

# BLAK DESIGN

TREADING  
LIGHTLY

**The Koorie Heritage Trust acknowledges the Traditional Custodians of Narrm, the Wurundjeri people of the Greater Kulin Nation, on whose lands we are located. We pay respect to their community, their Ancestors and their Elders, past and present.**

**We pay respect to each of the Blak Design participants and acknowledge the continuing culture of their peoples, the Arrernte, Baraba Baraba / Barapa Barapa, Boon Wurrung, Darug, Kaytej, Kuku Yalanji, Luritja, Moonbird People, Pitta Pitta, Pitjantjatjara, Warumungu, Wemba Wemba, Wiradjuri and Yorta Yorta.**

**We pay respect to all First Peoples and celebrate their continuing culture.**



**KOORIE  
HERITAGE  
TRUST**

**Aboriginal and Torres Strait Islander people are advised that this publication may contain the names and photographs of people who have died.**



VICKI BURGESS KYLIE COLEMANE CLINTON HAYDEN JASMINE-SKYE MARINOS LUKE MORGAN MEGAN P

# BLAK DESIGN

## TREADING LIGHTLY

Installation view of *Treading Lightly*, Koorie Heritage Trust, 7 March – 17 May 2026.



Work in progress by Jasmine-Skye Marinos, Blak Design Program 2025

# VICKI BURGESS

Moonbird People

# KYLIE COLEMANE

Darug, Wiradjuri

# CLINTON HAYDEN

Wiradjuri

# JASMINE-SKYE MARINOS

Arrernte, Luritja, Pitjantjatjara, Kaytej, Warumungu, Pitta Pitta

# LUKE MORGAN

Yorta Yorta, Wiradjuri, Baraba Baraba/Barapa Barapa

# MEGAN PAINE

Kuku Yalanji



**Blak Design 2025 program cohort, RMIT University, School of Fashion and Textiles.**  
**Front row (left to right):** Yashna Seethiah, Megan Paine, Kylie Colemane, Vicki Burgess, Jasmine-Skye Marinos, Luke Morgan.  
**Middle row (left to right):** Kate Reynolds, Clinton Hayden, Dr Christian Thompson AO.  
**Back row (left to right):** Simone Berman, Nicholas Currie, Bianca Easton



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Clinton Hayden (Wiradjuri)  
**BURWURR**, 2025  
 possum fur, cotton thread (waxed)

## CEO FOREWORD

Tom Mosby

**Wominjeka.** I wish to begin by acknowledging the Wurundjeri Woi Wurrung peoples of the Greater Kulin Nation on whose lands the Koorie Heritage Trust stands.

***Treading Lightly*** presents more than thirty-eight remarkable fashion and textile pieces, alongside beautifully crafted accessories, created by seven First Peoples artists and designers based in Victoria. This exhibition marks the fifth iteration of the KHT's ground-breaking Blak Design program, an initiative that continues to nurture and elevate First Peoples creatives. By supporting the development of individual skills and professional practice, whilst fostering opportunities for collaboration and mentorship, Blak Design has become an important platform for First Peoples within the design sector.

First launched in 2021, the Blak Design program is designed to champion First Peoples creativity, entrepreneurship and cultural expression. Through intensive mentoring, skills development and by providing industry insights and connections, the program enables participants to expand and diversify their arts practice, grow their commercial capability, and build invaluable networks across the design sector.

***Treading Lightly*** offers a window into the rich and diverse cultural traditions of First Peoples living in south-eastern Australia, as expressed through contemporary fashion and textiles. The participating designers weave personal stories, cultural memories and deep connections to their individual Country into each piece, using materials, forms and techniques that honour lineage while speaking boldly to the present. This fully illustrated publication documents their journeys in their voices, alongside reflections from the mentors who guided them.

On behalf of the participants and KHT, I extend my deepest thanks to our 2025 Blak Design mentors. My sincere gratitude goes to the celebrated Bidjara artist and Associate Professor

Christian Thompson AO, as well as RMIT University's Kate Reynolds and Yashna Seethiah. Their generosity, insight, and leadership have immeasurably enriched the program.

The support and partnership of RMIT University remain central to the ongoing success of Blak Design. I warmly thank the 2025 Blak Design Coordinator, Dr Tassia Joannides (Associate Dean Design, School of Fashion and Textiles, RMIT), for their guidance, care and deep expertise. My sincere thanks also go to Dr Verity Prideaux, Danielle Andree, Samantha Seary, Clementine Day, Simone Berman, Matthew Bracken, Nicholas Johns and Tate Ansen, whose knowledge, patience, and technical mastery supported each designer's development. I further acknowledge Mark Edgoose (Senior Lecturer, School of Art) for his enduring support of the program since its inaugural year.

I also thank the Ngarara Willim Centre for Aboriginal & Torres Strait Islander Peoples at RMIT University, particularly Nicole Shanahan, Senior Manager Indigenous Education, for providing the participants with a warm welcome and a culturally safe space throughout their time on campus.

Within the KHT, I wish to acknowledge Nicholas Currie, our 2025 Blak Design Coordinator. As a past Blak Design participant, Nick brought exceptional care and insight to this year's program. I thank him for his dedication and work. My thanks also extend to our Curatorial Team: Gail Harradine, Travis Curtin, Audrey Thomas-Hayes, Hannah Berry and Katherine Giesen-White, whose expertise and support were vital to the delivery of both the program and this exhibition.

The Blak Design program is proudly supported by the Ian Potter Foundation and RMIT University. The *Treading Lightly* exhibition is proudly supported by Creative Victoria; City of Melbourne; the Australian Government through Creative Australia, its principal arts investment and advisory body; the Australian Government through the Indigenous Visual Arts Industry Support Program; ANZ; Viva Energy Australia; their investment ensures that First Peoples designers in Victoria are visible, celebrated and championed.

Finally, I extend my heartfelt congratulations to the designers of the 2025 Blak Design program: Clinton Hayden (Wiradjuri), Kylie Colemane (Darug, Wiradjuri), Vicki Burgess (Moonbird People), Megan Paine (Kuku Yalanji), Jasmine-Skye Marinos (Arrernte, Luritja, Pitjantjatjara, Kaytej, Warumungu, and Pitta Pitta), and Luke Morgan (Yorta Yorta, Wiradjuri, Baraba Baraba/Barapa Barapa). Your creativity, courage and cultural grounding shine through every piece in this exhibition. It is an honour to walk alongside you and to share your stories with our community.

Ngoon Godjin | Thank You



Jasmine-Skye Marinos (Arrernte, Luritja, Pitjantjatjara, Kaytej, Warumungu, Pitta Pitta)  
*Eucalyptus Blossom Dress* (detail), 2025, cotton, raffia (dyed)



Installation view of *Treading Lightly*, Koorie Heritage Trust, 7 March – 17 May 2026.



Installation view of *Treading Lightly*, Koorie Heritage Trust, 7 March – 17 May 2026.

ARTIST

STORIES

WRITTEN BY  
ANDREW STEPHENS

# VICKI BURGESS

**Moonbird People**  
**Pronouns: She / Her**  
**Based on Wurundjeri Country**

When Vicki Burgess arrived at the RMIT School of Fashion and Textiles in Brunswick one morning for the Blak Design course, she soon found herself working on pleats and embarking on the construction of a bodice. It was, she knew, a long way out of her comfort zone. By the day's end, however, she was proudly saying to herself: 'I can actually do this! The Ancestors decided for me that I was going to be able to participate, and so I am going for it.' The discomfort dissolved and Vicki began a new phase of creativity.

A few years ago, some life circumstances had led Vicki through an intense counselling process; at the end of it, she wanted a new activity to help with moving through to better times and to a more contented head-space, so she started making jewellery using the feathers of indigenous bird species. A friend, Trina Dalton-Oogjes, had done the Blak Design course previously and recommended it to Vicki. When Vicki found out the 2025 focus was fashion and textiles, she reasoned that jewellery might fit within that brief.

Once she was in the course, she started to think in more ambitious terms, specifically conceiving an idea for a cloak constructed with bird feathers. After investigating possibilities, she settled on emu feathers and began to get passionate about it, seeking advice from Community and industry about the best way forward. 'So, I decided to do an emu feather shoulder cloak with a possum pelt on the bottom,' she says. 'I wanted the back to look like an emu's bum, where it is really pronounced and the feathers shoot out, like a big butt, so I worked out how to do that. And I was so proud to finally hand that piece in. Going through all this process and being



Vicki Burgess, Blak Design Program 2025

out of my comfort zone: it really taught me valuable lessons about mapping out how you are going to do your design. It taught me a lot about myself, too, and it was actually a great, positive distraction for me – an opportunity to grow, not just creatively but with my life purpose. I can grab a project with all my might and do what I feel good at doing.'

Also important to Vicki is working with ethical intent, so she did detailed research on emu farms to find out which ones harvested professionally and with care, using all parts of the animal, wasting no resources. 'You have to think about every single thing you are doing when you are doing creative work,' she says. 'I now have people who forage for me, who will pick up an echidna and get some quills for me, because they know I've considered all of these ethical issues.'

Among the pieces Vicki has made during the course are two collaborations – one with a cousin from lutruwita/ Tasmania that is a kaftan-like garment adorned with a cockatoo image; another is with Trina Dalton-Oogjes and is a kangaroo pelt top teamed with a pair of loose skirt-like slacks, dyed with onion and garlic peel, with silk-screened images by Trina over the fabric. Vicki has also made various pieces of jewellery such as an echidna quill necklace, with the quills pointing downwards.

'IT WAS ACTUALLY A GREAT, POSITIVE DISTRACTION FOR ME – AN OPPORTUNITY TO GROW, NOT JUST CREATIVELY BUT WITH MY LIFE PURPOSE. I CAN GRAB A PROJECT WITH ALL MY MIGHT AND DO WHAT I FEEL GOOD AT DOING.'



Work in progress by Vicki Burgess, Blak Design Program 2025

'It has been great with people sharing their knowledge with me on how the Ancestors would have made certain things, so I have felt a really strong connection,' Vicki says. 'It is really special.' She also has been impressed by how the RMIT Blak Design teachers have passed on their knowledge and skills so generously, always giving the students time. 'One of the teachers said she had not had the opportunity to work with Aboriginal people before, and what I noticed was that the teachers listen really intently to you, because they want to be part of the solution, not the problem. I have 100 per cent respect for them, and that respect comes back to the work put in by the Koorie Heritage Trust to set all this up. It is so exciting and wonderful. They are there to support you, to learn and grow together.'



Vicki Burgess (Moonbird People)  
Echidna Quill Necklace 2025, echidna quills, wax thread



(Above and below)  
Vicki Burgess (Moonbird People)  
Shell, Emu feathers Necklace and Earrings (detail) 2025, shell (upcycled), emu feathers





Vicki Burgess (Moonbird People)  
*Cockatoo Kaftan (collaboration with Kate Dean (Trawlwoolway/Palawa))* (detail) 2025,  
 digital print on silk (satin)

Vicki Burgess (Moonbird People)  
*Quandong seeds Necklace (detail)* 2025  
 quandong seeds, initi seeds, sandwood nuts, gum nuts, wax thread



'IT HAS BEEN GREAT WITH PEOPLE SHARING THEIR KNOWLEDGE WITH ME ON HOW THE ANCESTORS WOULD HAVE MADE CERTAIN THINGS, SO I HAVE FELT A REALLY STRONG CONNECTION, IT IS REALLY SPECIAL.'

Work in progress by Vicki Burgess, Blak Design Program 2025





Vicki Burgess (Moonbird People)  
*Emu Feather Shoulder Cloak*, 2025  
emu feathers, possum fur, banksia (fastenings)

# KYLIE COLEMANE

Darug, Wiradjuri

Pronouns: She / Her

Based on Bunurong Country (Boon Wurrung language)

Embedded within Kylie Coleman's work is a generous and inviting ethos that she hopes has healing properties. It incorporates her concept of 'reconciliation gardening', where indigenous and introduced plant species may be held together and appreciated for their individual qualities, contrasts and beauty; Kylie proposes that all creativity might be approached with the same encompassing spirit. 'I don't think activism has to be loud,' Kylie says. 'It can be quiet and soft.' Her Blak Design garments manifest this philosophy beautifully, evoking great elegance and innovation.

With a background that includes environmental work, education and botany, Kylie's creative pursuits have also been a constant – along with the influence of her father whom she describes as a plant guru, a man who would take Kylie and her siblings on regular bush walks, identifying multiple species along the way. As a result, Kylie developed an enduring interest in bush foods long before many other people cottoned on to this rich area of exploration and enjoyment. When she became an industry fellow at Monash University, training pre-service teachers on First Peoples Cultural perspectives, flora played a significant part in the discussions she led.

It is little wonder, then, that Kylie's work in Blak Design has drawn so richly on her personal and professional history, and on the work she began to explore with natural bush dyes during a lengthy COVID lockdown



‘THE RESULT IS TOTALLY DEPENDENT ON WHAT NATURE THROWS AT YOU. I ENCOURAGE PEOPLE TO COLLECT FROM THE GROUND AND CONNECT WITH NATURE.’



Kylie Colemane, Blak Design Program 2025

Kylie Colemane (Darug, Wiradjuri)  
*‘We gather our stories by Hand’ Maanma Dhamarra Cunlalung – Paper Bark Corset (detail), 2025, paperbark, raffia, bees wax, native honey, lacquer (eco friendly)*  
*Natural Dyed Dress (detail), 2025, synthetic (satin, eco dyed)*



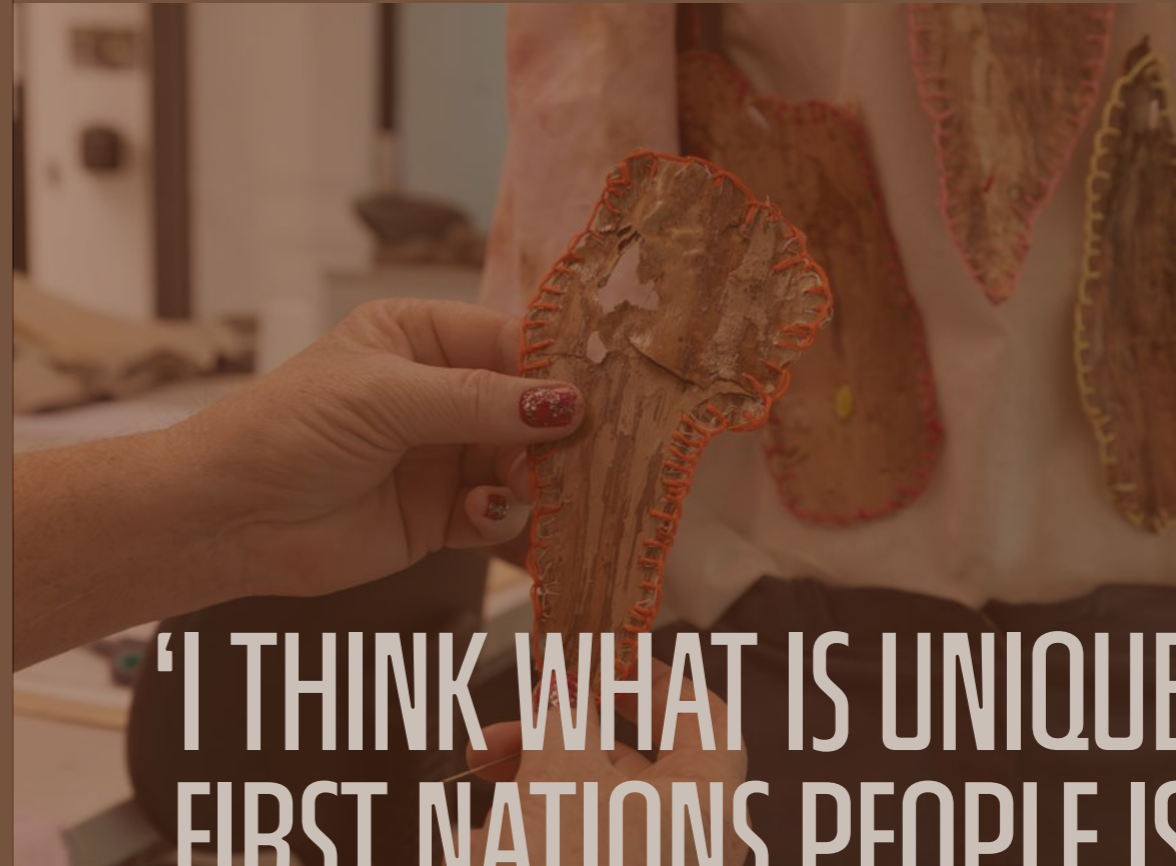
Kylie Colemane (Darug, Wiradjuri)  
*‘We gather our stories by Hand’ Maanma Dhamarra Cunlalung – Raffia Clutch, 2025, raffia (dyed), Quondong seed*

while she was living in New South Wales. “That period gave me time to collect plants and try to revive the practice of making bush dyes, which are different to eco dyes because they use no chemicals at all,” she says. ‘The result is totally dependent on what nature throws at you. I encourage people to collect from the ground and connect with nature.’

Underscoring this is Kylie’s deep conviction that knowing about how such dyeing and gathering practices were done traditionally is crucial in order for the knowledge to be held and passed on: ‘You need to be a knowledge-sharer or those practices die out,’ Kylie says. ‘Food, medicine and clothing are related to identity, and I am interested in them all as part of a sustainable, low-toxic way of living. I think what is unique to First Nations people is that intersection between food, medicine and clothes – that all these things are used to tell their stories, that all come back to family and the inner circle of Community.’



Kylie Colemane (Darug, Wiradjuri)  
 ‘We gather our stories by Hand’ Maanma Dhamarra Gunalunalung –  
 Paper Bark Corset (detail), 2025, paperbark, raffia, bees wax,  
 native honey, lacquer (eco friendly)  
 Natural Dyed Dress (detail), 2025, synthetic (satin, eco dyed)



‘I THINK WHAT IS UNIQUE TO FIRST NATIONS PEOPLE IS THAT INTERSECTION BETWEEN FOOD, MEDICINE AND CLOTHES – THAT ALL THESE THINGS ARE USED TO TELL THEIR STORIES, THAT ALL COME BACK TO FAMILY AND THE INNER CIRCLE OF COMMUNITY.’



Work in progress by Kylie Colemane, Blak Design Program 2025

**'YOU USE YOUR HANDS AND YOU TOUCH THE MATERIAL, AND THE CONSTANT CONNECTION IS A MESSAGE OF RECONCILIATION.'**



Kylie Colemane (Darug, Wiradjuri)  
*'We gather our stories by Hand' Maanma Dhamarra Gunalunalung - Emu Feather Shorts, 2025, cotton, satin ribbon, emu feathers (fastenings)*

She saw this first-hand during a bush dyeing and native foods conference in Darwin, when she also spent time with 'some beautiful old Aunties', sitting on the ground weaving and having a yarn. 'You use your hands and you touch the material, and the constant connection is a message of reconciliation,' she says. This is why one of the items she has made is an interplay of cultures: an extraordinary pair of hotpants adorned with emu feathers, referencing Kylie's famous namesake Kylie Minogue. More significantly, emus have strong connections to both of Kylie's mobs (Wiradjuri and Darug), so her use of the feathers is not merely an aesthetic or textural choice but an acknowledgment of the intertwining of these Cultures.

What she describes as her reconciliation work involves using both traditional bush dyes such as eucalypt or particular grasses, with colonial everyday garden plants from past and present. Her father was involved

Kylie Colemane (Darug, Wiradjuri)  
in collaboration with Tara Lloyd (Darug + Wiradjuri)  
*'We gather our stories by Hand' Maanma Dhamarra Gunalunalung - Emu Feather Earrings, 2025, emu feathers, leather, metal*





in the eucalyptus trade and grew up travelling around New South Wales: Kylie learnt about all 926 eucalypt species and about how bush dyes are created using substances such as saltbush or kangaroo urine. 'We collect on Country to get the true dye – the moment you put in a chemical, you divert. Everything I do is naturally designed to fade, which goes against consumerism. The processes and results speak for themselves.'

For her Blak Design work, Kylie has drawn on all of this, as well as her belief that all people have some sort of nostalgic feelings for certain plants that were significant during their childhoods. In her own experience, there is her Aboriginal nan who treasured indigenous plants as well as sweet peas, and her Irish nan who loved snapdragons. For Blak Design, Kylie has used bush-dyed calico for an undergarment that incorporates an open corset using paperbark 'leather'. She refers to it as a marriage: 'The colonial meets modern day and traditional living Culture and reconciliation,' she says.

'THE COLONIAL MEETS MODERN DAY AND TRADITIONAL LIVING CULTURE AND RECONCILIATION.'



### BLAK DESIGN 2025

#### TREADING LIGHTLY

Treading Lightly is the outcome of KMT's first iteration of the ground-breaking Blak Design program, which provides an opportunity for talented, Victoria-based First Peoples artists and designers to further develop their individual skills and professional practice, while fostering broader design collaboration. The exhibition presents more than 100 pieces of fashion and textile pieces, and accompanying accessories designed and produced by Vicki (Jargoon of People), Kylie Coleman (Daru, Wiradjuri), Sydney (Wiradjuri), Jasmine-Skye (Wirrimo, Luwero, Kaitjé, Wirimungu), Yvonne (Wiradjuri), Yvonne Yorta, Wiradjuri, Yvonne (Wiradjuri), Megan Paine (Kuku Yalanji).

...right into their rich cultural South East Australia, ... and textile pieces ... weaving ... series using ... Country, ...

This exhibition is proudly supported by Creative Victoria, the Australian Government through its principal arts investment and the Australian Government through the National Arts Industry Support program, and ANZ.



Installation view of *Treading Lightly*, Koorie Heritage Trust, 7 March – 17 May 2026.

# CLINTON HAYDEN

Wiradjuri

Pronouns: He / They

Based on Wurundjeri Woi-wurrung Country

Underlying the central thrust of Clinton Hayden's creative and academic work is the aspiration to bring many aspects of Wiradjuri Culture into the living present – and into the future. When he embarked on his latest body of work, he had expected to be making a series of interesting T-shirts. He went, however, in an entirely new direction once he had started in Blak Design, and created garments that are 'fully another look'. They are emblazoned with Wiradjuri linework, such as chevrons and concentric circles, and Clinton is proud of the trajectory he has taken. As he says, the objects and garments he has created ask how making can be a form of remembering – and how design can imagine futures that stay connected with Country, Culture and kin.

Having done an undergraduate degree in art at the Australian National University in the 1990s, Clinton went on to RMIT University to study photography. With a mother who used to work in the woollen mills in Orange and a father who was a manual labourer, always doing things with his hands, Clinton was predisposed to creative work. 'It attached itself to me and I just kept going,' he says. His mother, after all, had made his first suit for him when he was three, so an interest in fashion and making clothes was ingrained. Having studied his Wiradjuri Culture and language, he was interested in making fashion that spoke to his knowledge about the linear design work done by Wiradjuri men and bringing those south-east markings into a contemporary context.

'I've been exploring how Wiradjuri linework can live within contemporary design and fashion – both in the surface patterns of fabric and in the way garments are



(left and right)  
Clinton Hayden (Wiradjuri)  
MARCAMANHA SUIT (detail), 2025, cotton (mesh),  
cotton (French terry), elastic, cotton (fastenings)



‘IN WIRADJURI CULTURE,  
LINEWORK MAPS RELATIONSHIPS  
BETWEEN PEOPLE, COUNTRY,  
AND STORY. I WANTED TO SEE  
HOW THOSE SAME IDEAS COULD  
GUIDE HOW A GARMENT IS  
SHAPED, STITCHED, OR MOVES  
ON THE BODY.’



constructed,' he says. 'In Wiradjuri Culture, linework maps relationships between people, Country, and story. I wanted to see how those same ideas could guide how a garment is shaped, stitched, or moves on the body.' He was especially interested in the writings of fellow artist Jonathan Jones, and in extending the idea of line connecting First Peoples to ancestors and Country towards using garments as a living form that carries knowledge forward.

With the work he has created through Blak Design, Clinton has picked up new hands-on skills such as pattern drafting and drape toiling, and refined his sewing and construction into a professional standard. It has also extended into a more sophisticated translation of ideas into imagery that is wearable as a finished garment. 'It was a real shift – learning to think through fabric, to listen to what it wants to do,' he says. 'The biggest discovery was how design itself can be an act of care. Each stage – drafting, cutting, sewing – slowed me down and taught me to make with intention. That's part of Yindyamarra Winhangha: approaching design with respect, patience, and attention to detail. I also built that respect into the production methods – using circularly sourced fabrics and working with minimal waste. It's another way of caring for Country through process.'

Clinton worked with digital fabrication on his Crow Clutch piece, a 3D form which draws on the story of Waagan the crow, a figure known for intelligence,

**'THE BIGGEST DISCOVERY WAS HOW DESIGN ITSELF CAN BE AN ACT OF CARE. EACH STAGE – DRAFTING, CUTTING, SEWING – SLOWED ME DOWN AND TAUGHT ME TO MAKE WITH INTENTION.'**





Clinton Hayden (Wiradjuri)  
*Waagan Clutch*, 2025, PLA filament (corn-based)

adaptability, and survival. Collaborating with a digital designer, this was the first time Clinton had brought digital orienting tools into wearable design. 'It showed me how story, technology, and hand-based making can meet – each informing the other.' All these processes and learning also connect with his recent academic work, a thesis about Blak queer futurism that explores how creative practice can restore presence and visibility for Aboriginal queer men: 'Imagining the spaces where we've always existed, even when history hasn't recorded us. It brings together image-making, storytelling, and design as ways to reconnect with cultural memory and reimagine kinship across time.'

And Blak Design has well-equipped Clinton for the future, opening up a new way of seeing how his art, research and design practices connect. 'It showed me that all these ways of making – from photography to garment construction – sit within the same cultural framework. The experience gave me the confidence to imagine a small, sustainable studio practice – a space to produce limited-edition wearable pieces alongside my visual art. I'm drawn to slow fashion and circular design, where materials are sourced ethically and waste kept to a minimum. That feels like a natural extension of the values I worked with in the program.'

'IT SHOWED ME HOW STORY,  
 TECHNOLOGY, AND HAND-  
 BASED MAKING CAN MEET –  
 EACH INFORMING THE OTHER.'





Clinton Hayden (Wiradjuri)  
Mudyi T-shirt, 2025, cotton (French terry), mesh (wool/  
cotton), cotton thread



**TREADING LIGHTLY**

The Treading Lightly exhibition is a collection of contemporary clothing and accessories designed by Koorie artists. The collection is inspired by the traditional Koorie clothing and the natural environment of the Koorie people. The collection is a celebration of Koorie culture and the natural environment of the Koorie people.

The Treading Lightly exhibition is a collection of contemporary clothing and accessories designed by Koorie artists. The collection is inspired by the traditional Koorie clothing and the natural environment of the Koorie people. The collection is a celebration of Koorie culture and the natural environment of the Koorie people.

Installation view of *Treading Lightly*, Koorie Heritage Trust, 7 March – 17 May 2026.



Jasmine-Skye Marinos (Arrernte, Luritja, Pitjantjatjara, Kaytej, Warumungu, Pitta Pitta)  
*Land, Sea and Sky Dress (detail)*, 2025, red ochre screen print on cotton, jute, gumnuts,  
 emu feathers, shells

# JASMINE-SKYE MARINOS

Arrernte, Luritja, Pitjantjatjara, Kaytej, Warumungu, Pitta Pitta  
 Pronouns: She / Her  
 Based on Waddawurrung Country

An artist whose creative journey has taken many developmental turns, Jasmine-Skye Marinos has one thing she likes doing even more than putting her passion for creative work into practice: passing on her skills and knowledge to others. This is no surprise, as she has been working in textiles since she was eight years old, then living in a country town where the older women would generously share their long-nurtured hand-sewing skills. 'I got to learn from a very young age how to sew buttons, do cross-stitching, crochet and knit – so I have been doing textiles all that time since, making things for family and friends and mob.' Passing it on comes naturally.

Jasmine-Skye extended this trajectory about eight years ago when friends started encouraging her to go into retail with her wares, so she was inspired to establish a business selling items such as baby bibs and lanyards. It was so well received she began to get more ambitious, wondering how she might incorporate her culture and tell stories through her work, to 'create stuff to make mob proud'. She began to think about jewellery, weaving and the way she loves hand-gathering her materials: and one of her first new items created under this ethos was a sustainably designed scarf, which won an international scarf prize through the National Wool Museum.



(left and right)  
Work in progress by Jasmine-Skye Marinos, Blak Design Program 2025

This started her on a more concerted sustainability journey, integrating ethical practices and materials into her practice. By 2021, using hand-gathered materials such as emu feathers and natural fibres, she made a full dress for a sustainable fashion prize, and became a finalist. This, in turn, prompted her to step it up even more, making a NAIDOC ballgown comprised of natural and recyclable materials – it was such a success she won the Wathaurong’s NAIDOC Belle of the Ball.

Wanting to pursue her interest in sustainability and ethical practices so she could make work for other people was a key motivator in applying for Blak Design, Jasmine-Skye says. While she already had many technical skills and ideas, Blak Design provided much upskilling and refinement, and the opportunity to pass on some of her expertise in traditional practices to others, such as work with possum fur. ‘This was really valuable because I believe deeply in sharing skills and knowledge – quite often in the modern world, we don’t get a lot of kids knowing how to sew on a button or how to fix a garment, so being able to share things was special for me.’



Keeping track of her ideas in a journal, Jasmine-Skye has noticed how Blak Design has assisted with refining some of those concepts, which says can be 'really out there', especially in wanting to make sustainably-based fashion for mob. Because she is 'absolutely addicted to leggings', Jasmine-Skye was hoping to make her own, with her own artwork printed onto them. 'Blak Design has been a great opportunity to put that dream into reality,' she says. With guidance from the Blak Design mentors, she investigated how to manufacture leggings ethically using sustainable materials. 'Having the mentors' guidance was integral in sourcing fabrics,' she says. The fabric she has used is a polyester made from used plastic bottles, while she also learnt about various techniques for digitally printing her designs onto the leggings.

The design itself is beautifully personal: Jasmine-Skye's handprints adorn the fabric. As she says, handprints have deep significance in her area of Arrernte Culture. 'It is a sign of belonging and presence, it is like your signature. And using the colours of my desert mob, red ochres, has a lot of special meaning about my presence and my belonging, incorporating all the colours of my Country that I love.'

Work in progress by Jasmine-Skye Marinos, Blak Design Program 2025

'IT IS A SIGN OF BELONGING  
AND PRESENCE, IT IS LIKE  
YOUR SIGNATURE.'





Jasmine-Skye Marinos (Arrernte, Luritja, Pitjantjatjara, Kaytej, Warumungu, Pitta Pitta)  
*Blak Design Hoodie*, 2025, screen print on cotton (brushed), laser etched possum fur,  
 kangaroo pelt, red ochre

Jasmine-Skye has also created a screenprint for a fellow Blak Designer's hoodie, augmenting it with possum fur fringing the hood's facing edge, and creating a pouch-like pocket from kangaroo pelt, coloured with red ochre. Among other pieces is a dress made from recycled cotton, which also features screen-printing and red ochre. 'Red ochre is traditionally put on the body and can be washed off quite easily; this one I have created won't wash off.' The dress includes a shawl with gumnuts, shells and emu feathers. 'It is all about the journey I had to make to gather all those materials,' she says. 'Overall, Blak Design has given me the opportunity to explore and showcase my skills, especially those Aboriginal practices we don't often see in fashion.'



Jasmine-Skye Marinos (Arrernte, Luritja, Pitjantjatjara, Kaytej, Warumungu, Pitta Pitta)  
*Aboriginal Flag Earrings*, 2025, raffia (dyed)

Jasmine-Skye Marinos (Arrernte, Luritja, Pitjantjatjara, Kaytej, Warumungu, Pitta Pitta)  
*Hat with Woven Blossoms and Two Black and Red Cockatoo Feathers*, 2025, felt, raffia  
 (dyed), cockatoo feathers



Jasmine-Skye Marinos (Arrernte, Luritja, Pitjantjatjara, Kaytej, Warumungu, Pitta Pitta)  
*Handwoven Eucalyptus Leaf Earrings*, 2025, raffia (dyed)



Jasmine-Skye Marinos (Arrente, Luritja, Pitjantjatjara, Kaytej, Warumungu, Pitta Pitta)  
*Land, Sea and Sky Dress (detail)*, 2025, red ochre screen print on cotton, jute, gumnuts,  
emu feathers, shells

# LUKE MORGAN

**Yorta Yorta, Wiradjuri, Baraba Baraba/Barapa Barapa  
Pronouns: He / Him  
Based on Wurundjeri Woi Wurrung Country**

One of Luke Morgan's most enduring and significant childhood memories is of watching his Aunty Cynthia working on his mother's wedding dress, cutting out the panels and sewing the pieces together. There she was, doing the embroidery, and investing the entire creation with her love. Luke was captivated, watching Aunty Cynthia work on it late into the evening. It was a wonderful secret, so if anyone came into the room, she would throw a white sheet over the work-in-progress. Young Luke was mesmerised by the intricate detail on the sleeves, train and bodice. 'In every flower there was a teardrop pearl,' he says. 'My sisters still have that wedding dress packed away in a cupboard. It was one of a kind.' His Aunty Cynthia also made the bridesmaids' dresses and, along with his Aunty Fran, she was an inspiration who helped lead Luke to where he is today, making his own stunning garments.

While his creative background is as a painter, Luke's love of what people wear, and understanding how garments are constructed, has been an abiding interest. He had been wanting to apply for Blak Design for some time, having heard about it through family and friends, but when he discovered that fashion and textiles were the themes for 2025, he applied straight away. He had already





(left and right)  
Luke Morgan, Blak Design Program 2025

earned certificates in Aboriginal design, giving him experience in various mediums including photography and sculpture, but fashion would be new territory.

‘Sure, I had done some textiles at school, and I have always really loved shoes, but I never thought “this is what I am going to be doing”. People said I should be a plus-size male model: from age 18 I was always big, and I always kept up with the trends, and I thought that maybe one day I’ll have my own brand and become a fashion icon.’

All this bubbled to the surface when he joined the Blak Design program, learning how to work from pre-made patterns and then discovering how to create his own. Part of his vision including a desire to do something with an expression his mother used, passed on by an Aunty: ‘Love You Too Much’, she would say. And there it is – LYTM – both a brand-name and something iconic, which he has emblazoned proudly across the garments he has made.

‘SURE, I HAD DONE SOME TEXTILES AT SCHOOL, AND I HAVE ALWAYS REALLY LOVED SHOES, BUT I NEVER THOUGHT “THIS IS WHAT I AM GOING TO BE DOING.”’



‘THIS IS WHAT I WANT TO DO, TO CREATE TODAY’S FASHION FROM UPCYCLING OLD BLANKETS.’



(left and right)  
Work in progress by Luke Morgan, Blak Design Program 2025



**‘I HAVE GOT A REALLY HEAVY-DUTY SEWING MACHINE AND I BOUGHT MYSELF AN OVERLOCKER, AND THEY BOTH WORK REALLY WELL.’**

Other aspects of Luke’s growing-up years have come to prove important – having always been the recipient of hand-me-down clothing, he wanted to work in some way with upcycling, and was enamoured of the sorts of blankets that can be found in thrift stores. ‘This is what I want to do, to create today’s fashion from upcycling old blankets,’ he says. Among his new creations is a magnificently tailored jacket that looks like high-end fashion but is constructed with the unexpected material of old army blankets sourced from Savers. ‘I have got a really heavy-duty sewing machine and I bought myself an overlocker, and they both work really well.’ He has also made jumpers boasting the screen-printed LYTM and his own kangaroo image. Other work has included patchwork shorts and a yellow jacket that he soaked in bleach to bring out the patterning and a more subtle tone. ‘It really pops,’ he says. ‘I have learnt so many different types of stitching which have come in really handy; they are mind-blowing.’



One of the unexpected benefits of Blak Design has been the experience to be in a dedicated creative environment with mob, Luke says. 'I never knew these guys before but we feed ideas to each other and share. We have become good friends, and we take on board and use those ideas. I love working with mob.' This has been supported by a leadership camp he attended through other employment, but being in Blak Design has broadened his horizons. 'It has opened up so much for myself that I wanted to do, learning so much from the teachers and other participants and I can't wait to see what the future holds. I have people ringing up already saying "can you make me this, make me that". I am big boy and there is some stuff I can't fit in and you don't want to pay big dollars in the shops – so now I can just make it myself.'

Luke Morgan (Yorta Yorta, Wiradjuri, Baraba Baraba/Barapa Barapa)  
LYTM (Jumper), 2025, reclaimed wool blanket



Luke Morgan (Yorta Yorta, Wiradjuri, Baraba Baraba/Barapa Barapa)  
LYTM (Tracksuit Set), 2025, reclaimed fabric (jersey)



Megan Paine (Kuku Yalanji)  
*Bana – Praise You Skirt, 2025, cotton (undyed)*

# MEGAN PAINE

**Kuku Yalanji**  
**Pronouns: She / Her**  
**Based on Boonwurrung Country**

When she first encountered the world of fashion during study for a diploma, Megan Paine was lukewarm about the direction the study was taking. Scenarios about how to use design skills to contribute to big-brand culture and how to work with mass production applied to a world she wasn't keen on entering. 'One of the reasons I didn't go on to the bachelor [of fashion design] was that I couldn't see myself doing that,' she says. 'It wasn't part of my values.'

So, when she met the technicians and mentors offering their views and skills during the Blak Design fashion and textiles program, she was enthralled. 'It was really expansive and I was so excited,' she says. 'They took great care with everything they did and there was this amazing level of detail, and care for the garments being made. And they had curiosity, too: they didn't snub any ideas, and I thought this was just the right environment for me to learn in.'

Before the course, Megan says, she hadn't known how to marry two approaches to fashion and creativity – precision, on one hand, and spontaneity on the other. Here in Blak Design, she found they could co-exist. With a background in ceramics, she was used to exploring ideas as well as technical considerations – which can be very exacting when constructing, firing and glazing clay. She had been selling work since the early COVID years, but financial concerns meant she had to get a job and her creative output necessarily declined. Blak Design was suggested to her and it has turned out to be

# 'I LOVED FREE-QUILTING BECAUSE I WAS DRAWN TO THE IDEA OF THERE BEING A LACK OF PRECISION.'

an important re-ignition of creativity for Megan. 'I tried to immerse and learn as much as I could,' she says. 'I found that the more I threw out any expectations, this extended what I thought was possible within the techniques we were being taught. I really got excited the day we did screen-printing – it opened up so many possibilities and I think that helped define where I wanted to go with it all.'

As well as screen-printing, learning basic pattern-making, embroidery and hand-stitching also excited Megan, who had done a significant amount of 'free quilting' work before the course. 'I loved free-quilting because I was drawn to the idea of there being a lack of precision; the rawness of it is really attractive and I wanted to incorporate that or base my [Blak Design] designs off that vibe.'

The pieces she has made include an ensemble that incorporates simple designs for a pair of shorts with a vest boasting hand-stitching. She has brought images



Work in progress by Megan Paine, Blak Design Program 2025



Megan Paine (Kuku Yalanji)  
Bana – Forage Bib and Go Bush Shorts, 2025, cotton (undyed)



Megan Paine (Kuku Yalanji)  
Bana – Garden Dress, 2025, cotton (undyed)

‘THIS CAN BE USED FOR COLLECTING, FINDING TRINKETS OR GARDENING – IT IS KIND OF WHIMSICAL.’

of her ceramics work into the designs by manipulating them and screen-printing onto the garments. She says she is very interested in evoking what she describes as ‘back-on-the-land vibes’ with practical additions such as capacious pockets that can be used for gathering. The vest, for example, includes a bib and front pocket. ‘This can be used for collecting, finding trinkets or gardening – it is kind of whimsical,’ she says.

‘Everything I have done is made of natural cotton, canvas and natural fibres, but they also have to be sturdy and well-made, as well as having some sense of intrigue.’ This whimsy and intrigue manifests in additions such as contrasting fabrics and panels that aren’t always what they appear to be. ‘You discover things as a wearer – kind of like the joy you experience when you put on a jacket

'EVERYTHING I HAVE DONE IS MADE OF NATURAL COTTON, CANVAS AND NATURAL FIBRES, BUT THEY ALSO HAVE TO BE STURDY AND WELL-MADE, AS WELL AS HAVING SOME SENSE OF INTRIGUE.'

Megan Paine (Kuku Yalanji)  
*Bana - Go Bush Shorts (detail), 2025, cotton (undyed)*





Megan Paine (Kuku Yalanji)  
*Bana - Waymbul Flag, 2025, cotton (undyed)*

**'BLAK DESIGN WAS REALLY EXPANSIVE. IT WAS SET OUT TO SUPPORT EVERYONE AND THEIR INDIVIDUAL NEEDS, BUT ALSO FOR US TO ALL COME TOGETHER TO BE INSPIRED BY EACH OTHER.'**

**from the year before and you find things in the pockets. Little surprises, like when you open an old book and find a receipt or a flower. I am always open to new possibilities.'**

**Now having a strong sense of how to marry her natural tendency for creativity with the practical aspects of fashion and design, she is feeling inspired about future directions. 'Blak Design was really expansive. It was set out to support everyone and their individual needs, but also for us to all come together to be inspired by each other. It was really cool to look around the room at my peers and see such different pieces from everyone, a huge variety of ideas, and to see how they manifested so individually for everyone.'**



MENTOR

STORIES



Clinton Hayden (Wiradjuri)  
*Waagan Clutch*, 2025, PLA filament (corn-based)

## THE WEIGHT OF LIGHTNESS: FASHION THAT REMEMBERS COUNTRY

Blak Design Mentor, Dr Christian Thompson AO  
 Bidjara

Pronouns: He/Him

Based on Wurundjeri Woi Wurrung Country

The exhibition brings together a constellation of First Nations designers whose works speak to Country with a quiet but unwavering authority. Each piece offers a tactile language through which the artist expresses their relationship to land, material, and memory. Sustainability isn't simply a design ethos here; it is an extension of custodial responsibility – a way of returning to practices grounded in respect, restraint, and deep listening. Across the gallery, garments and objects breathe with the textures of the earth, invoking older ways of making that honour both resource and story.

The clutch shaped like a black crow emerges as a sleek, enigmatic presence. Its 3D-printed form mimics the quiet vigilance of the bird itself, a figure that so often appears as guide, messenger, or boundary-walker in First Nations narratives. The black sheen carries the shimmer of feathers without ever attempting to replicate their fragility – a gesture that acknowledges the bird while leaving its body untouched. This choice of material speaks to a future-leaning sensibility – technology used not as disruption but as a method of treading lightly, creating form without taking from the natural world. The crow becomes an emblem of survival and adaptability, a reminder that innovation and cultural continuity are not opposing forces but intimately connected.

Nearby, a sheet of treated paperbark offers a different mode of listening. The material, already rich with its own history, has been coaxed into a supple surface reminiscent of worn leather. Its mottled textures resemble aerial landscapes – the view one might see from above river systems or desert plains. The edges are finished with a simple, steady blanket stitch – an echo of handwork passed down through generations; the kind of slow, attentive labour embedded in many First Nations practices of repair. This work refuses excess. It carries a humility born from using what Country offers – no more and no less – and transforming it through skill rather than consumption.



Kylie Colemane (Darug, Wiradjuri)  
*'We gather our stories by Hand' Maanma Dhamarra Gunalunalung*  
 – Paper Bark Corset (detail), 2025, paperbark, raffia, bees wax,  
 native honey, lacquer (eco friendly)  
 Natural Dyed Dress (detail), 2025, synthetic (satin, eco dyed)



Vicki Burgess (Moonbird People)  
*Silk Slacks (detail), 2025, silk (crepe)*



Dr Christian Thompson and Megan Paine, Blak Design Program 2025

A hand-dyed dress continues that gentle dialogue between garment, wearer, and ground. Across its surface march ochre-coloured footprints and gum leaf prints, climbing upward as though tracing a path from earth to body. It suggests a movement that is both literal and symbolic: walking Country, being shaped by it, and learning through its textures and stories. Draped over the shoulders, a woven shawl brings a sense of ceremony. Gumnuts, feathers, and shells hang from its edges, softening the garment with the sounds and materials of bush and coastline. Every element feels intentionally chosen with intention, emphasising that sustainability is inseparable from reciprocity. Nothing here is decorative for its own sake; each detail speaks to an ethic of using materials gifted by Country and returning their stories to the world through wearable form.

Another garment – trousers dyed with onion skins – reveals the beauty of humble, everyday materials when they are approached with care. The dyeing process yields a haunting pattern that swirls in smoky gradients of amber and rust. Screen-printed shells float across this field, subtle reminders of tidal rhythms and intertidal life. The work invites a slower way of seeing, foregrounding the cycles of gathering, boiling, straining, and dyeing that underpin traditional plant-based practices. These trousers enact sustainability not as a trend but as an embodied rhythm, echoing the ways knowledge is passed on through experimentation, patience, and long observation of the natural world.

In contrast, yet deeply connected in spirit, a tailored jacket made from a repurposed blanket transforms the familiar into something regal. Its golden hues glow with a warmth that feels both domestic and ceremonial. By reshaping an everyday object into a structured, elegant garment, the designer asserts that value is not inherent in newness but in reimagining what already exists. This act of transformation mirrors broader First Nations approaches to resourcefulness: nothing is waste; everything can be renewed

with the right touch, the right story, the right vision. In this jacket, comfort becomes sophistication, and the past – of home, of warmth, of community – travels forward into new form.

A natural-toned top, simple at first glance, reveals its ingenuity through a quiet complexity. A striped pocket anchors the front, while multiple side ties allow the garment to wrap, gather, and shift according to the wearer's body. This adaptability is itself a form of sustainability, honouring diversity in shape, movement, and use. The design gestures toward garments that grow with the wearer rather than become obsolete. It speaks to a principle deeply embedded in many First Nations making traditions: design for longevity, repair, and ongoing life rather than disposability.

The final work introduces a more dramatic articulation of cultural continuity and reclamation. A possum-skin bolero jacket, paired with a corset, crinoline, and overskirt, anchors the exhibition in a long lineage of pelts worn for warmth, ceremony, and story-keeping. Possum skin, abundant and responsibly sourced in many regions, carries generations of cultural significance. Here, it meets the structured silhouettes of corsetry and crinoline – shapes once used to restrict Indigenous bodies within colonial frameworks. By merging the two, the designer overturns that history, asserting agency through both material and form. The ensemble is striking: the softness of the fur against the sculptural architecture of the skirt creates a tension that feels entirely deliberate. It becomes not just clothing but a narrative reclamation, a statement that tradition can evolve without shedding its roots.

Together, these works form a chorus of practices grounded in Country, memory, and respect. They remind us that sustainability is not merely a contemporary goal but an ancient principle – one that has guided First Nations cultures for millennia. Each designer brings forward an understanding that to make is to care – for land, for ancestors, for future generations. The exhibition becomes not just a celebration of design but a call to realign our ways of living, urging us to tread lightly, listen deeply, and recognise that every material has a story if we choose to honour it – an invitation to move through the world with greater gentleness and intention.

Megan Paine (Kuku Yalanji)  
Bana – Forage Bib, 2025, cotton (undyed)



Installation view of *Treading Lightly*, Koorie Heritage Trust, 7 March – 17 May 2026.

## COLLABORATION, CONNECTIONS AND CARE

Dr Tassia Joannides, Associate Dean,  
Fashion and Textiles Design, RMIT

During the 2025 Blak Design workshops in the RMIT Fashion and Textiles Design studios, I had the pleasure and privilege of observing a dedicated group of artists and mentors develop and produce innovative and meaningful designs that will surprise, awe and move audiences. A partnership between KHT and the RMIT School of Fashion and Textiles provided the space and time for the artists and mentors to form strong connections, collaborate creatively and foster a community of care.

The participants brought and shared their own cultural knowledge and practices (where appropriate) and merged these with garment and textile skills learnt during the workshops, reflecting a “relational” approach to practice, described by Lauren Tynan (Pairrebenne Trawlwoolway) as one which draws on agency, kinship, responsibility and multiple truths.<sup>1</sup> Such an interdisciplinary approach enabled diverse techniques and ways of working to be tested, combined, and often mastered, resulting in an exhibition of refined design pieces that are unique and inventive. The design pieces evidence “an ethic of responsibility”<sup>2</sup> grounded in relational ways of working that contribute to decolonising European understandings of fashion and dress.

Art and design have a special place in this interdisciplinary approach, enabling the sharing and exploration of truth in various forms of visual communication, and opening opportunities for paradigm shifts and entry points to higher education that have not traditionally existed. Julie Ballangarry (Gumbaynggirr/Dunghutti) and Madeleine Pugin (Kombumerri) emphasise this point, stating: “If pathways into academia don’t exist for us, then they need to be created.”<sup>3</sup>

<sup>1</sup> Tynan, L. (2021). What is relationality? Indigenous knowledges, practices and responsibilities with kin. *Cultural Geographies*, 28(4), 597-610. <https://doi.org/10.1177/14744740211029287>

<sup>2</sup> Ibid.

<sup>3</sup> Ballangarry, J., & Pugin, M. (2024). Thrive not survive: the Indigenous PhD journey in conversation. *International Feminist Journal of Politics*, 26(3), 706-720. <https://doi.org/10.1080/14616742.2024.2358853>





Installation view of *Treading Lightly*, Koorie Heritage Trust, 7 March – 17 May 2026.



Megan Paine, Blak Design Program 2025

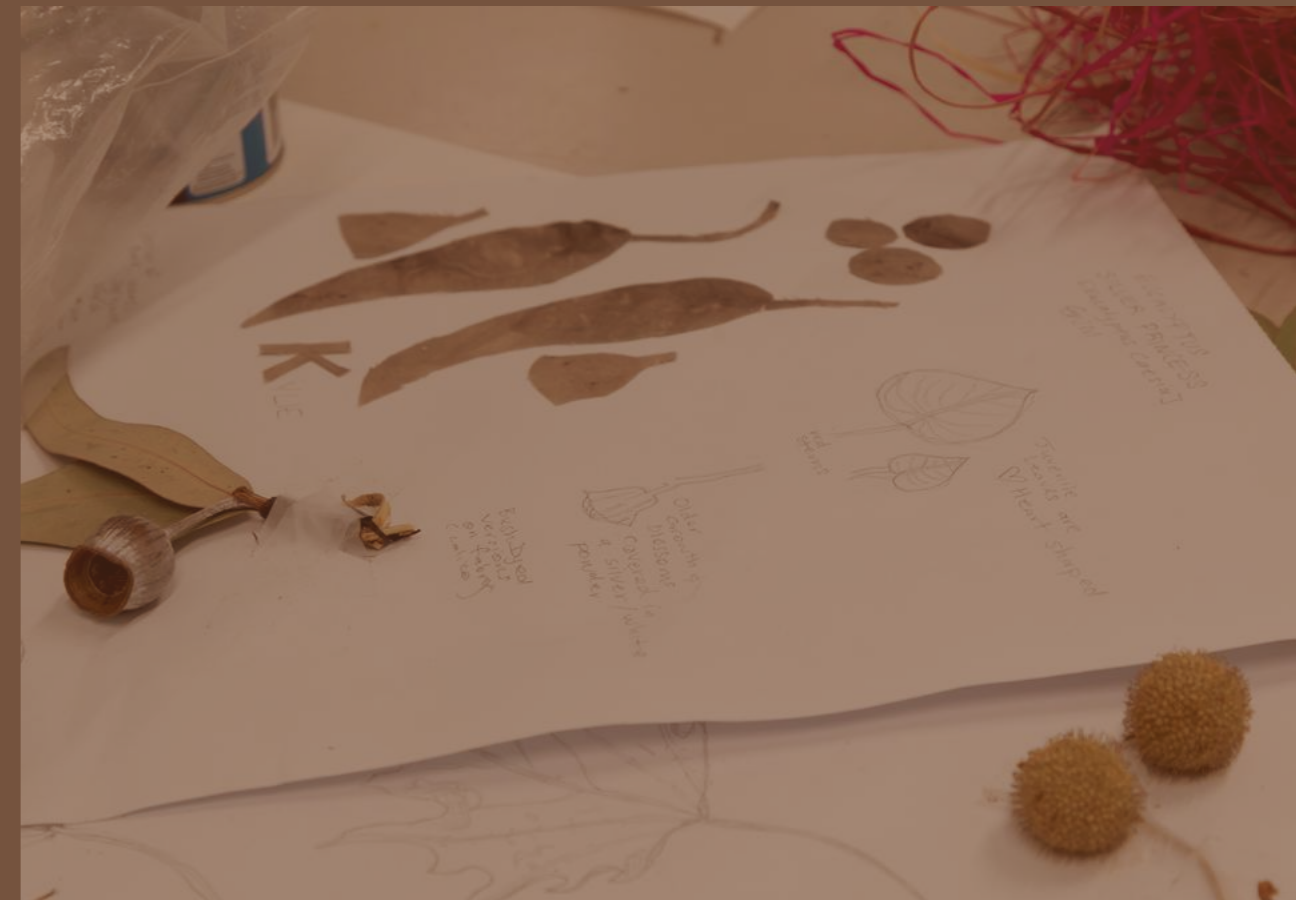
KHT's award-winning Blak Design program is an example of how new pathways into higher education can be facilitated via considered partnerships that privilege First Peoples knowledge systems and practices. The program supports and highlights the immense value of First Peoples voices in academic spaces and beyond.

The Blak Design program provides a First Peoples-led space for creative experimentation and strength within the university, nurturing a shared, relational community of *Collaboration, Connections and Care*. The success of this special project would not be possible without the interconnected village of support from the KHT and RMIT communities. This includes the talented participants, who worked incredibly hard, generously shared knowledge, and achieved outcomes beyond expectations, as well as the mentors, whose diverse experience from art, fashion, industry, and technical expertise shaped the workshops and supported excellence in design and conceptual development. These advanced outcomes were made possible through the combined support of RMIT technicians, lecturers, administration and leadership teams.

Deepest thanks go to the outstanding team of curators, leaders, guides and all the staff at KHT. On behalf of the RMIT Fashion and Textiles Design studios, we continue to admire your leadership and excellence, and thank you for taking us on the journey together again in 2025. Through this partnership, we have had the opportunity to listen, learn and reflect – a process we commit to continuing.



Nicholas Currie (Blak Design Coordinator) and Vicki Burgess, Blak Design Program 2025



Work in progress by Kylie Colemane, Blak Design Program 2025



Installation view of *Treading Lightly*, Koorie Heritage Trust, 7 March – 17 May 2026.

# BLAK DESIGN MENTORS



**DR CHRISTIAN THOMPSON**  
Bidjara  
Pronouns: He/Him  
Based on Wurundjeri Woi Wurrung Country



**KATE REYNOLDS**  
Pronouns: She / Her  
Based on Wurundjeri Country



**YASHNA SEETHIAH**  
Pronouns: She/Her  
Based on Wurundjeri Woi Wurrung Country





Installation view of *Treading Lightly*, Koorie Heritage Trust, 7 March – 17 May 2026.

# LIST OF WORKS

All measurements are in centimetres.  
Overall dimensions are given  
height x width x depth.

## VICKI BURGESS Moonbird People

*Cockatoo Kaftan (collaboration with  
Kate Dean (Trawlwoolway/Palawa))*  
2025  
digital print on silk (satin)  
97 cm (centre back) x 271 cm (hem circumference)

*Echidna Quill Necklace*  
2025  
echidna quills, wax thread  
23 cm x 23 cm x 1.5 cm (overall)

*Emu Feather Shoulder Cloak*  
2025  
emu feathers, possum fur, banksia (fastenings)  
69 cm (centre back) x 104 cm (hem circumference)

*Kangaroo Top (collaboration with Trina Dalton-Oogies  
(Wadawurrung/Cunditjmarra), styled with Kangaroo  
Pelt Necklace by Trina Dalton-Oogies)*  
2025  
kangaroo pelt, raffia (dyed) (top); raffia,  
emu feathers, jasper (stone) (necklace)  
100 cm x 40 cm (overall) (top);  
31 cm x 26 cm x 2.5 cm (overall) (necklace)

*Quandong seeds Necklace*  
2025  
quandong seeds, initi seeds, sandwood nuts,  
gum nuts, wax thread  
31 cm x 26 cm x 2.5 cm (overall)

*Shell, Emu feathers Necklace and Earrings*  
2025  
shell (upcycled animal material), emu feathers  
3 parts: 44 cm x 27.5 cm x 2 cm (overall) (necklace);  
18 cm x 19.5 cm x 1 cm (each) (overall) (earrings)

*Silk Slacks*  
2025  
silk (crepe)  
39 cm (waist), 104 cm (length),  
91 cm (hem circumference)

## KYLIE COLEMANE Darug, Wiradjuri

### 'We gather our stories by Hand' Maanma Dhamarra Gunalunalung

*Emu Feather Earrings*  
in collaboration with Tara Lloyd (Darug + Wiradjuri)  
2025  
emu feathers, leather, metal  
2 parts: 21 cm x 13 cm x 2 cm;  
23 cm x 20 cm x 2 cm (overall)

*Emu Feather Shorts*  
2025  
cotton, satin ribbon, emu feathers (fastenings)  
37 cm (waist), 30 cm (length),  
68 cm (Leg opening circumference)

*Natural Dyed Dress*  
2025  
synthetic (satin, eco dyed)  
124 cm (centre back length), 41 cm (waist),  
127 cm (hem circumference)

*Paper Bark Corset*  
2025  
paperbark, raffia, bees wax, native honey,  
lacquer (eco friendly)  
23 cm (centre back length),  
71 cm (hem circumference)

*Raffia Clutch*  
2025  
raffia (dyed), Quandong seed  
13.5 cm x 29 cm x 13 cm (overall)

## CLINTON HAYDEN Wiradjuri

### Future Deadly

*BURWURR*  
2025  
possum fur, cotton thread (waxed)  
54 cm x 61 cm (overall)

*Lap Lap*  
2025  
cotton (shirting), cotton thread  
148 cm x 192 cm (overall)

*MARGAMANHA SUIT*  
2025  
cotton (mesh), cotton (tape), cotton (French terry),  
cotton (calico), bamboo-elastane (jersey), elastic,  
cotton (fastenings)  
2 parts: 68 cm (centre back) x 128 cm (hem  
circumference) (top); 140.5 cm (leg) x 43 cm (waist)  
(pants)

*Mudyi T-shirt*  
2025  
cotton (French terry), mesh (wool/cotton),  
cotton thread  
73.5 cm (centre back length), 64 cm (waist),  
133 cm (hem circumference)

*Waagan Clutch*  
2025  
PLA filament (corn-based)  
23 cm x 20 cm x 44 cm (overall)

**JASMINE-SKYE MARINOS**  
Arrernte, Luritja, Pitjantjatjara,  
Kaytej, Warumungu, Pitta Pitta

**Threads of Sovereignty**

**Aboriginal Flag Earrings**

2025  
raffia (dyed)  
2 parts: 10 cm × 8.5 cm × 2 cm (each) (overall)

**Blak Design Hoodie**

2025  
screen print on cotton (brushed), laser etched  
possum fur, kangaroo pelt, red ochre  
96 cm (centre back length), 60 cm (waist),  
104 cm (hem circumference)

**Eucalyptus Blossom Dress**

2025  
cotton, raffia (dyed)  
93 cm (centre back length), 41 cm (waist),  
140 cm (hem circumference)

**Handwoven Eucalyptus Leaf Earrings**

2025  
raffia (dyed)  
2 parts: 18 cm × 3.5 cm × 1 cm (each) (overall)

**Hat with Woven Blossoms and Two Black and Red  
Cockatoo Feathers**

2025  
felt, raffia (dyed), cockatoo feathers  
12.5 cm × 30 cm × 33.5 cm (overall, without feathers)

**Land, Sea and Sky Dress**

2025  
red ochre screen print on cotton, jute, gumnuts,  
emu feathers, shells  
109 cm (centre back), 38 cm (waist), 297 cm  
(hem circumference)

**My Sovereignty Leggings**

2025  
digital print on polyester (recycled)  
36 cm (waist), 99 cm (leg), 26 cm (hem circumference)

**LUKE MORGAN**  
Yorta Yorta, Wiradjuri, Baraba  
Baraba/Barapa Barapa

**LYTM**  
**Love You Too Much**

**LYTM (Jacket)**

2025  
reclaimed fabric  
110 cm (centre back), 82 cm (waist), 167 cm  
(hem circumference)

**LYTM (Jacket)**

2025  
reclaimed fabric (jaquard)  
99 cm (centre back), 61 cm (waist), 138 cm  
(hem circumference)

**LYTM (Jumper)**

2025  
reclaimed wool blanket  
114 cm (centre back), 81 cm (waist), 164 cm  
(hem circumference)

**LYTM (Robe)**

2025  
reclaimed fabric  
115 cm (centre back), 78 cm (waist), 183.5 cm  
(hem circumference)

**LYTM (Tracksuit Set)**

2025  
reclaimed fabric (jersey)  
2 parts: 98 cm (centre back, hood up) × 176 cm  
(hem circumference) (top); 67 cm (leg) × 52 cm (waist)  
62 (hem circumference) (shorts)

**MEGAN PAINE**  
Kuku Yalanji

**Bana**

**Bonnet**

2025  
cotton (undyed)  
26.5 cm × 60 cm (overall) (excluding soft fastening)

**Forage Bib**

2025  
cotton (undyed)  
47 cm × 51 cm (overall)

**Garden Dress**

2025  
cotton (undyed)  
69.5 cm (centre back), 60 cm (waist),  
173 cm (hem circumference)

**Go Bush Shorts**

2025  
cotton (undyed)  
54 cm (length), 31 cm (waist)

**Praise You Skirt**

2025  
cotton (undyed)  
87 cm (centre back), 37 cm (waist),  
136.5 cm (hem circumference)

**Waymbul Flag**

2025  
cotton (undyed)  
64 cm × 44 cm (overall)

**Treading Lightly**  
7 March 2025 – 17 May 2026

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Installation view of *Treading Lightly*, Koorie Heritage Trust, 7 March – 17 May 2026.

