



ARTIST STATEMENTS AND BIOGRAPHIES

Exhibition Dates:

Monday, 14 December 2013 to Friday, 28 February 2014

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Barbara Catania

My name is Barbara Catania (nee Maynard) and I am a proud Barkindji/Ngiyampaa woman who lives in South Morang Victoria. I was born in Carlton, Victoria on the 8.01.1966 and although I studied art in high school this is my first art competition. I am a direct descendent from the Clark and Harris families from Western NSW. My great grandmother on my grandfather's side (Arthur Clarke) was Granny Moisey. My great grandfather on my grandmother's side (Ruby Harris) was Dave Harris. Although I live in South Morang, I regularly visit my homelands to maintain my connection to the land and family. As part of my cultural heritage I use a lot of line work as indicative of my Barkindji background.

1. Riverlife – Turtle

2. Riverlife – Crab and Fish

3. Riverlife – Fish

The inspiration behind my paintings is my childhood, growing up on the Darling River. My family and extended families (it was a large mob) would gather on the banks of the river where we would spend the day fishing, swimming, playing, telling stories and cooking in the coals and open fire.

The river life in my three paintings are all on their individual journey through life. However at the end of the day they are all terrific traditional bush tucker.

Bradley Brown

My name is Bradley Brown I am a full time father and artist. My hobbies are playing the guitar, playing the digde, playing football, going fishing and hanging out with my family. My passion is helping others, encouraging and teaching the youth, especially youth at risk, especially Aboriginal kids, respecting my Aboriginal culture and raising my family in the right way.

I enjoy and have a strong passion for painting and telling my stories because it keeps me busy and important culturally and I hope to make a future out of it.

4. Grandmothers Country

This story (artwork) was a story my late pop told us kids about his mother, My Great Grandmother. She was from the Tribe of Bidwall from Orbost area through to the New South Wales area. She used to sit at the top of the mountain and watch over the land, where there used to be white people taking stuff from the land. Pop said they was taking gold and he used to say that the snake is there to protect his country.

Brandan West

Brandan West was born in Flinders Island in 1963 and was raised in Tasmania until he was fifteen. Since then Brandan has lived in Adelaide and Sydney for many years until he decided to settle in Melbourne 9 years ago. At the age of 24, during a visit to native Tasmania, Brandon was approached by an old neighbour who told him he was indigenous, a stolen generation child, and that he knew who his father was and where he was currently residing.

The neighbour took Brandan to meet his father for the first time, in Flinders Island, an emotional event for both. Since then, Brandan embarked on a quest to find his family members and reconnect with his identity as an indigenous of the Tasmanian Palawa Clan. Brandan found he was one of the 17 siblings and was able to meet the last one only three months ago.

Although Brandan has not studied art, he has been drawing, painting and welding since childhood. Brandan has engaged in individual art therapy for the last two years and finds art making a powerful healing tool.

Engagement with art in a therapeutic way has enabled Brandan to express difficult emotional challenges associated with his childhood as well as redefining his sense of indigenous identity. Brandan is inspired predominantly by nature and often combines leaves, seeds, bark and branches into his work. While at other times using these natural objects as tools with which to apply paint or oil pastels onto canvas.

5. Palawa Roots At Night

The image depicts the artist's Tasmanian childhood landscape at night time. The tree in the foreground has its complex web of roots exposed to symbolise the discovery of the artist's indigenous identity and family members. Inspiration for this artwork was driven from the artist's memories of his childhood landscape in Tasmania and his passion for trees. The light boundary that makes the tree trunk isn't easily noticed in first sight to emphasise the un-clarity and struggle that accompany this journey of self-discovery.

6. Slaggy

Slaggy always has the last laugh. He makes sure of it. Everybody sees slaggy as the cheeky one, the one who makes jokes about everything. Little they know he has to be this way to get by, to handle the loss, the un-laughable circumstances of life. When you experience such disconnections in your life, you sometimes find laughter to be the only safe way to be in this world, to approach anything that comes your way good or bad. Look into my eyes; do you think im laughing?

7. Standing Proud in Summer Sunset

The trees in Fitzroy Gardens, Melbourne, inspire the artwork. The artist scratched into layers of oil pastels and added fruit seeds onto the tree trunk in order to portray the positive energy associated with the discovery of being an indigenous person of this land. A great sense of pride accompanies the pain and challenges of the artist's journey into his newfound identity. The strong connection to the land, to nature with all it has in it, is colourful and comforting as a big old tree standing against a summer sunset.

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Brett Clarke

Brett Clarke Indigenous Artist, from Warrnambool in Southwest Victoria. Born in 1977. Brett is a multitalented artist and started paintings in his early teens. He was also taught the art of wood carving by his grandfather. He produces traditional wooden artefacts that are decorated in the traditional style. Brett has endless knowledge about Indigenous culture and practices from the environment to traditional foods and cooking. Brett's paintings reflect upon the stories he was told as a child by his grandfather - the stories of his ancestors, the sacred motherlands, journeys of his people.

8. Meeting Place

The inspiration of this painting was from stories that my Grandfather told me as a teenager. The great gatherings of the local Tribal Clans of the Gunditjmara Kirrae Whurrong Nations of South West Victoria.

The Clans would come together for ceremony, song and dance, traditional games and arranging marriages. When they came together, it was a time for sharing and trading of items of interest. The Gadubanud tribe from the Otways would bring wood for making of the spears and trade with another clan group from Geriwerd who would offer berries or other stone artefacts.

The Warrnambool Gunditj Clan group would trade the local fresh mussels shells with the Djab Whurrong Clans would bring smoked eels. There were many meeting and gathering places all around the Great South West of Victoria.

9. Message to The Nations

The inspiration to this piece was from the local Tribes of South West Victoria. Who would send out runners with message sticks. The Gunditjmara Kirrae Whurrong Nations many moons ago would send smoke signals and pass message sticks from clans to clans with a message for the Nations to come together for important meeting to discuss issues of great importance. One of the last recorded important meeting's was in the mid 1800's.

Kaawurn Kunnawarn Hissing Swan (King David) of the Kirrae Whurrong Nation held a meeting with the clans of the Great south West with over two thousand people attending to discuss the sacred spirit lands that were being overrun by the invasion of the squatters.

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10. Scarred Tree

Each year I go on a healing Walk which leads into the Lake Bolac Eel Festival. That is where I got my inspiration for this piece. We have seen many great important sites along the way including many sacred scared trees. Canoe scar's and shield scars. Nine years ago when we startd the first healing walk, we walked from the mouth of the Hopkins River in Warrnambool all the way to Lake Bolac. It took about two weeks to walk. I felt honoured to be walking the ancient pathway of my ancestors. I saw a tree with five scars on it. I was so amazed and inspired by this.

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Cassie Harrap

Cassie Harrap is from the Yeerum-illam-Balluk clan of the Taungurung and Wurundjeri people. At a young age Cassie demonstrated a talent in art using a variety of different mediums. It was through finding out about her heritage that she began a journey of exploring aboriginal art and painting her own stories. Cassie's artworks are inspired by her family and stories she has been told.

11. Bush Tucker

Bush Tucker is expressions of my love of collecting bush foods and by creating this artwork it connects people to me and who I am. As I teach culture and bush tucker at Nagle College in Bairnsdale, the building represents the college, the dilly bags are what I use to collect my tucker so I designed a 3D look with a natural hand weaved basket using all natural materials, it also has real native flora and echidna spines.

12. Journey over the Hills

This artwork represents the hills I explore with my partner. The journey never ends as there is so much to learn from our land, nature and wildlife. The bush and hills inspire my collecting of bush tucker and artworks.

13. Scartree

This artwork represents a connection to my ancestors who would use the bark from the tree for a canoe. This is a simple but meaningful artwork as I liken the scartree to one that knows the secrets of this land as it has stood here in time and for generations to admire and reflect on culture and history.

Chris Firebrace

Born and raised in Echuca, Chris is a proud Yorta Yorta man. Currently living in Shepparton Chris' paintings have been shown, bought and admired at Gallery Kaiela since it opened in 2006. Chris has always made art in numerous ways but her didn't ever set out to be a professional painter.

Over the last eight years his hobby has become his profession and as he began to paint seriously, the flood gates of creativity opened in a great out-pouring of productivity; in Chris' words "the paintings and stories just came out like a tsunami, so I just kept painting. It's always in my head and if I don't get it out, it just sits there and blocks everything up- just like a jammed photocopier!"

Coming from a long line of talented artists Chris paints in the South East Australian art style, using linear designs, cross hatching and X-ray representations. Because he was born and lives in the bush he paints about what he sees and knows of the landscape around him, overlaying landscape painted in European style with traditional Koorie motifs. Chris says "My art is for the people and I want them to understand that the way I paint is showing two cultures looking at the same land in different ways."

14. Bardi Grub Gone

15. Bardi Grubs

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Daniel Kelly

Daniel Kelly is of Wathaurong heritage and is a prolific local Aboriginal artist. Dan has become a major artist at Baluk Arts, his work is diverse and of a high quality. Dan's work focuses on reconnecting with culture and expresses his passion for Aboriginal issues, family, environment and politics. The detail in his work reflects his commitment to his art making. Dan's diversity is shown in his many works that he has produced. The mediums he has worked with range from paint, ochre stencil, wood-carving, limestone carving and natural jewellery.

16. Tjeera Gumback

This work was part of a series about the change of seasons, when the tea tree flowers and the snapper becomes plentiful. Dan has created different stencils representing Aboriginal men in canoes hunting the plentiful snapper. Dan is connecting to his innate understanding of the seasons and the environment. Dan has hand painted detail over the stencils, which creates the multilayered artwork.

17. Adam Goodes 1

Daniel created the stencil print of Adam Goodes after the controversial comment, which was an issue that confronted Daniel greatly. Goodes, one of sport's most decorated Indigenous players, stopped play to point out the girl to security staff following the offensive comment and she was later escorted from the ground by security staff.

18. Southern Land Sunrise

Daniel painted Southern Land Sunrise in ochre and acrylic. The locally sourced ochres show the natural diversity of colour in this area. Southern Land Sunrise depicts the light and landscape of morning around Arthurs Seat (Wonga) in the Mornington Peninsula. Dan uses linear designs which are typical of Victorian Aboriginal artists.

Deanne Gilson

Deanne Gilson is an emerging Wathaurung (Wadawurrung) artist who lives and works on her traditional country of Ballarat in Victoria. Although still considered an emerging artist, Deanne has produced art for over thirty years since the age of fourteen and has held over ten successful sell out solo shows in country Victoria.

Currently undertaking a masters degree in visual art, Deanne is working towards bringing to light the many issues still faced by all indigenous women in this country, whilst exploring her Aboriginal and Australian identity, political and spiritual beliefs, Dreamtime stories, myths and the continuation of traditional art and mark making techniques within her culture.

19. Bunyip

20. Bunjil

Bunjil and Bunyip are two paintings from Deanne's recent exhibition titled 'The Bunyip's Bride' held at The Koorie Heritage Trust, Melbourne 2013.

The Bunyip story is a myth that was told by an aboriginal man in the early 1850's, to an anthropologist who documented the story as saying a strange creature came out of a swamp near the Murray River and took an Aboriginal woman.

The Bunyip has been used as a metaphor for 'white man' in the show, referencing the taking of indigenous women by white man for his own sexual use. In the series a story was created where Bunjil appeared in a dream to the Bunyip's Bride (aboriginal woman) showing her two eggs, one black and one white. This parallels with Deanne's aboriginal grandmother's story of having one black and one white child.

Dennis Seymour

Edward Dennis Seymour was born on the 14th of October 1930 in Goodna Queensland, youngest of 16. Elder of the Andyamatyhanha clan Flinders Ranges South Australia. Born to Bertha Amy Mountford (Taken from her mother at birth and at the age of 14 years was sent to Queensland gold fields) Lived and painted in Queensland, New South Wales, West Australia and Victoria. Dennis began painting mythic beings and creatures of creation in his landscapes recently using acrylic and oil. He expresses his binding aboriginality in art true to his culture and this mystic land.

21. How the Moon got into the sky

Vira Vorlka had two nephews and two wives. The nephews began to fall in love with his two wives and so devised a plot to get rid of the old man by getting him to climb up a large gum tree to gather witchetty grubs and to throw them down to them. They told him to climb out into the sky and then they pulled the tree down leaving the old man in the sky. It is now that he always returns every month reborn ever full moon. The two nephews then married his two wives.

22. Monument

My son and I were visiting the Flinders Ranges South Australia for the first time a few months ago (I am 82 years of age), the home of my mother. Walking over the land and casting our shadow over the Monument at Wilpena Pound gave both of us a spiritual experience that we will never forget. The Monument was dedicated to the Andyamathanha people of the area. Some of the quotes are in my painting of the Monument.

Gail Harradine

I am a Wotjobaluk/Djubagalk/Jadawadjali woman born in Dimboola, part of the Wimmera/Mallee region of Victoria. Art has shaped my life and being through exposure to wonderful Indigenous artists such as Gayle Maddigan, with her groundbreaking work with possum skins and painting. I was fortunate enough to study in Melbourne and worked on assisting others with the early exhibitions.

I was fortunate to be provided with an Aboriginal cadetship to the National Museum of Australia in the 1990s. Eventually I worked with the Koorie Heritage Trust and lately, have worked in my own community with cultural heritage, education and Indigenous Landcare activities. I am also a Co-Chair of an Indigenous art and healing group in Dimboola.

My artwork/designs are housed in the Bendigo Bank Dimboola, Koorie Heritage Trust Inc collection, Royal Women's Hospital selected artwork, National Library of Australia portraiture project, City of Stonnington Reconciliation Poster/artwork for the Mayor, Diversity at Work logo design and stationary design work, Dale Spender collection, Koorie Family History Service brochure artwork/logo, Studio One Gallery (Canberra) – printmaking collection, and other numerous private collections. I have exhibited at the Dimboola Art Show, Floodplains Gallery, Alcaston Gallery, Manuka Gallery, Wartook Gallery, Parliament House, Manningham Gallery, St Kilda Yalukit Willam shows, City of Port Phillip shows, and Bayside City Council Gallery.

23. Billabong – Gnowee lighting country with her torch

My artwork is based on one of my favourite creation stories about Gnowee and her search for her son as she had left him whilst moving long distances to gather yams. In early Wotjobaluk creation times, the land was very dark and bark torches were lit to see the way in order to find food. Gnowee travelled a long way into the dark and the far - away lands, to the other side of the earth. In her frantic search for her son, she rose into the sky to see further with her bark torch but could not find her child. She continues this search above the land to this day. I have shown this in the child's footprints and the mother's arm outstretched to search for her child with the bark torch over the land or mother earth as it is also known.

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24. Lawyer Speak on Country

This particular artwork is about the “positive spin” and the pretentious way lawyers speak on Traditional Owner behalf in the Federal court to the judge; whereby, the on ground impacts as to cultural rights, often has a whole different meaning to the actual Traditional Owners that they are meant to represent equitably in the Native title arena. Where does truth start and where does it get distorted in the realm of traditional symbolism?

25. Whose Country?

My Artwork is about the continuing struggle for many Traditional owners to have equitable access to country and culture but how the Charter of Cultural rights and Responsibilities of Victorian Indigenous people requires a solid foundation for our enjoyment of our culture. This fight for rights has been ongoing, starting from our Old People and advocating Traditional rights to work on country. Such eroding cultural rights reflect eroding identity and pride in being on country.

Glenda Nicholls

Born at Swan Hill in 1954, mother of 3 adult children, divorced. Early childhood lived along the Murray River and its tributaries with my family. Spent 23 years in Mackay QLD, returning to Victoria in 2004. My biography 'River Girl' was launched at the Koorie Heritage Trust in 2005. I was inspired to work on developing my creative skills after seeing my sister win the Victorian Indigenous Art Awards (VIAA) in 2008. In 2012 won two awards for my 'ochre net' in the VIAA.

26. Blue net (curtain)

My mother and grandmother crocheted, knitted, sewed and made traditional crafts such as feather craft and weaving. My father caught Murray River crayfish with handmade drum nets. Encouraged by my elders I learnt by watching, listening and learning with hands on experience whilst adapting to lifestyle and environmental changes. Net making is becoming my addiction.

I have found no evidence yet that aboriginal women did not make fish nets which is contradictory to what I was led to believe when I first started weaving nets. Fishing knowledge is handed down by elders and ancestors. Not only were men keen fisher people but women also. Both my maternal and paternal grandmothers were experienced fisherwomen. One used a handline, and the other used a bamboo rod with a floating bob line. When I weave I think of my grandmothers who each adapted their fishing techniques to suit their modern day lifestyle.

My "Blue Net" curtain represents restless sleep and a feeling of being overwhelmed with present day stresses of moving house, trying to find a new job, coping as a mature age woman on the brink of starting a life change which is one of moving from the city to my home town in the country to start all over again. Blue Net reflects the uncertainty of things to come at this moment in time and is the colour of my world when I look out the window on a moonlit night. I am hoping my net catches more than just moonlight.

Gloria Whalan

I was born in 1943 at Lithgow NSW and I am a part of the stolen generation. I survived only because my grandmother who was white took me into the bush to live until I was nine. My people are the Wiradjuri from the Blue Mountains in NSW. At age 27 I was left with six children between the ages of one and nine. I became a foster parent for 30 years.

My great love is the Aboriginal people who I didn't know I was one of till I was 49. My art is my life and the spirit comes from my dreaming and the Australian bush. I write books for children and stories come from the time we had nothing so I wrote stories for my own children. I also put language in them so the aboriginal language does not die. I believe our children should be learning the language of their own people.

27. The Blue Tongue

Having moved to a new house on the edge of farmland we found three rather large Blue Tongue Lizards also lived there. They keep our large rose garden and orchids free from snails and slugs. This year they had babies and therefore my painting is a celebration and love I have for these beautiful creatures.

28. Creation

When Baume god made earth there was great flashes of light and colour. All the elements came together and the beauty of our home flashed from his heart with love. The mawi or spirit and soul was placed on the earth waiting to be born. These first ones were aboriginal people whose job was to care for the land. This would ensure that if they were careful in what they did future generations of man would survive in this Garden of Eden.

Treahna Hamm

Treahna Hamm is an internationally renowned artist who is celebrating thirty years as a practicing Indigenous artist. Her works are composed with multi-layers of stories garnered from her Yorta Yorta experiences of living by the Murray River. Her practice includes contemporary printmaking, painting, photography, public art, sculpture, possum skin cloaks, murals and highly individual fibre weaving, working with abstract forms as well as traditional designs from her Indigenous heritage.

She has exhibited internationally and her works are in national and international collections. During the last decade, her dedication towards rejuvenating, revitalizing and retelling oral history through her own life experiences has been a foundation to the collective experience as a whole in Victoria.

29. galnya gorkara (good rain)

'galnya gorkara', Yorta Yorta words depict this artwork on many levels. It is about personal strength and bond to identity and culture living 'on country' which closely follows teachings and footsteps of important Elders and passing on of knowledge. The water of dhungala, the Murray River, has been the lifeblood of my people through history. A creation site, in which ancestral spirits breathed life into the land by their actions, is a system of carefully created knowledge systems which has maintained life in this country for over 2500 generations of people.

The totem, our long neck turtle, is central to our identity. The turtles symbolise the true collective of Yorta Yorta - our people having adapted to both water and land. My turtle totem is highlights a search for deep knowledge along cultural paths after "gorkara"/rain. In this instance 'gorkara' refers to the special connections which underlie cultural occurrences are made and then known with the strong relationship to country and Elders. It is ongoing and a significant bond that many people do not experience. "galnya gorkora" is my symbolic interpretation of my experience.

30. Biganga Spirit

31. Dungudja Waala

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Jade Couzens

I'm part of the Wathaurong clan coming from a long line of aboriginal artists including my Great Grandfather Nicholas Couzens, my Grandfather Stanley Couzens and uncles and cousins who are very inspiring. I choose to paint as my way of passing down tradition and knowledge and culture to future generations including my two sons and nieces and nephews.

I've been painting for a year now and my passion continues to grow. I'm very proud to be an Aboriginal artist.

32. My Family Tree

This Painting represents growth, family history and how everyone in my family came to be related. It pays respect to my elders both past and present. As trees grow more branches grow like a growing family always expanding. The black with the white border that goes around the tree that start from the roots and go all around till it reaches the roots again represents being connected to your family, this is where your family history begins, it wraps around the family tree to show the strong bonds that keep a family together and grounded.

The roots are where my family history begins. The middle of the tree trunk is the heart of the tree and in turn represents the heart of the family. Inside the centre of the tree is a representation of my fingerprint which signifies my identity and how I am connected through the blood lines that make me the person I am today. The cross hatching in the background represents the sun's rays, under the tree represents my connection to country.

My inspiration for this painting comes from learning all about our family history and my ancestors gone before me. It's my way of showing my respect and love for my family, past and present.

Kathy Nicholls

Kathy Nicholls, Wadi Wadi/Yorta Yorta/ Ngarrindjeri. 53 years old, the third youngest of eight children. Born in Swan Hill. Kathy's grew up in the country with her mother and dad taking the family into the bush on a regular basis for their bush walks and camps along the Murray River, handing down the knowledge about the environment - land, water, sky, animals and trees and to identify the plant life, trees and shrubs.

Kathy's interest in the environment was the trees and what they offered – bark, sap, leaves, beautiful flowers and seedpods. When Kathy was younger her mother would encourage her to develop her inner creative styles by giving her a colour in book with pencils. Encouraging her to be patient with what she was doing and to keep going until they were happy with their finished art piece.

Later on in her life Kathy's mother and grandmother handed down to her the skills of weaving and sewing. Kathy chose to take on a different form of weaving using string and seedpods.

33. Recycled from Mother Nature

My inspiration to create my art piece was looking at myself and my mother as we both grow as Elders in our Communities. I wanted to create my connection to my mother as my Elder and Teacher using seedpods. I have used the Sheoak seedpods as a connection to my mother's country in Ngarrindjeri lands in South Australia and myself using bottlebrush seedpods from my garden. With my mother and I both growing older - I wanted to show our connection that "everything has its beauty but not everyone sees it". The life cycle of the pods begins from earth – the pods flowers and get rid of their seeds and then the pods are left to mother nature. This shows our journey as two women in our life cycle.

As a young girl my mother and my grandmother showed me how to weave and sew. The art piece is part weaving, knotting and sewing. There are three main woven panels of bottlebrush seedpods. Each bottlebrush seedpod has been drilled and individually knotted. Individually knotted means we are ourselves as individual women. These panels represent us as middle-aged women united together with strength. The sheoak seedpods represent the older women as mentors in each of our journeys teaching the younger women. The outer woven smaller bottlebrush seedpods represented the younger women growing up.

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The art piece together represents Aboriginal Women united and learning from each other – younger, middle age, and older women as our mentors. The lemon scented tea tree branch holds us together. The circles of bottlebrush pods at the bottom represent all us women coming together as groups.

Lisa Kennedy

I am a descendant of a strong Tasmanian Aboriginal Woman, Woretemeteyenner. She was the daughter of tribal elder and clever man Manalargenna and granddaughter of Trarlewelargenna.

My Tasmanian Aboriginal culture is rich in knowledge from the sea and the stars, from which I draw strength and identity. My own fine art has often related to the land bridge that used to connect Tasmania to Victoria, South Gippsland. My new work is building on a metaphoric journey across Bass Strait, deepening my cultural connections to Tasmania.

34. The Spirit Place of Listening

Listening, watching, sensing, waiting.

I step forward and within, unfolding through the layers.

What will I find? How can I trust?

And yet I know I am guided.

In this place I hear the voices of the Old People and the stories within me that want to be told. From this place my Dreaming will re-emerge and enter the world again, and I will become strong.

35. Sunset at Shallow Inlet

Shallow inlet teams with fish and the sky is filled with the sounds of birds calling.

Shallow Inlet was a summer camp for the Old People.

As I walk, I find middens in the cliff on the edge of a creek.

Shells, charcoal, tools and crystal fall out of the sand.

I look out over the golden water at sunset and see the Old People catching fish.

I smell the smoke and hear the children laughing.

I am lost in the moments, which merge together as one.

Lisa Waup

Lisa Waup is a Victorian Indigenous artist who has studied at various institutes in Melbourne and Papua New Guinea, including gaining degrees in Advanced Certificate in Art and Design and a Bachelor of Arts at RMIT.

Lisa works in printmaking, photography, painting and sculpture. She has also lectured in photography and printmaking at the University of Papua New Guinea in Port Moresby. She has exhibited both nationally and internationally in solo and group exhibitions.

36. Connecting the Lines

Lisa created this stencil print of her biological Grandfather. She has one photo of her Grandfather and in that photo there is also his sister another brother and his Parents. The photo of Lisa's Grandfather is of a young boy, dressed up in his finery along with his family. He was a very good-looking lad, yet looking very out of place.

This photo evokes a lot of questions for Lisa, ones that will never be answered. The stitching represents filling in of unknown information with connection to pattern and cultural grounding, the lines represent the never-ending questions that are present for her and the re-connecting of told history.

Marlene Gilson

I was born in Warrnambool Victoria in 1944 and learned Wathaurung history from my Mum and Grandmother. I started painting 7 years ago while recovering from an illness. I use a naïve style to paint my country, which I have lived on for over 40 years. Birds and totems, and Bunjil and Waa seeking to preserve Wathaurung stories for future generations.

37. Spirit Owls

Mark Edwards

Wathaurong Glass

Wathaurong Glass Ltd was established in 1998 by Wathaurong Aboriginal Co-operative LTD as a Community Development Employment Program (CDEP) in partnership with Aboriginal Torres Strait Islander Commission & RMIT University. From 1998 to 2000 staff and participants were trained in all facets of slumped glass manufacturing & sandblasting.

In 2000 Wathaurong Glass became a registered Australian Company and started to produce commercial work for the retail art industry also the Architectural market working in both commercial & domestic sectors producing products like windows, door glass and kitchen splashbacks, the third market base is corporate gifts and awards, producing unique customised glass products.

38. Kangaroo Track

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Nathan Patterson

Nathan Patterson is an Indigenous artist who was born in Melbourne, and now lives in Torquay, Victoria. His mother's people are from Pine Creek, near the Daly River Region in the Northern Territory, where the Wagiman clan are the traditional landowners. Nathan was born 1981, and adopted to white parents. He met his mother for the first time when he was 15 years of age. Nathan started painting at 14 years of age and commenced a Fine Arts Degree in 2002 at RMIT in Melbourne. His art is a mixture of contemporary designs using traditional techniques that incorporate the dreamtime stories of his people and of the land he was born on. He continues to tell these stories through his art. Nathan strives to push the boundaries of contemporary aboriginal art through the use of vibrant colours and traditional design.

39. Dragonfly

The Dragonfly in Wagiman culture represents life and death. My mother always told me that if a dragonfly landed on or close to you then someone had either passed or a baby had been born. The two concentric circles represent meeting places with the dragonfly going between the two camps spreading the news.

40. Bunjil's Creation

Bunjil the creator spirit who takes the form of a Wedge Tailed Eagle and sometimes a Black Crow is depicted here creating man.

41. Crocodile Hunts Barramundi

This is a scene that I witnessed on the Daly River on Wagiman country in the Northern Territory. I saw a crocodile attacking a large Barramundi in the shallows by the riverbank. Later that day my aunty and I caught two long neck turtles in the same place. This image has stayed with me since I was 16 years of age when I first went back to my country.

Nick Kupetsky

Nick Kupetsky has been an artist for over 20 years. His works have been exhibited in the National Gallery of Victoria. Nick is currently exploring the symbols and stories of his Tasmanian ancestors through ochre works on paper, oil and acrylic paintings. Nick lived in Tasmania until he was 20 and moved to Victoria seeking work and to start a different life. "I have been exploring art most of his life." Pyemmairrener

42. Second Dreaming

Nick created Second Dreaming as a representation of the first ones that passed away. He explains that this is when all people die on the earth and the Aboriginal people will start again creating another cycle of life. Creatures that are extinct will come back again and this is represented by the spirals of life - spirit creatures that is giving life - man woman. Spirals represent spirituality and life which is found within Tasmanian symbols they have been found carved on rocks by the sea in Tasmania. Nicks heritage is from Tasmania.

43. Namatjira

Portrait of Namatjira and how he used to sit alone on his land and do his paintings and drawings. Nick was inspired to create this work after seeing the theatre play Namatjira. " I was inspired by his story, his life, a man inspired by art, love of the country, deciphered the country, had a go, the story of how his paintings sold, exhibited - an inspiration to all artists".

Norm Stewart

My name is Norm Stewart, I am 55 years old and I live at present near Cummeragunja in NSW. Art has become a passion over the past 10 years. After seeing my Great Great Grandfather Tommy McCrae's artwork this inspired me to pick up the paintbrush to see if I had any talent. I am currently studying a visual arts course at Deakin University in Geelong. This course has assisted in developing my art further.

44. Kidneys of Dungala

PITCHA MAKIN FELLAZ

William Blackall, Ted Laxton, Peter-Shane Rotumah, Myles Walsh, Adrian Rigney, Thomas Marks, Joe Lee

Pitcha Makin Fellaz is a deadly mob of handsome, easy going passionate young men who paint and write together on a regular basis.

Pitcha Makin Fellaz (PMF) recently won first prize at the Daylesford Art Show. The award was judged by Gordon Morrison, the Director of the Ballarat Art Gallery. He was impressed by the style, strength and humour of the PMF painting titled, 'We know where you live'. PMF was invited to exhibit a large painting titled 'Fourteen Gums (at high noon)' at the Ballarat Art Gallery as a companion to the Victorian Indigenous Art Awards.

The Fellaz wish to encourage other Indigenous men, women and kids to make art now and in the future.

The Fellaz like to tell modern stories as well as stories of ancestry, so they won't be forgotten.

Their mob – Nunga/ Yorta Yorta/ Barkinji/ Watherung/ Gunditjmara/
Wotjabaluk/ Gunnai/ Kurnai/

45. World Wide Web

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Robert Austin

Robert Austin was adopted at a very early stage in life and at the moment trying to reconnect with his Aboriginal Heritage. He finds that his understanding of all things cultural has its beginnings with his interpretation of his artwork. Rob has been painting and experimenting with different mediums for the past 15 years, Rob also holds a Cert IV in Cultural Heritage Management. Wotjabaluk

46. Hunter

Robert has created Hunter using stencil methods that he recently learnt in a workshop facilitated by Melbourne's street artist Regan Tamanui and delivered by Baluk Arts. The main figure of the Hunter is encapsulating the strength of the Aboriginal male and depicting his people.

Hunter expresses the connection to country and knowledge of the land and the life of the people of Robert's cultural heritage. The stencils have been sprayed in enamel emphasising the Aboriginal Flag colouring.

Robert Kelly

Robert Kelly has been painting and drawing since he was a kid, before he started school. The women would be beading and weaving and handed me drawing materials and I took to it very easily. I stopped creating art when I was a teenager after being told my art would get me nowhere. It wasn't till I became a single Dad in my 40's that I started my artwork again. Now you can't stop me. I started drawing illustrations for children's books and then started painting on canvas.
Wathaurong

47. Boonwurrung Ceremony

Traditional Ceremonial Rituals are cherished by all Australian Aboriginals. They differ in content, style and reason. However, they have been and still are an inherent part of the culture throughout the country.

Robert created Boonwurrung Ceremony in response to participating in the Boonwurrung Ngargee which was part of the Yalukit William Ngargee Festival in St. Kilda in 2011.

Simon Penrose

Simon Penrose is a Yorta Yorta man and is an aspiring Landscape Photographer. Self-taught and always developing new skills, Simon aims to capture stories naturally, through his cultural and unique perspective. Winner of the Victorian Indigenous Arts Awards - Best Works on Paper 2012, has encouraged Simon to continue to push himself further in his development in the arts.

48. Hidden

Hidden deep within the Great Otway National Park, untouched by the modern world. Nestled in an extremely steep valley, falling more than 50 metres over a series of tiers.

Surrounded by an endless beauty.

The smell of fresh water and decay fill the damp air.

The proud roar of this fall echoes throughout the valley.

This waterfall has remained unchanged for thousands of years.

But for how long? What will happen to these areas of amazing beauty if the government privatises our National Parks?

This is the only photo of these falls known to Simon (besides his brother's- who went along on the journey), through his extensive research of the area.

49. Green Chasm Falls

Recently rediscovered by explorers in 2003 - in the age newspaper - Simon set out to find this waterfall located deep within the Otway Ranges, Very rarely visited or even known about, very few photos of this waterfall are in existence.

50. Dead Tree Landscape

Dead trees form an eerie but beautiful landscape across the top of Mount Buffalo.

Jack Anselmi

I am a proud Yorta Yorta man and I was born in Mooroopna (Deep Water Hole). I specialise in intricately carved wooden walking sticks and staffs and I was commissioned by the Melbourne University school of Rural Health to carve a large red gum totem of two entwined snakes for the outside of the medical centre. Recently I began painting and drawing in charcoal.

My mum and dad have been great teachers for me in the development of my artwork and I would one day like to be well known and well thought of as a prominent Australian artist. By using Koorie imagery in my artwork I am constantly learning about my culture and feel that it is good to build my knowledge.

It is very important to me to make my art representative of the Yorta Yorta clan and also broaden my horizons. Later when I am much older I would like to pass on my knowledge and skills to young Koorie people.

51. Untitled, Charcoal on Canvas

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Will Carter

William Carter remembers as a young boy taking part in cultural camps and other activities with his family and community elders. He remembers throwing his first boomerang, going on his first camp and learning to find traditional bush tucker before eating it. William grew up with, and learnt from, traditional elders who lived along the Murrumbidgee River.

He was taught how to hunt and gather his own food and how to make tools and instruments by his uncles and local elders. William began painting boomerangs and bull roarers as a boy though he never continued on with it, as he wasn't one to sit still. He was shown how to find didgeridoos and other artefacts at age thirteen, and this is when he started finding his own didgeridoos.

52. Gadhi Country

Gadhi (snake) Country represents the abundance of snakes inhabiting Wiradjuri Country. The inspiration for the story behind this painting comes from a childhood memory. As a boy, all us young fellas would head into the forest on cultural camps with community Elders. When I was about eleven, I remember Uncle Mick caught a snake with his hands that was hiding in a stack of timber we'd gathered for our campfire.

53. Wiradjuri Country

Wiradjuri Country tells the story of my land and my people, from the past and into the future. Through the dreamy waterholes and campsites in the background, it depicts a land that was once complete in its natural state. The goanna symbolises my people the Wiradjuri, and the landscape captures the beauty of my people's land, something which has lasted through time and will continue into the future.

Troy Firebrace

Born and bred in Shepparton, nineteen year old Troy completed year twelve at Shepparton Secondary College in 2010. He went on to complete a diploma in sport and recreation at TAFE and is currently working full time and saving money to enable him to take up an offer to study a bachelor of fine art at La Trobe University in Bendigo. In his spare time Troy finds time to paint, enjoys playing and listening to music and riding his skateboard. He is largely influenced by the art of his Uncle Chris Firebrace and he enjoys the design aspects of creating a painting.

Usually Troy's works contain a narrative, or at least hint of a meaning that he would like to convey to people. Influenced by the imagery of his aboriginal cultural background he works at bringing together references of landscape, environmental processes and concerns, looking at the way in which we as humans relate to the natural world. Troy seeks to find and demonstrate a connection between humanity and the environment, exploring the idea of harmonious co-existence.

Troy is a proud Yorta Yorta man and comes from a long line of talented artists who used their drawing or art-making skills in every day interaction and made art with whatever materials were at hand; sometimes using the charcoal from the fire to draw on a log or tree, using it as a canvas.

Dreaming of his future Troy would like to see greater opportunities for Aboriginal artists to come out of their kitchens or lounge rooms where they currently make their art and have a studio space where they can develop their work in more professional ways. He hopes to undertake a Bachelor of Education once he completes his fine art course and come back to Shepparton to teach others to make art with passion and heart.

54. Kangaroo Womb

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Josh Muir

Josh is a young Aboriginal freelance artist whose family is Yorta Yorta, Barkinji and Gunditjmarra. A passionate and talented artist, his work is reflective of a positive style. He is dedicated to take his art to the next level. Josh has been producing a diverse range of mediums including freestyle, digital and stencil. Josh is influenced predominately by hip hop, street art and comics.

55. Colourful Charouz

Colourful charouz is a combination of the characters that are depicted in many of my pieces of work. They represent strong messages of resilience, wisdom, comfort, control,

Peter Smith

56. Rainbow Trout Dreaming