

# Connections to Home: Uncle Col (Marra) Clark

31 May – 10 August 2025





The Koorie Heritage Trust acknowledges the Traditional Custodians of Narm, the Wurundjeri People of the Greater Kulin Nation, on whose lands we operate. We pay respect to their community, their Ancestors and their Elders, past, present and emerging.

We also acknowledge Uncle Col (Marra) Clark as a Barkindji and Ngiyampaa Elder and pay respect to his community, Ancestors, and Elders, past, present and emerging.



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Aboriginal and Torres Strait Islander readers are warned that this publication may contain images, names and stories of deceased persons.

16. *The Power of the Warrior: The Shield & Nulla Nulla* (detail)  
2023  
synthetic polymer paint on River Red Gum wood from Lake Victoria,  
Barkindji Country, twine. 2 parts  
Collection of the artist

# FOREWORD

## Wominjeka (Welcome)

The Koorie Heritage Trust (KHT) is pleased to present *Connections to Home: Uncle Col (Marra) Clark*. This exhibition is the first exhibition of cultural belongings by Uncle Col, an esteemed Barkindji and Ngiyampaa Elder born in 1952 on Barkindji Country in Wilcannia, New South Wales.

The exhibition presents fifty artworks, including spears, shields, nulla nulla's, tapping sticks, digging sticks, boomerangs, didgeridoos, emu eggs, bowls and paintings, created by Uncle Col over the past 20 years.

*Connections to Home* demonstrates Uncle Col's deep knowledge of wood and cultural practices that connect him to Country, home, family, community and the Ancestors, through the ongoing legacy expressed by his *Marra*. *Marra* means 'hands' in Barkindji language and is also Uncle Col's paint name. The exhibition explores six overarching themes, developed by Uncle Col and his collaborators: *Reading Country*; *The River is the lifesource*; *A growing family*; *Connecting to Ancestors*; *The wood tells me*; and *Healing and medicine*. Each unique work in the exhibition provides an insight into Uncle Col's story, his personal journey and identity.

KHT gratefully acknowledges the support of our exhibition partners: Creative Victoria, City of Melbourne, the Australian Government through Creative Australia, its principal arts investment and advisory body, Indigenous Visual Arts Industry Support, ANZ Bank, and Viva Energy Australia.

I extend my gratitude to Sophie Kahl (Curatorial Consultant) and Uncle Col's daughter Misty-Anne Clark, for their ongoing consultation, care and support throughout the development of the exhibition.

I also acknowledge KHT's Exhibition and Collections team: Gail Harradine (Curatorial Manager), Travis Curtin (Curator), Katherine Giesen-White (Collections Coordinator), Dale Collier (Exhibitions Coordinator) and Gemma Jones (Public Programs Coordinator) for coordinating the exhibition, catalogue, workshops and public programs.

Finally, and most importantly, I would like to acknowledge and thank Uncle Col, for sharing his artworks, skill and knowledge with such passion and generosity. Ngoon Godjin (Thank You) Uncle Col.

**Tom Mosby**  
CEO Koorie Heritage Trust

39. *The three growing flowers* (detail)  
2024  
synthetic polymer paint on canvas  
Collection of the artist





Uncle Col (Marra) Clark  
2024  
Photo: Misty-Anne Clark



1. *Bowl*  
2004  
synthetic polymer paint and lacquer on  
River Red Gum wood  
Collection of Aunty Evelyn Collins, Sydney

# MY ART AND ME

Over the span of my life, I have grappled with understanding who I am, what my journey means, and what my father often spoke of – the significance of being a Barkindji and Ngiyampaa man.

I have reflected deeply on my Ancestors, our Elders, the strength of family, and above all, the weight and pride of belonging to a lineage that stretches back over 60,000 years – an unparalleled legacy on Earth.

As I have walked through 70 years of life, I have lived, I have seen, I have heard, and I have learned so much. Some experiences have brought clarity, while others remain shrouded in mystery. But through it all, I have come to realise that I was seeking a deeper understanding, a clearer vision of what it all truly means.

In the last two decades, I believe my art has become the key to unlocking that deeper understanding. Art, in its many forms, has provided me with a space to reflect, to explore, and to grow. We all need a quiet, personal space – a space where we can connect with ourselves. Some people find this in sports, walking, reading, or just taking a scenic drive. For me, that space has always been my art. Whether it is being on Country, near a river, or simply pottering around creating something, art is where I find my peace. The act of painting and bringing an idea to life in the final piece is my form of meditation, my way of processing life.

Art has given me more than just years of enjoyment; it has allowed me to analyse, to learn, and to continuously evolve. It has shown me how to be a better person, how to walk the path of an Elder with humility, and how to contribute to the ongoing story of my people.

Through my art, I feel I am creating my legacy – one that will continue to speak long after I am gone. This journey is one I will never tire of, because my art has done so much for me that I cannot imagine life without it.

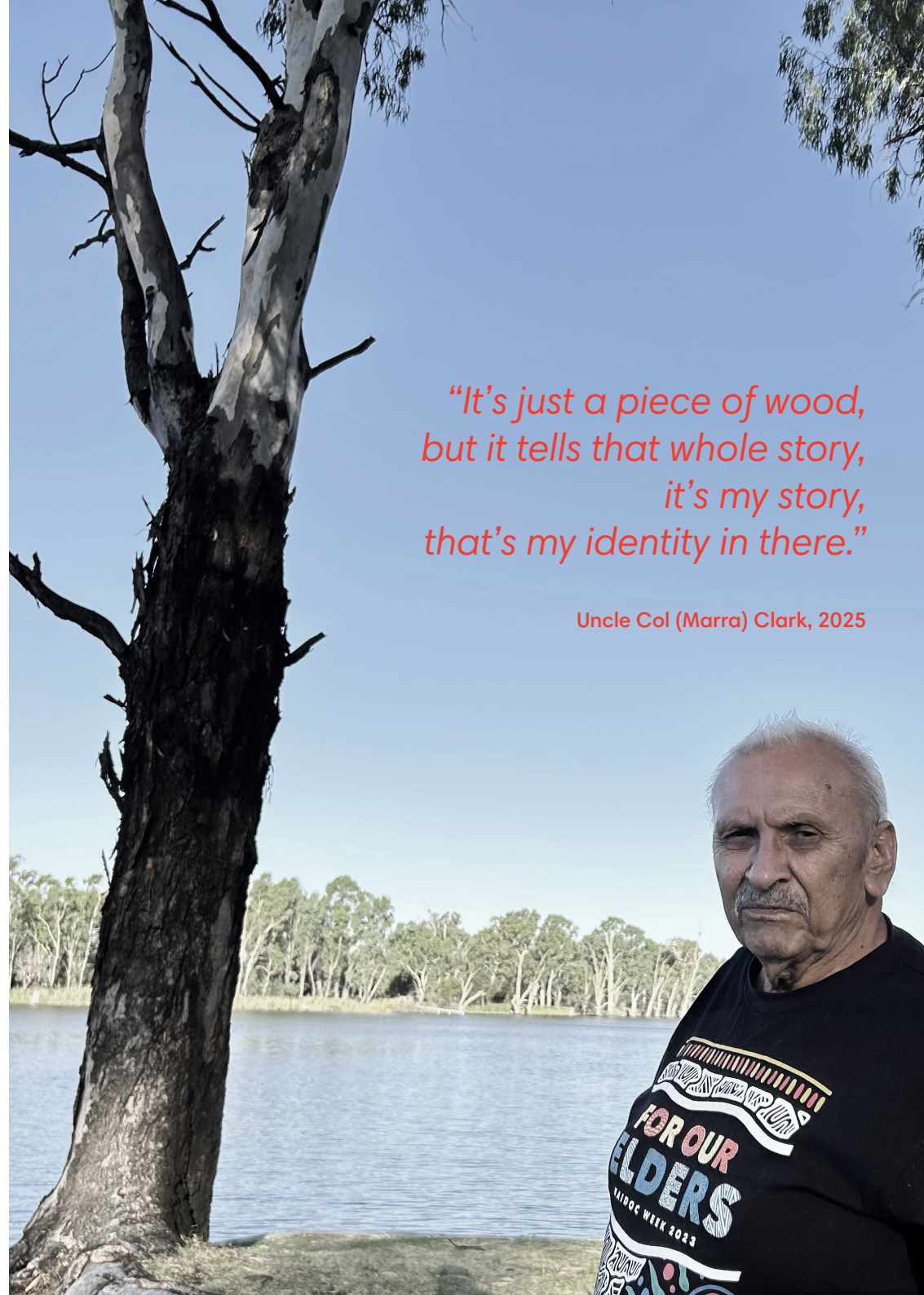
I would like to take this moment to offer a special mention to my dear brother, Uncle Graham 'Bootsie' Thorpe, and his family: Alan, Carol, and their children and grandchild. You are all deeply loved, and I am so grateful for your presence in my life.

As I come to the end of this reflection, I do so with a heart full of gratitude. I feel loved, blessed, and honoured. I am excited to announce that my exhibition will be opening on the 31st of May, 2025. It feels like the perfect way to celebrate this journey, and I look forward to the opportunity to share my art with you all.

Thank you, from the bottom of my heart.

**Uncle Col (Marra) Clark**

Uncle Col (Marra) Clark  
2025  
Photo: Misty-Anne Clark



*“It’s just a piece of wood,  
but it tells that whole story,  
it’s my story,  
that’s my identity in there.”*

Uncle Col (Marra) Clark, 2025



41. *Creation*  
2025  
pokerwork and lacquer on Mallee wood  
Collection of the artist



43. *Tapping Sticks*  
2025  
pokerwork and lacquer on Mulga wood  
Collection of the artist



*“My art has many twists and turns from the time I started, to where I am today. My dear wife Bernardine supported my late change to try something different as a career and art became a meaningful part of my life. My artist name is Col (Marra) Clark. Marra in Barkindji means hands, and I choose this word because it signifies how all my art is created. I’ve been painting for 20 odd years. My teacher, mentor and family is esteemed Barkindji artist Eddy Harris, who I am still connected with today. Over 20 years my art has been my connection to Country, spirits, my medicine for mental wellbeing and keeps me grounded in my culture.*”

*Most of my art is centered around land, water, animals, plants and much more from our beautiful universe. Wood is my real passion with emphasis on wood from my Country which includes Mulga, River Red Gum, Box wood, Mallee and Leopard wood. I am proud to say that I am at home making clapsticks, boomerangs, didges, bowls, coolamons, digging sticks, bullroarers, message sticks, shields, spears and anything that can be made with wood. My moto and reasoning is: I do this for my enjoyment hoping my art will bring enjoyment to someone else.”*

Uncle Col (Marra) Clark, 2025

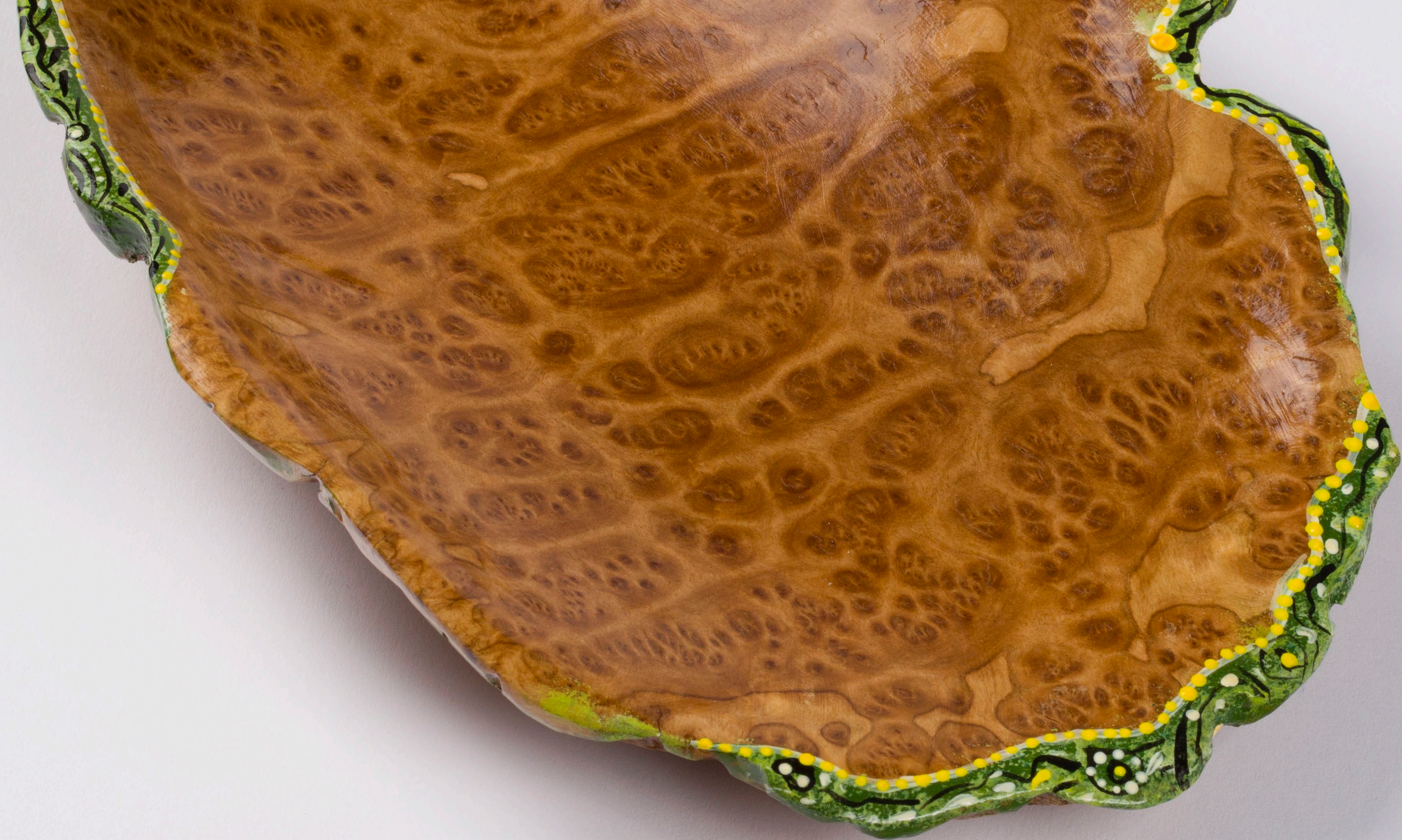
5. 6. & 7. **Spears** (detail)  
2018  
pokerwork and lacquer on Mallee and River Red Gum wood, twine  
Collection of Aunty Evelyn Collins, Sydney

*“The wood tells me when it’s ready.”*

Uncle Col (Marra) Clark, 2025



Uncle Col (Marra) Clark's Tapping Sticks  
in various stages of being shaped from  
Mulga wood.



24. *Bowl*  
2024  
synthetic polymer paint and lacquer on Mallee wood  
Collection of the artist



Left to right:  
30. **Digging Stick**  
2024  
synthetic polymer paint and  
lacquer on Mulga wood  
Collection of the artist

11. **Digging Stick**  
2022  
synthetic polymer paint and  
lacquer on Mulga wood  
Collection of the artist

12. **Digging Stick**  
2022  
synthetic polymer paint and  
lacquer on Mulga wood  
Collection of the artist



# THE CULTURAL LEGACY OF COL (MARRA) CLARK

*Told by his children,  
Daught and Son-Man.*

We are the children of Colin and the late Bernardine Clark. Our names are Misty-Anne—my Dad calls me Daught or Sis—and Timothy, known in our family as Son-Man. This story belongs to our Dad, but it's also part of us. It's about family, culture, Country, and love.

Our Dad, Col (Marra) Clark, didn't always work with artefacts, but we reckon it was always in his spirit. In 2003, Mum and Dad joined an art class run by Uncle Eddy Harris Dad's first cousin. That's when everything changed. Sitting around yarning, shaping wood, sharing knowledge—that's where Dad found his spark. And from there, *Col (Marra) Clark* was born.

We remember the early days. Dad wanted to get everything just right. One day he asked me, Daught, to help him keep something level. I held the spirit level, he checked it with his eye, and it still came out crooked. No matter how many times we tried. Mum came out laughing and said, *"It'll never be straight with her holding it!"* We all laughed. Those were good times—learning, laughing, working together as a family.

That art class opened up more than just creativity. It opened up healing.

Around the same time, Dad, Mum, and Tim found a love for native plants at Wandoo Nursery. Dad and Uncle Eddy painted a water tank and made a mosaic out in Beechworth. Those pieces are still there—a sign of the strong roots they planted.

Then, everything changed. A blood test showed Dad had Acute Myeloid Leukaemia. The doctors said he needed chemo and a stem cell transplant. All his brothers and sisters were tested. We were lucky—Uncle Phill, the baby of the family, was a near perfect match. He gave Dad his cells. And with that, Dad kept fighting.

We remember standing outside the hospital room, only allowed to see Dad through the glass window. He was frustrated, tired, isolated—but he didn't give up. After six long months, and with Mum, Tim, Uncle Phill, and the rest of our mob supporting him, he came home in 2006.

Even though he got through it, Dad still lives with graft-versus-host disease. That's when the new cells from Uncle Phill fight against his body. It's a hard journey, but Dad keeps fighting.



31. *Goanna, the Spirit of Creation*  
2024  
synthetic polymer paint and lacquer on Mallee wood, beeswax (didgeridoo); pokerwork and lacquer on Cherry Wood (stand)  
Collection of the artist

In 2007, Dad told Mum he needed to return to Wilcannia—his Country. That's where his spirit felt strong. He needed to sit with the land, feel the river, hear the old people in the wind. So, he went. Tim and Mum moved with him. It was a healing time. Dad began creating again—artefacts that carried story and culture. He worked with National Parks as a Traditional Owner and led Mount Grenfell for 12 years.

Dad wasn't just creating for himself—he was teaching the young ones too. He visited schools, childcare centres, universities. He started a Junior Board at Mount Grenfell, because he believed in giving the next generation a voice. He always says:

***“We’ve got to lift up our young ones. They’re the future.”***

After some time, Mum came back home to help raise their growing mob of grandbabies. But Dad travelled back and forth, always coming home to family. And when he doubted himself, Mum would smile and say,

***“You’re just as good as Eddy.”***

In 2013, Dad moved to Mildura and became an Elder at Mallee Aboriginal District Aboriginal Service (MDAS). He supported men who were struggling with drugs and alcohol. He mentored them with patience, truth, and culture. He also kept creating—working out at Cal Lal, his own “Bunnings,” full of tools, wood, and

spirit. He formed strong friendships with Leo and Tracey up at Big Bend.

He made two giant snake artworks and a strong traditional shield that still hang at MDAS. He also made smaller artefacts, which were gifted by the organisation—always with meaning, always with pride.

In 2014, Dad met Uncle Alan Thorpe from Dardi Munwurro. Both shared a deep passion for cultural healing and helping Aboriginal men. By 2016, Dad was working with Dardi, going away for weeks or months at a time. No matter where he went, he always came back to his kids and his grandkids—his heart.

Losing our beautiful Mum was the biggest heartbreak. She was his best friend, his calm, his strength. But he kept going. He told us he would live for her now, and he meant it.

During the hard days of COVID, Dad kept creating. He dreamed of holding his own exhibition—something he had always wanted. That dream found wings when he met Sophie Kahl. She believed in Dad and helped him enter the annual awards at the Koorie Heritage Trust. He didn't win, but he was proud. And so were we.

In 2023, that dream came true. Dad found out that he will be holding his own exhibition at the Koorie Heritage Trust. A proud Aboriginal man from

Wilcannia, standing in a gallery, surrounded by his stories in wood and his art. In 2024, Sophie helped him get a grant so he could gather what he needed—tools, fuel, and goods to help to finish the work.

In 2025, the work is done. Every piece holds a part of Dad's journey—his grief, his healing, his culture, his love for his mob. He's been through so much. He's lost his wife, his father-in-law, his brothers. But he keeps standing. Because this is about more than him. It's for the future. It's for us.

This is Dad's legacy. A legacy of strength, love, and culture. A legacy for his children, his grandchildren, his family, and his people.

**Misty-Anne Clark and Timothy Clark**



16. *The Power of the Warrior: The Shield & Nulla Nulla*  
2023  
synthetic polymer paint on River Red Gum wood from  
Lake Victoria, Barkindji Country, twine. 2 parts  
Collection of the artist



Top to bottom:  
15. **Boomerang**  
2023  
synthetic polymer paint, lacquer and  
pokerwork on River Red Gum branch  
Collection of the artist

19. **Boomerang**  
2024  
synthetic polymer paint and lacquer on  
Acacia wood  
Collection of the artist



36. *Rainbow Serpent Creations*  
2024  
synthetic polymer paint on canvas  
Collection of the artist



32. *Hunting Boomerang*  
2024  
pokerwork and lacquer on River Red Gum wood  
Collection of the artist



2. *Nulla Nulla*  
2015  
pokerwork and lacquer on Mallee wood  
Collection of the artist



18. *The Ancestors*  
2024  
synthetic polymer paint on emu egg and  
Mallee wood base  
Collection of the artist



29. *Carrying Dish*  
2024  
synthetic polymer paint and lacquer on River  
Red Gum bark  
Collection of the artist



14. *Billabong*  
2023  
synthetic polymer paint and lacquer on Black  
Mulga wood  
Collection of the artist



33. *Hunting and ceremony* (detail)  
2024  
pokerwork and lacquer on River Red Gum wood  
Collection of the artist





Previous page:  
4. *Lands and waters* (detail)  
2018  
synthetic polymer paint on canvas  
Collection of the artist

Left to right:  
28. *Bundi*  
2024  
synthetic polymer paint and lacquer  
on River Red Gum wood  
Collection of the artist

44. *Untitled* (detail)  
2025  
synthetic polymer paint on emu egg  
and River Red Gum wood base  
Collection of the artist



*“I am now focused on teaching and learning alongside the younger generation. They are the future. I’ve worked with men for a number of years now, but if we are going to make a change it has got to start with our kids, teach them about culture, identity, connection, community and self determination. That’s where I need to be.”*

Uncle Col (Marra) Clark, 2025



50. *Poppa and I on Country*  
2024  
synthetic polymer paint and lacquer on Mallee wood  
Collection of the artist



## BIOGRAPHY

Uncle Colin (Col) Clark was born in 1952 on Barkindji Country in Wilcannia, New South Wales, a small town situated on the Barka, also known as the Darling River. This is where Uncle Col grew up, the second youngest in a family of 14 children (5 sisters and 9 brothers). "Growing up was not always easy, as each one of my siblings and I had to do chores to help alleviate pressure from our parents within the household in some way or another. While at the time things may have been hard, I can look back and be grateful for all we had - Growing up on Country, fishing, living off land, learning culture, life skills, respect, caring and sharing and so much more. This, I believe, has helped shape me into the person that I am today" (Uncle Col (Marra) Clark, 2025).

Uncle Col now resides in Mildura on Latji Latji Land, Victoria, with Barkindji Country only a stone's throw across the Murray River. He has 4 children (3 sons and 1 daughter) from two marriages and 12 grandchildren (5 granddaughters and 7 grandsons). Uncle Col was a printer by trade for over twenty years, but has worked across a wide range of fields, including dry cleaning, factory work, cordial making, orange picking and calling rugby league on 2BH radio. He has also worked in land rights, land management and cultural surveying. He is currently a respected Elder in youth justice within the Koori Courts, resident Elder at Dardi Munwurro, Narrm (Melbourne) and has recently been appointed a member of the Elders Council at La Trobe University.



Left to right:  
27. **Bowl**  
2024  
synthetic polymer paint and lacquer  
on Box wood.  
Collection of the artist

3. **Emu Caller**  
2017  
synthetic polymer paint and lacquer  
on Brown Mallee wood  
Collection of the artist



42. *The River, Connections to Home* (detail)  
2025  
synthetic polymer paint and lacquer on  
Mallee wood, beeswax  
Collection of the artist

# LIST OF WORKS

## Uncle Col (Marra) Clark

Barkindji, Ngiyampaa

1.  
**Bowl**  
2004  
synthetic polymer paint and lacquer on River Red Gum wood  
116 x 653 x 330 mm  
Collection of Auntie Evelyn Collins, Sydney
2.  
**Nulla Nulla**  
2015  
pokerwork and lacquer on Mallee wood  
425 x 80 x 70 mm  
Collection of the artist
3.  
**Emu Caller**  
2017  
synthetic polymer paint and lacquer on Brown Mallee wood  
255 x 70 x 55 mm  
Collection of the artist
4.  
**Lands and waters**  
2018  
synthetic polymer paint on canvas  
600 x 750 x 15 mm  
Collection of the artist
5.  
**Spear**  
2018  
pokerwork and lacquer on Mallee and River Red Gum wood, twine  
2160 x 37 x 20 mm  
Collection of Auntie Evelyn Collins, Sydney
6.  
**Spear**  
2018  
pokerwork and lacquer on Mallee and River Red Gum wood, twine  
1800 x 30 x 20 mm  
Collection of Auntie Evelyn Collins, Sydney
7.  
**Spear**  
2018  
pokerwork and lacquer on Mallee and River Red Gum wood, twine  
1655 x 25 x 25 mm  
Collection of Auntie Evelyn Collins, Sydney
8.  
**A walkabout**  
2019  
synthetic polymer paint on canvas  
510 x 510 x 20 mm  
Collection of the artist

9.  
**Bowl**  
2021  
synthetic polymer paint and lacquer on Mallee wood  
15 x 105 x 70 mm  
Collection of the artist
10.  
**Bowl**  
2022  
synthetic polymer paint and lacquer on Leopard wood  
72 x 235 x 230 mm  
Collection of the artist
11.  
**Digging Stick**  
2022  
synthetic polymer paint, lacquer and pokerwork on Mulga wood  
380 x 25 x 22 mm  
Collection of the artist
12.  
**Digging Stick**  
2022  
synthetic polymer paint, lacquer and pokerwork on Mulga wood  
385 x 30 x 20 mm  
Collection of the artist

13.  
**Tapping Sticks**  
2022  
synthetic polymer paint and lacquer on Black Mulga wood  
170 x 28 x 20 mm (each)  
Collection of the artist
14.  
**Billabong**  
2023  
synthetic polymer paint and lacquer on Black Mulga wood  
48 x 450 x 19 mm  
Collection of the artist
15.  
**Boomerang**  
2023  
synthetic polymer paint, lacquer and pokerwork on River Red Gum branch  
280 x 500 x 23 mm  
Collection of the artist
16.  
**The Power of the Warrior: The Shield & Nulla Nulla**  
2023  
synthetic polymer paint on River Red Gum wood from Lake Victoria, Barkindji Country, twine  
2 parts: 518 x 254 x 75 mm (Shield); 380 x 75 x

- 50 mm (Nulla Nulla)  
Collection of the artist
17.  
**The reflections of our world**  
2023  
synthetic polymer paint on canvas  
200 x 200 x 15 mm  
Collection of the artist
18.  
**The Ancestors**  
2024  
synthetic polymer paint on emu egg and Mallee wood base  
210 x 230 x 150 mm  
Collection of the artist
19.  
**Boomerang**  
2024  
synthetic polymer paint and lacquer on Acacia wood  
140 x 315 x 23 mm  
Collection of the artist
20.  
**Bowl**  
2024  
synthetic polymer paint and lacquer on Mallee wood  
20 x 110 x 60 mm  
Collection of the artist

21.  
**Bowl**  
2024  
synthetic polymer paint and lacquer on Leopard wood  
21 x 100 x 70 mm  
Collection of the artist
22.  
**Bowl**  
2024  
synthetic polymer paint and lacquer on Red Mallee wood  
28 x 180 x 120 mm  
Collection of the artist
23.  
**Bowl**  
2024  
synthetic polymer paint and lacquer on Mallee wood  
37 x 155 x 115 mm  
Collection of the artist
24.  
**Bowl**  
2024  
synthetic polymer paint and lacquer on Mallee wood  
41 x 275 x 180 mm  
Collection of the artist

25.  
**Bowl**  
2024  
synthetic polymer paint  
and lacquer on Leopard  
wood  
46 x 180 x 130 mm  
Collection of the artist
26.  
**Bowl**  
2024  
synthetic polymer paint  
and lacquer on Brown  
Mallee wood  
64 x 270 x 175 mm  
Collection of the artist
27.  
**Bowl**  
2024  
synthetic polymer paint  
and lacquer on Box  
wood  
65 x 280 x 180 mm  
Collection of the artist
28.  
**Bundi**  
2024  
synthetic polymer paint  
and lacquer on River  
Red Gum wood  
400 x 55 x 45 mm  
Collection of the artist
29.  
**Carrying Dish**  
2024  
synthetic polymer paint  
and lacquer on River  
Red Gum bark  
98 x 405 x 200 mm  
Collection of the artist
30.  
**Digging Stick**  
2024  
synthetic polymer paint  
and lacquer on Mulga  
wood  
310 x 35 x 30 mm  
Collection of the artist
31.  
**Goanna, the Spirit of  
Creation**  
2024  
synthetic polymer  
paint and lacquer on  
Mallee wood, beeswax  
(didgeridoo); pokerwork  
and lacquer on Cherry  
wood (stand)  
1265 x 70 x 70 mm  
Collection of the artist
32.  
**Hunting Boomerang**  
2024  
pokerwork and lacquer  
on River Red Gum wood  
580 x 195 x 30 mm  
Collection of the artist
33.  
**Hunting and ceremony**  
2024  
pokerwork and lacquer  
on River Red Gum wood  
420 x 75 x 65 mm  
Collection of the artist
34.  
**Killer Boomerang**  
2024  
pokerwork and lacquer  
on River Red Gum wood  
755 x 210 x 30 mm  
Collection of the artist
35.  
**The Rainbow Serpent**  
2024  
pokerwork and lacquer  
on Black Box wood  
415 x 590 x 435 mm  
(overall)  
Collection of the artist
36.  
**Rainbow Serpent  
Creations**  
2024  
synthetic polymer paint  
on canvas  
500 x 600 x 15 mm  
Collection of the artist
37.  
**Tapping Sticks**  
2024  
pokerwork and lacquer  
on Mulga wood  
210 x 35 x 28 mm (each)  
Collection of the artist
38.  
**Tapping Sticks**  
2024  
pokerwork and lacquer  
on Mulga wood  
230 x 45 x 40 mm (each)  
Collection of the artist
39.  
**The three growing  
flowers**  
2024  
synthetic polymer paint  
on canvas  
300 x 300 x 15 mm  
Collection of the artist
40.  
**Bowl**  
2025  
synthetic polymer paint  
and lacquer on Leopard  
wood  
34 x 220 x 160 mm  
Collection of the artist
41.  
**Creation**  
2025  
pokerwork and lacquer  
on Mallee wood  
120 x 540 x 190 mm  
(overall)  
Collection of the artist
42.  
**The River, Connections  
to Home**  
2025  
synthetic polymer  
paint and lacquer on  
Mallee wood, beeswax  
(didgeridoo); pokerwork  
and lacquer on Cherry  
wood (stand)  
995 x 80 x 70 mm  
Collection of the artist
43.  
**Tapping Sticks**  
2025  
pokerwork and lacquer  
on Mulga wood  
280 x 45 x 40 mm (each)  
Collection of the artist
44.  
**Untitled**  
2025  
synthetic polymer paint  
on emu egg and River  
Red Gum wood base  
155 x 218 x 100 mm  
Collection of the artist
45.  
**Untitled**  
2010  
synthetic polymer paint  
on canvas  
300 x 400 x 15 mm  
Collection of the artist
- Misty-Anne Clark**  
Wiradjuri, Barkindji,  
Ngiyampaa
46.  
**Dancing with the spirits**  
2025  
synthetic polymer paint  
on canvas board  
305 x 405 x 2 mm  
Collection of the artist
47.  
**Mum and Dad**  
2025  
synthetic polymer paint  
on canvas  
500 x 600 x 15 mm  
Collection of the artist
- Aurora**  
Wiradjuri, Barkindji,  
Ngiyampaa
48.  
**Whispers of the  
Dreamtime**  
2024  
etching on scratch  
paper  
315 x 435 x 40 mm  
Collection of the artist

**Eleanor**

Wiradjuri, Barkindji,  
Ngiyampaa

49.

***The rainbow serpent  
journey emu caller***

2022

synthetic polymer paint  
and lacquer on Mulga  
wood

240 x 70 x 70 mm

Collection of the artist

**Uncle Col (Marra) Clark**

Barkindji, Ngiyampaa

**Shiloh**

Wiradjuri, Barkindji,  
Ngiyampaa

50.

***Poppa and I on Country***

2024

synthetic polymer paint  
and lacquer on Mallee  
wood

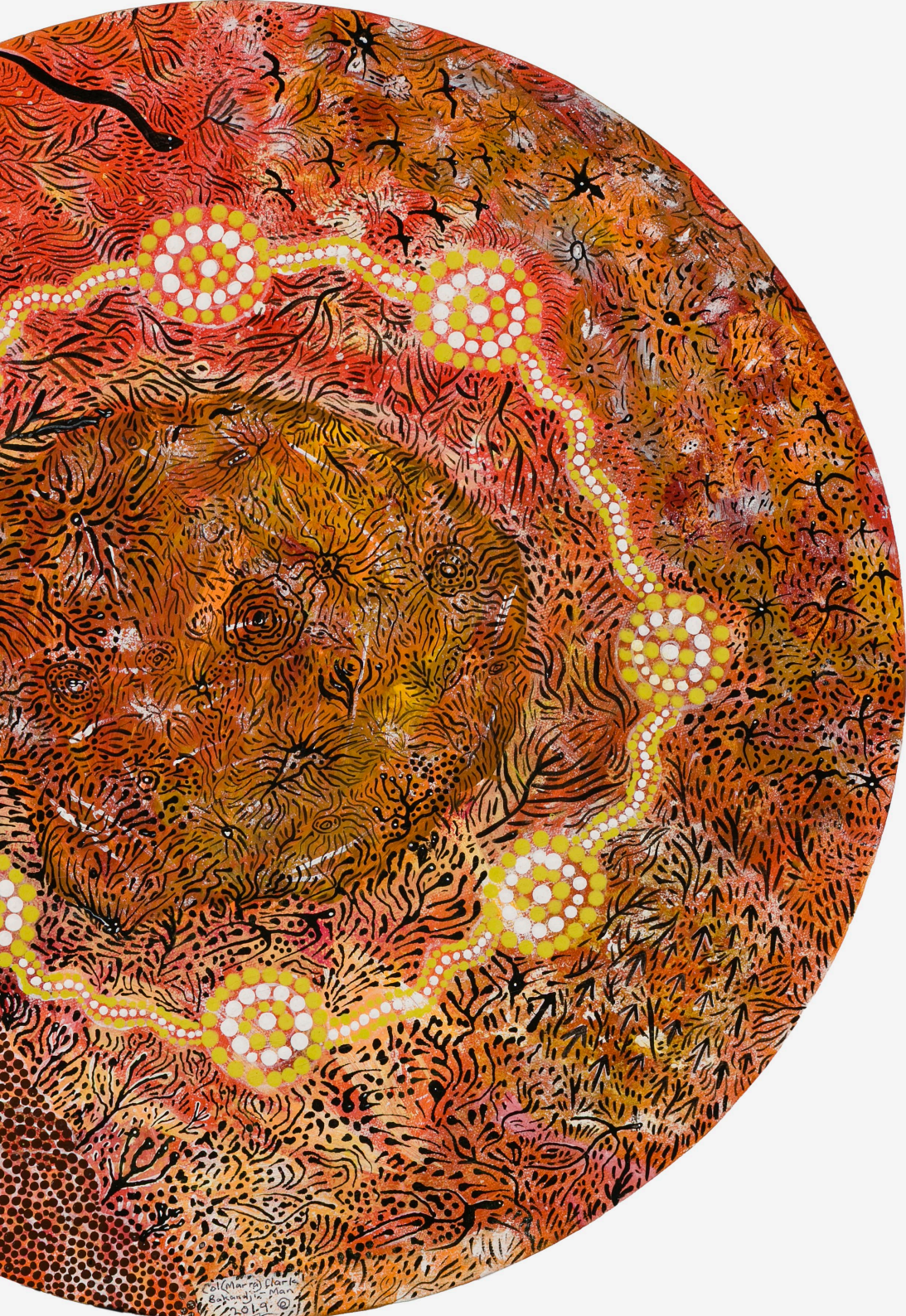
100 x 554 x 153 mm

Collection of the artist





35. *The Rainbow Serpent*  
2024  
pokerwork and lacquer on Black Box wood  
Collection of the artist



# Connections to Home: Uncle Col (Marra) Clark

31 May - 10 August 2025

Published by Koorie Heritage Trust in conjunction with the exhibition  
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**8. A walkabout** (detail)

2019

synthetic polymer paint on canvas

Collection of the artist



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