**95. Kiara Murray**

Yorta Yorta, Wemba Wemba  
*Generations*, 2023  
photographic print on paper

In this photo I wanted to portray the important role of the brave, proud Aboriginal men in my family across the generations. I love my dad, he is a brave and humble man. I love my brother, he always makes me laugh. I love my nephew, a sweet little boy who has a very loving nature.

**96. Weser Clinton Naina**

Ku Ku, Meriam, Arubian  
*WASTELAND*, 2023  
bleach on cotton  
\$18,200.00

"WASTELAND"

What was once sacred land known as Country teaming with life is now, Stolen Land Crowned And Sold Leased And Cleared Mined And Blasted Bombed Striped Pillaged Fenced Off Unknown And Hidden From View Poisoned And Left Behind Degraded Barren Overgrown Uninhabited Polluted And Looted Land Left empty Deteriorating Vacant And Contaminated Remnant Of Our Mother Earth A Disregarded Leftover Of Imperialism, Colonialism And Capitalism Lays Before Us Now Better Known As Wasteland.

Weser Clinton Naina, 2023

**97. Josephine Namai**

Waka Waka  
*TWO IDENTITIES*, 2023  
mixed media on paper  
\$65.00

The mix of blue and green to represent Torres Strait ocean blue waters and land. There is the black and white night stars, there are leaves and my hand to identify me as a proud Aboriginal and Torres Strait Islander. Mainly to represent me and my culture.

**98. Aunty Glenda Nicholls**

Waddi Waddi, Ngarrindjeri, Yorta Yorta  
*Healing Memory*, 2023  
raffia, feathers  
\$390.00

Healing is carried out in many forms. I chose to weave a basket. I finished one basket and then there were two. Stitch by stitch until I felt alright. Each stitch weaving a story of a family member who was a special part of my life. The baskets tell a story of a strong matriarchal woman. The feather flowers attributed to a storyline handed down through many generations.

**99. Michael Nicholls**

Palawa, Tebrakuna Country  
*TRUTH & TREATY*, 2023  
wood, wax, stone  
\$5,850.00

Truth - long, elegant lady with a loud honest voice. Treaty - dark and shy from hiding under logs and rocks. Together truth and treaty create stories from the Dreamtime upon the log of the Lore as the stories grow inside the eggs, broken egg is a broken story.

**100. Shandelle Nolan**

Wadawurrung  
*One*, 2022  
wool, feathers, raffia  
\$3,250.00

Our women are strong, resilient and grounded.

**101. Aunty Irene Norman**

Wailwan, Djadjawurrung  
*Decorated Womens' Healing Mat*, 2023  
raffia, emu feathers, gum nuts  
\$650.00

This type of mat is used in healing rituals.

**102. Matylda O'Sullivan**

Darug nation  
*Dissonance*, 2023  
synthetic polymer paint on digital print  
\$195.00

This work is a reflection of my struggles with self identity due to my conflicting heritage and relationship to the Stolen Generation.

On one side of my family is a deep rooted

connection to Country and mob, but one that was lost due to the Stolen Generation's influence. On the other, an English heritage directly stemmed from colonisation, yet they are still my family nonetheless. Because of these conflicts, I struggle to identify where I fit within each culture and if I truly have the right to connect to either.

Now only remnants of Indigenous heritage from my Nanny Shirley remain, as represented by the wispy fading smoke of her childhood horse, within my blood, and I fear my white skin and European upbringing negates all ancestry and connection I may have once had, represented by the figure's (my own) intense anxiety and insecure posture.

**103. Rochelle Patten**

Yorta Yorta  
*In Spirit*, 2023  
earth and dry pigment on linen  
\$3,900.00

Connection to our spirit lands. Lore men. (more detail can be provided if successfully entered)

**104. Alice Pepper**

Gunnai, Gunditjmarra, Yorta Yorta, Mutti Mutti, Arrernte  
*Songlines of the Bogong Moth*, 2023  
photography, digital print on paper  
\$650.00

The Bogong Moth has a significant connection to Gunnai/Kurnai people and our Country especially the high country. Bogong moth in the colder seasons would migrate from as far as 3000km to caves in the Alpine slopes. Traditionally in the colder seasons our ancestors would travel from many directions for gatherings, bringing many clans together for alliances, ceremony and food sources. The Bogong is very high in protein and a good diet for not only our people but the pigmy possum and their young. Our ancestors also used the fur of the pigmy to make cloaks to keep warm during the winter. The Bogong is one of many animals that connect our Songlines on our Country. This knowledge has been passed down to us orally for thousands of years by our ancestors.

Recent Archeological research on Gunnai/Kurnai Country Cloggs cave discovered microscopic remains of the Bogong moth

found in the cave on a grinding stone believed to be 2000+ years old. Our ancestors had this knowledge of our stories and our cultural practices and have passed down to us for generations over thousands of years.

Image 1: The Bogong gathered in the caves in the high country of the Gunnai/Kurnai people

Image 2: is a self portrait of healing and art imitating and expressing what it must have been like for our ancestors gathering high up in the mountains with other clans on our traditional lands wrapped in their possum skin cloakes practicing their traditional ways through ceremony on Country. When I think of this it gives me a feeling of peace on my journey of healing through our culture and learning our traditional ways and practices.

**105. Jerrika Pevitt**

Gunditjmarra  
*Marrang - The Hand*, 2022  
watercolour paint and ochre on paper  
\$2,600.00

Originally made for FINA20035, Drawing with Anatomy, Marrang - The Hand quickly grew into one of my favourite pieces. As I study Human Structure and Function, I wanted to find a way of tying my two worlds together, science and art. I've always found a vast fascination in hand outlines in rock art paintings, knowing someone at some point in time held their hand on that exact position of rock forms a strongly grounding realisation of how we are one.

This piece was directly inspired by Rock Art in Gariwerd, the Grampians, from back home. Ochre sprayed over hands against the sandstone of the mountains. With a Dad who is a stonemason by trade, the pressure of capturing the stone background was high. Prior to this work, I had only used graphite and acrylics, so branching into watercolour was an exploratory one. The use of Gunditjmarra Ochre in the piece ties it strongly to that of the Traditional Gariwerd art.

I would also like to acknowledge those who have donated their bodies to studies in science, allowing me to create an anatomically accurate depiction of both the muscular and skeletal layers of the hand.

As well as those who had their bodies taken away, the history of anatomical studies in Melbourne is one that should not be forgotten.

**106. Skye Prestage**

Kokotha, Wirangu, Mirning  
*Morning Walk*, 2023  
synthetic polymer paint on canvas  
\$260.00

In the early hours of morning, the sleepy lizard emerges from their burrows to see the women of my land make their way home, leaving behind their footprints in the dirt.

**107. Marie Rawson**

Ballardong Noongar  
*Dragonflies*, 2023  
synthetic polymer paint on canvas  
\$1,300.00

When the dragonfly hatches, my people know that its time to collect bush tucker. I love this artwork as it brings back beautiful memories of my family and the good times.

**108. Adrian Rigney**

Wotjobaluk, Ngarrindjeri  
*Western Victorian Sunset*, 2023  
oil on canvas  
\$4,550.00

I paint the Country I remember from a child. This is from Wotjobaluk Country where I was raised.

**109. J Riley**

Wiradjuri  
*My Two Daughters*, 2023  
synthetic polymer paint on canvas  
\$3,250.00

This is a painting to celebrate the kinship of my children and their connection to my sister. The turtles in this piece represent my two daughters. The three campsites are the three places they move between. The middle is my sister's home, one is my own and the third is my mother's home.

**110. N'Dene Riley**

Pawamara  
*Turtle living in the ocean life*, 2023  
synthetic polymer paint on canvas  
\$2,860.00

I lived with a turtle for over ten years. This

work tries to capture the secret world of turtles underwater and the freedoms they enjoy. My hope is that you have this painting to inspire, remind and increase awareness of our beautiful underwater world and that you protect it as we do in our culture.

#### 111. Georgina Riseley

Palawa  
13 Grandmothers, 2023  
synthetic polymer paint on canvas  
\$2,600.00

13 Grandmothers are known to be the keepers of wisdom, the peace makers and savers of the planet. They carry Our cultural knowledge and wisdom, they are our spiritual Elders, they are our healers, our nurturers the ones who lead the way of Love and lore of the land, they represent the 13 planets in our solar system and they are the protectors of Life form itself. The Grandmother is the Matriarch of our families each carrying and sharing a special knowledge to heal, Love and care for our Land. I come from a deep line of Matriarchal Grandmothers who have embedded my Culture into my spirit...

#### 112. Gayle Silveira

Palawa  
Colour of Time, 2023  
leadlight  
\$1,430.00

I hope this glass story captures the profound beauty of the Northeast Coast of Tasmania, Tebrukunna Country the land of our ancestor Mannalargenna. As a Palawa woman on a journey to embrace my connection with our family lineage to Mannalargenna (d 1835) one of Tasmania's most revered Indigenous leaders who died in exile from his homeland Tebrukunna (Cape Portland), he initially led guerrilla-style attacks against the British Settlers before shifting his role to that of negotiator, the story is one of survival and resilience. When you put your feet upon the sand, on the ground our ancestors walked on, peace and beauty envelope your mind and soul and we feel compelled to pay homage to the people of the oldest living culture in the world, to our Elders who laid the path for the future with courage, and we gratefully accept the knowledge bequeathed to us.

We went on Country in December 2022 for Mannalargenna Day which is a

commemoration day for descendants of family and friends to come together to share knowledge and traditions. Art and traditions give colour to our lives and create a link to our past and it is up to us to continue sharing that knowledge with those along side us and those to come. May you gather shells and stories within your family to be a continuous string.

#### 113. Yasmin Silveira

Trawlwoolway, Tyreelore  
Cassie basket, 2023  
raffia, seashells  
\$780.00

Titled Cassie's Basket in honour of my dear friend and mentor who has taught me my first weaving technique. This piece is a homage to the power of women's group, friendship and the honest and giving nature of one's who hold such sacred knowledge, and pass it on to share in culture.

#### 114. Sonia Singh

Torres Strait Islands  
Bird of Paradise, 2023  
raffia, feathers  
\$455.00

This represents my native bird of PNG.

#### 115. Garen Smith

Murra Warri  
Breast Cancer can go and get....., 2023  
synthetic polymer paint on canvas  
\$170.00

Having friends being effected by breast cancer, which has effected herself and her mum, it tells the story how breast cancer effects a family... regardless if mum, daughter or granddaughter.

#### 116. Leslie Stanley

Yandruwandha  
Turtles in waterhole, 2023  
synthetic polymer paint on canvas  
\$4,520.00

#### 117. Emma Stenhouse

Ngarrindjeri  
Lakun Lense, 2023  
synthetic polymer paint on board  
\$7,605.00

When I listen quietly I can hear the beat of my heart, I close my eyes, I imagine the blood

rushing through my veins, keeping me alive. I am reminded that the Murrundi (river), Ruwe (land) and connection to Country also sustains me, keeping me alive. Everything must remain in balance to flourish. My Miwi (spirit) is connected to these lands. They are in all I see and feel, woven so lightly together, the knowledge, understanding and wisdom is flowing like our waterways, sometimes fast, sometimes a slow trickle but the connection is never broken. Lakun (weaving) is my way of seeing it and my knowing, shared with me by my Elders.

#### 118. Rodney Sutherland

Gundjtmara  
Why?, 2022  
synthetic polymer paint on canvas  
\$30.00

Resilience. Each stroke represents an intrusive thought. Red - suicidal. Black - Negative. White - combatting negative and suicidal.

#### 119. Rudi Louis Taylor-Bragge

lowendjeri Boonwurrung  
River Reed Necklace, 2023  
phragmites australis, sinew (artificial)  
\$390.00

It is important to engage with Traditional Ancestral practices when practicing self-care for our health and wellbeing. These River Reed Necklaces were often given as gifts as tokens of welcomeness and appreciation. Made from Phragmites australis (common reed) collected on Country.

#### 120. Laila Thaker

Meriam, Badulaig  
Koedal, 2022  
synthetic polymer paint and water on canvas  
\$465.00

"Koedal" meaning our totem "Crocodile", is part of a series I created called the "Pamle Series". It began from photos I took of my homelands. Capturing the sands, rocks, muds, bark - 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 and medium where the final product is mostly never contrived. Each piece can take 3 - 7 days to create, and is dedicated to the stories and strength of my ancestors.

#### 121. Ash Thomas

Yorta Yorta, Wiradjuri  
A New World #2, 2023  
synthetic polymer paint on canvas  
\$2,500.00

This painting represents the stories and knowledge passed down through the years about creation and our great connection to Country. I wanted to represent the beauty that my ancestors saw when their world first saw light. This is just one of the many beautiful things our mother spirit has given us along with our beautiful waterways, mountains, rainforests and bush.

The journey lines through the painting and the campsites represent our stories, culture and connection to Country that is passed down through the years through our stories and songs. The waratah represents the beauty that our mother spirit has created through the first spark that brought life.

#### 122. Lyn Thorpe

Yorta Yorta, Wemba Wemba  
Djirringawan-il Maloga-yin, 2023  
earth pigments and synthetic polymer paint on linen  
\$1,035.00

This painting represents the Cummera Sandhills, a very important place on Yorta Yorta Country. This place relates to a well known creation story that has been carried on by Yorta Yorta people for thousands of years. Our creation stories are priceless and are held in high regard by our Yorta Yorta people. Embedded in our identity and Country.

#### 123. Sammy Trist

Taungurung  
Layers of country walked by our ancestors, 2023  
ochre on bark  
\$390.00

The bark shows the layers of Country which holds the bones of our ancestors who passed down the knowledge we proudly hold and share with our children so that they will grow up strong in culture.

#### 124. Will Trist

Taungurung  
*Women's first breath*, 2023  
oil on canvas  
\$130.00

For this piece I wanted to depict the creation story of Taungurung's first woman as she was pulled out of mud by Balayang the Bat. I didn't include Balayang as I wanted to focus on the idea of femininity and Beauty, as well as the roles Bundjil gave women and man, hence the spear placed next to badjurr bootor (woman) for men to hunt with. And I added a branch of cherry ballart in the hand of the woman for two reasons, first to represent the foraging they would do but also because the cherry ballarts other name is the children's tree, representing the life that they bring into this world. I tried to style it in a renaissance sort of way that will hopefully grab your attention and stands out from the crowd.

#### 125. Warrigo (Waari) Tyrrell

Kalkadoon, Waanyi, Ngāti Mutunga, Ngāti Manu, Te Āti Awa  
*MARTU*, 2022  
ink on paper  
\$520.00

Martu (Mother) is an ode to Blak motherhood. A depiction of strength and struggle and a transitioning from the blossoms of childbirth to the intricacies of adulthood. Martu tethers between two worlds - between absence and presence and defines the true strength that our Blak mothers, young and old, hold in a place full of colonial continuance. Blak motherhood is strength as it is also a struggle. The strength and wisdom they offer is unparalleled.

#### 126. Tricia Van Der-Kuyp

Wiradjuri  
*Monarch budyabudya II*, 2023  
mixed media, cardboard  
\$650.00

The word budyabudya, means moth or butterfly in the Wiradjuri language. The word Monarch means a sovereign head of state, especially a king or queen. The message reads: ""We are First Nations people, stolen ones displaced, resilient fighters strong proud, we aren't the jewel in your crown. We are the ones who stood here first." The black budyabudya's represent the First

Nations people, the white budyabudya's the skeletons. The black and orange budyabudya's the Monarch. The Monarch budyabudya dominates and smothers parts of the message, keeping it oppressed and hidden in parts.

#### 127. Emmy Webbers

Gunaikurnai  
*Future Dreams*, 2023  
digital print on paper  
\$325.00

This piece was really about my reflection on how our old people have fought for our future and whether this was the dream they had, and how we continue to fight and want better for our children's future and what that dream looks like may be slightly different for everyone but overall it's about better. I look at this as a still image in a moving time, kind of like how we are all pieces in a continuously moving and changing environment. I hope this evokes thought about what the dreams are for the future and how we can continue to push for these as our ancestors have pushed for ours.

#### 128. Moreen Wellington Lyons

Jaadwa Wotjobaluk Nations  
*Tin Reef*, 2023  
metal, sea shells, bark, driftwood, synthetic polymer paint, ink, stones, twigs, glass stones  
\$23,400.00

The Eastern Maar People are the Traditional Custodians of Sea Country now known as Port Fairy Victoria.

In 2011 BioPower Systems was funded to deliver the bioWAVE marine energy demonstration project. The unit was installed offshore at Taylors Bays approximately 4km west of Port Fairy in Victoria in 2016. The bioWAVE pilot unit operated for a short period, before the program was terminated in 2017, following a series of complications, faults and later subsequent failed attempts to retrieve the unit. The bioWAVE unit is of considerable scale and mass. In its stowed position the bioWAVE is approximately 36m long, 18m wide and 8m high and has a mass of 665 tonnes. This scale and mass, combined with the dynamic offshore environment, makes the decommissioning removal of the bioWAVE a challenging and complex undertaking.

A failed decommissioning attempt was made in early 2019 using a methodology of re-floating the bioWAVE unit (as a single piece), towing the unit to shallow water near the Port of Portland, where it was to be re-sunk and cut into pieces to be brought ashore via the Port of Portland slipway and disposed of. Decommissioning attempts have proved unsuccessful, the bioWAVE unit remains on the sea-bed at its original location. Eastern Maar Country Plan - Meerreengeye ngakeepoorryeeyt Speaks to their vision and close connection to the sea land.

#### 129. Dominic White

Trawoolway Pyemmarener  
*Union theory steal*, 2022  
manna gum, marine epoxy, steel  
\$5,200.00

We have been hammered full of holes and nails where the inside of our safe place, the inside of our coolomon, where we feed and raise our children, is full of sharp consequences. The bed of nails has a pattern born from a colonial violence and structure. This is ever present and negotiated as best we can, in all mob and Country.

#### 130. Brayden Williams

Waradjuri, Yorta Yorta  
*KJW - A Journey of Inspiration*, 2023  
pencil on paper  
\$3,250.00

I started this artwork at Uncle Grants at a time where a change in life was needed. The story comes from my name, name is everything in life who I am is my identity. Having my first son named Kevin John Henry Williams, my name Brayden Kevin John Williams my father Kevin John Williams and my Grandfather Kevin John Williams, 4 lines of KJW.

You must be worthy of your ancestry, honouring yourself is honouring your family. Fist represent who I am and the strength in my family the same hands I fight with are the same I hold my children with. My children are with me always and the necklace was given to me after dancing with a Tribal Indian fulla named Tony GhostHawk. It is a warriors necklace and I carried it through my life with me. The picture has been on a journey and tells the story of a dream I had where we come from and what I've endured and where I'm going together with my family.

#### 131. Uncle Kevin Williams

Waradjuri  
*Garma - Stormy Weather*, 2023  
synthetic polymer paint on linen  
\$6,500.00

This painting relates a lot to my Grandfather Thomas Johnson, a Waradjuri Clever Man who carved many canoes out of the trees at Gillenbah Forest on the Murrumbidgee River at Narrandera. Garma - Stormy Weather is of a time when he would use his canoe to go hunting for the Murray Cod amongst all types weather.

#### 132. Brianna Wills

Wathaurong  
*We are Country; our ancestors lore*, 2023  
synthetic polymer paint on canvas  
\$2,600.00

Our ancestor's knowledge and traditions flowing through us, connecting people and communities, and igniting our passion and responsibility to care for and protect our land and waters, both of which are intricately part of us as Aboriginal people.

#### 133. Pier Angela Zamburro

Wirangu  
*Precious Possum*, 2023  
possum skin, ochre, resin, brushtail possum fibre, cashmere, silk  
\$975.00

The softness and warmth of Possum fibre is central to this piece. As a hollow fibre this fibre is unique and precious, light and very warm. The artwork on the inside allows for a reversible item and then the soft and Precious Possum fibre will provide warmth and a scarf that completes closure of the collar. This piece was a delight to craft. I hope you enjoy it as much and I have.







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