



LISMORE  
REGIONAL GALLERY

# KOORI MAIL INDIGENOUS ART AWARD 2021

4 December 2021 - 30 January 2022

## KOORI MAIL INDIGENOUS ART AWARD 2021 FINALISTS

JACINTA ANNANDALE, CHENAYA BANCROFT-DAVIS, MICHAEL BARAGUD, BILLY BLACK, MIA BOE, THERESA BOLT, MOORINA BONINI, JOY BURRUNA, MELINDA CAIN, KYLIE CALDWELL, THEO CLARKE, LUKE CLOSE, MARK CORA, JINGALU CRAIG, LOUISE DANIELS, CHARMAINE DAVIS, MARGARET DJARRBALABAL, JANETTE DUNCAN, PENNY EVANS, SUZY EVANS, PETER FAULKNER-ROBERTS, JENNY FRASER, ZOE GOLDING, DANIELLE GOROGO, AMALA GROOM, HANNAH KAITAP, ANEIKA KAPEEN, GUS KELLY, BECCA KING, ETHAN KOTIAU, ORAL LAURIE, JAHVIS LOVEDAY, KENT MORRIS, AMELIA MURPHY-TAYLOR, EDWINEA PAULSON, KOBİ PHILBIN, ELI PIETENS, KYLE PRIETO, BRIAN ROBINSON, CARA SHIELDS, BEVERLY SMITH, DULCIE STEVENS, SOPHIE TAYLOR, AMARINA TOBY, MARGARET TORRENS, ANTHONY WALKER, DANIEL WARRULUKUMA, BRADLEY WEBB AND JASON WING.

Lismore Regional Gallery acknowledges the Widjabul-Wyabul people of the Bundjalung Nation as the Traditional Owners of the lands and waters the Gallery is located. We pay respect to ancestors and Elders past, present and future and extend our respect to all Aboriginal and Torres Strait Islander peoples today.

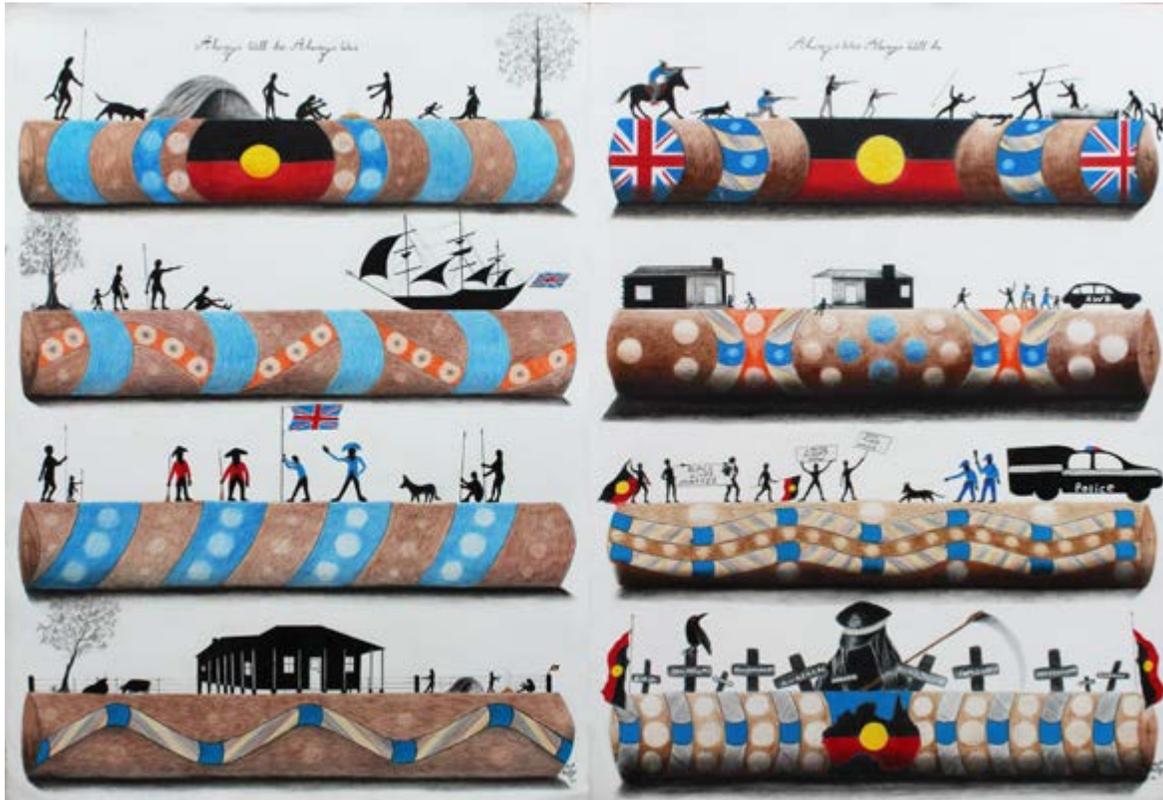
Welcome to the *Koori Mail Indigenous Art Award*. In this, the first year the Award has run, the finalists' works show the enormous depth of talent of Aboriginal and Torres Strait Islander artists in Australia. There are representatives from every state and territory, with strong representation from Bundjalung artists and Aboriginal artists practicing in the Northern Rivers. Artists have employed an array of mediums, from natural dyes and fibres, to Corten steel, UV paint pigment, and digital media. Works reflect rich lives; the places the artists live and work, and the communities they belong to. In some cases, they attempt to define or understand displacement. They speak to history, identity, and self-empowerment. They are the product of deep thought.

These artworks tell stories, and the artists do not mince their words. They tell us all that Australia is, and has always been, Aboriginal and Torres Strait Islander land.

The response by artists to the *Koori Mail Indigenous Art Award* has been incredible. Lismore Regional Gallery is honoured to be hosting this important award for innovative contemporary indigenous artistic practice with thanks to The Koori Mail, Healthy Aspirations and generous private sponsors.

The *Koori Mail Indigenous Art Award 2021* is proudly sponsored by the Koori Mail and Healthy Aspirations





Gus Kelly, *Nobody Told Me There'd Be Days Like These...* 2021  
 coloured pencil on Velin Arches paper, 90 X 130CM, \$5000, courtesy the artist

Gus Kelly  
 The Koori Mail Art Award \$10,000

Kylie Caldwell  
 Bundjalung Art Award \$2,500  
 Open to Bundjalung artists and/or artists working on Bundjalung country

Luke Close  
 Innovation Art Award \$2,500  
 Open to Indigenous artists living in Bundjalung, Yaegl and Githabul country

Jahvis Loveday  
 Youth Art Award \$500  
 Open to artists from 12 to 24 years of age



*'The emus for me represent all the species of animals in my Country. I think we need to protect all of them and leave them to roam peacefully on their land without any disruptions from humanity.'*

*I have done Visual Art since Year 7 at Southern River College. I like doing Aboriginal painting in the same style as my ancestors. I think it is a good way of promoting our artistic culture. I like representing my ideas visually and I am fond of all natural things from which I get all my inspirations.'*

*The Land of the Emus 2021*  
acrylic on canvas, 60 x 50cm, courtesy the artist Southern River College, Gosnells



*'From the Navigating the Stars series, this piece is a reference to how our ancestors used the stars above to help guide their travels, including following particular stars or developing maps of constellations that correlate with geographical features. Stars are often viewed as the homes of our ancestors and, like the generations who walked this earth before us, they guide us in our daily travels. This piece depicts the constellation Aquila (the eagle), which is a tribute to my late grandmother who believed it was good luck to see an eagle when embarking on a long journey.'*

*I am a Bundjalung and Gumbaynggirr woman from northern New South Wales, though I currently reside in Brisbane. In 2013 I completed my undergraduate degree in Contemporary Australian Indigenous Art at Griffith University, Queensland College of Art. On completion of my degree I gained a better understanding of my own cultural background and history as well as that of my community. The program empowered me to learn more about my Aboriginal heritage, and to share that knowledge through artistic expression.*

*I endeavour to use my work to engage people in stories as they serve as a reminder of the need to protect non-material culture. I believe that art creates and connects us to our culture.'*

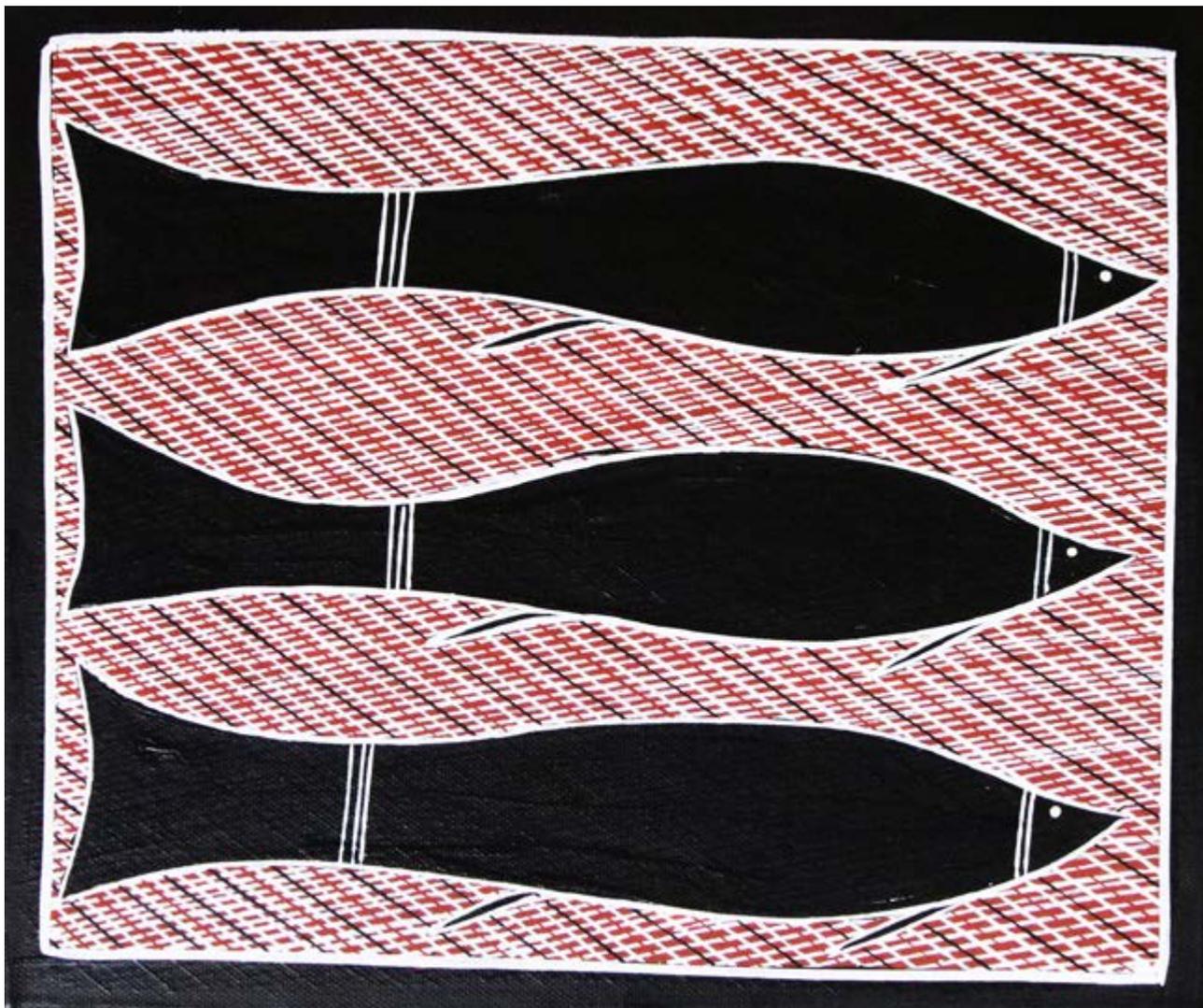
*Aquila 2021  
acrylic on canvas, 91 x 121cm, \$1500, courtesy the artist*



*'This artwork is about my Torres Strait Islander and Papua New Guinean cultural heritages colliding. I was inspired by Uncle Glen Mackie and also by the artwork of Brian Robinson.'*

Michael Baragud is from Iama (Yam) Island in the Torres Strait, and attends Tagai Secondary College on Thursday Island.

*Cultures Colliding* 2021  
linocut on paper, 43 x 43cm, courtesy the artist and Tagai Secondary College,



Billy Black paints stories of his Dhuwa moiety. In his Country of Ngangalala there are lots of *ratjuk* (barramundi). This is his mother's totem. The cross hatching depicts the water in which the *ratjuk* swim, these *ratjuk* are a little bit salt water and a little bit fresh water. Freshwater barramundi (with yellow/orange eyes) have a sweeter flesh than the red eyed ocean dwelling barramundi with firmer flesh. Barramundi have always been a staple food source for Yolngu and often 40 to 50 fish are caught in a few hours, and cooked in silver paper on a fire to feed the hunters. The rest are strung on vine ropes and shared with family.

Billy Black is a Gurralpa man who resides in Ramingining. He is a senior career artist and is renowned for his fine lines in traditional cross hatching, which is created using a *rarrk* brush. Black paints story lines and song lines from his Dhuwa moiety. He has spent time teaching these story lines, song lines and techniques to his grandson Daniel who now paints. This is vital in keeping Yolngu traditions and cultural practices alive.

*Ratjuk (Barramundi)* 2021  
acrylic on canvas, 25 x 30cm, \$400, courtesy the artist and  
Bula'bula Arts, Ramingining



*'This painting is from my exhibition 'k'gari means paradise in Butchulla. The exhibition looked at elements of the island's complicated and dark history since colonisation, as well as the consequences of the displacement of the Butchulla people. The location of this painting exists between myth and truth — it is my naive imagining of what it may look like for myself, a Butchulla woman, to return to the island.'*

Mia Boe is a painter from Brisbane, with Butchulla and Burmese ancestry. The inheritance and 'disinheritance' of both of these cultures focus her work. Boe's paintings respond, sometimes obliquely, to Empire's deliberate, violent interferences with the cultural heritages of Burma and K'gari (Fraser Island).

*The Rainbow Experience* 2021  
acrylic on linen, 76 x 102cm, Collection of The University  
of Queensland, purchased 2021



*'The ochre painted mat, embellished with shells, symbolises and celebrates my joy of weaving. Learning to weave has been beneficial to me, re-connecting me to the past, to the now and into the future. Weaving brings women together to bond and support each other, a collective gathering. We are weaving again.'*

Bundjalung textile and fibre artist Theresa Bolt has been a part of the arts collective, Casino Wake Up for more than a decade, learning and teaching Bundjalung weaving locally, regionally and nationally. She plays an integral role in assisting the elders with collection of raw materials and loves to explore contemporary forms using traditional techniques.

*We Weave Together 2021*  
buchie rush, ochre, cottonwood handmade string and shells, 36 x 56cm, \$500, courtesy the artist



*'The western value system continues to govern Indigenous peoples, our knowledge and Country in Australia. A decentralised world can only exist in conjunction with the past and present time.'*

*Gowidja (After) undertakes a critical evaluation of operational systems such as the governance and control of our cultural material in museums, galleries and collections, land management and extractive practices. Gowidja presents a near and Indigenous-led future where all centralised governance and power has been dispersed outwards amongst Indigenous people and communities. In this future we have ownership of our cultural materials and objects, autonomy over our representation and agency to achieve our self-determinism.'*

Moorina Bonini is a proud descendant of the Yorta Yorta Dhulunyagen family clan of Ulupna and the Yorta Yorta and Wurundjeri Briggs/McCrae family. Bonini is an artist whose works are informed by her experiences as an Aboriginal and Italian woman. Her practice is driven by a self-reflexive methodology that enables the re-examination of lived experiences which have influenced the construction of her cultural identity. By unsettling the narrative placed upon Aboriginal people as a result of colonisation of Aboriginal Australia, Bonini's practice is based within Indigenous knowledge systems and brings this to the fore.

*Gowidja (After) 2021*  
video, duration 7.30 minutes, courtesy the artist



Sand palms are found in and around Joy Burruna's home of Ramingining. For many centuries Yolngu have sourced the fruits from sand palms which can be eaten either raw or roasted. Sand palms have also been used for medicinal purposes by which the core is pounded and made into a drink which is used to treat coughs, colds, chest infections, diarrhoea and tuberculosis. The cross-hatching effect in the background of the painting, is a traditional technique for Yolngu people of north east Arnhem Land which is created with the use of a *rarrk*.

Joy Burruna is a Djambarrpuyngu woman living in Ramingining where she spends most of her time painting at the local art centre. Burruna learnt to paint at an early age by watching her mother paint. Her mother was one of the first Yolngu women to paint and paved the way in breaking the barrier of women only being seen as weavers and not painters. Since learning to paint, Burruna has taught her daughter and granddaughter to paint, passing on traditional story lines, song lines, dreamings and techniques, all of which are vital in keeping Yolngu traditions alive. Burruna has a distinctive and unique style in which she combines traditional cross-hatching with modern techniques which requires using the traditional *rarrk* brush with modern round tipped paint brushes.

*Wurrutjara (Sand Palm)* 2021  
acrylic on canvas, 51 x 41cm, \$1200, courtesy the artist and  
Bula'bula Arts, Ramingining



*'My painting represents Kamilaroi nation. The Kamilaroi are the second largest nation on the eastern coast of Australia, with Wiradjuri being the largest. Our nation covers 30,000 square miles of fertile soil, running rivers and streams. Our language is Gamilaraay and our lifestyle is to co-exist with, and maintain a balance with nature. Kamilaroi Aboriginal people lived in harmony with the environment.*

*The Kamilaroi believe in a large number of supernatural beings. Among them, the most important are Baiame, Dharramulan and Garriya. Baiame, pronounced BYE-umme, is believed to have the greatest of powers. Dharramulan is the one-legged son of Baiame. Legend says that Garriya, the Rainbow Serpent, a fabulous monster which appeared in a snake-like form, is now resting deep within Boobera Lagoon, 13.5km west of Boggabilla, NSW.*

*In 2011 I was diagnosed with acute myloid leukaemia leading to a bone marrow transplant in 2014. My art is inspired by individual, family and community trials and tribulations. Themes of culture, spirituality, healing, respect, family, faith, harmony, hope and well-being are illuminated through my art. I draw on the strength of my ancestors and their stories to guide and influence my art.'*

*My Country Kamilaroi Nation 2021, (detail)  
acrylic, 100 x 100cm, courtesy the artist*



*'Mrs & Mr Watcher is a digital portrait of our ancestors watching us, watching others while we are watched. The watching era is upon us and digital technology plays a prominent role in shaping and manipulating behaviours. Screens are now our eyes to see the world through and how the world can see us. Have we become disconnected from real life and real moments and more captivated by what everyone else is doing? What would our ancestors say?'*

Kylie Caldwell is an experimental Bundjalung interdisciplinary artist based in northern NSW. Caldwell's practice proactively seeks to delve deeper into contemporary Aboriginal values: ways of being, seeing and doing based on lived cultural experiences. She uses allegory, metaphor and authentic imagery to explore intimate cultural codes, emphasising perseverance, evolvment and fortitude. Value of kinship, customs and ongoing custodianships of homelands are her core guiding principles.

*Mrs & Mr Watcher* 2021  
digital print on paper, 63 x 70cm, \$1000, courtesy the artist



*'Ngurra means home in the language of the Ngemba people. Strength and resilience are imperative in maintaining culture and self in a society that dictates a way that is not your own.'*

*This work embodies the feelings of connection and disconnection when there is a separation from traditional Country and represents human adaptation to environment. Isolation and discomfort fade to understanding and acceptance when you return home. Being away from Country necessitates a finding of home within.'*

Theo Clarke is a proud descendant of the Ngemba people from Brewarrina in western NSW. He has grown up in Lismore on Bundjalung Country and creates across a range of mediums, including film, music, photography, sculpture and whatever else comes his way. His work is based on his personal experience and his connection to nature and his driving force is his passion for his culture.

*Ngurra* 2021  
film, digital collage and concrete sculptures, video, 2:37 minute duration, courtesy the artist and Trinity Catholic College, Lismore



*'I am in a corridor of life. All of the dimensions of my life surround me and create the stories and pictures of my being, my soul, 'My Journey'.*

*Through the windows we can see Wollumbin, which I am connected to through my family lines, and beneath my feet the totem to keep it safe, brush turkey. Through the other window is the brother of Wollumbin, Nimbin Rocks, Wehibal Country, and a proud goanna watches over it. My precious Aunty who is always there for me, skips around as the willy wagtail, connecting me to the important people of my past and reminding me of the future and things I must do. The turtle dreaming adds a sense of newness and fluidity, another important part of my journey. The clock ticks and adds the dimension of time, change, history, now, future.*

*This is my journey. I am a Githabul man, and have been an artist for over 30 years. I come from a large family, growing up out of my Country, I have returned to honour my family lines. I am passionate about my art practice as it connects me to my community and family. I am living and working in the cultural landscape of my family line. I connected my art intuition with formal training completing a Bachelor of Fine Arts (Honours) at Deakin University. I have been involved with many art projects, both as an artist and as a mentor, but a highlight is being involved in major public artworks including a major mural at the QUAD in Lismore.'*

*My Journey* 2020  
oil on canvas, 102 x 153cm, \$5000, courtesy the artist



*'A practical instrument or tool to interact with. Knowing the natural elements and energy to assist our understanding of the natural forces around us and how they influence us and our being. Within our dreamtime stories, we were told how messages and signs were given to those who could hear them.'*

*Dreamtime stories speak of clever people travelling in the wurley wurleys. By listening and having the ability to hear a spiritual connection, further connection could be made to the natural energies. This means being observant and having the ability to be aware of what is going on around us. Through spiritual connection and ceremony on the land, feeling and hearing it, you can understand the elements of the wind the air, the sun moon and the stars. And ebb and flow of tides influenced by the cycles of the moon. Feeling the connection to this land. Bringing knowledge and knowing through personal awareness and feeling the presence of this place this land.'*

Mark Cora a Minjungbal man from Tweed and southern Gold Coast. He is an original custodian, an artist and storyteller. He has a bloodline and spiritual connection to the sacred mountain Wollumbin, and the coastal peoples of the First Light and the Star People. Cora's artwork is inspired by the beautiful land to which he belongs, the landscape and its song lines. His telling of dreamtime stories brings messages and lessons for human behaviour, sharing with those that can hear. Cora is a cultural educator who continues to explore this field through his art practice.

*Wind Dancer* 2021  
natural fibres and string, \$1500, courtesy the artist



*'In our culture, kinship is a matriarchal system that has kept us alive for over 40,000 years. Our mother's sisters are our mothers. Kinship is how we look after each other.'*

Jingalu is an award-winning contemporary Aboriginal artist based in Coffs Harbour, NSW. Growing up on Country, Jingalu is a Yaegl Traditional Owner and proud Gumbaynggirr and Bagawa woman who paints stories from the Dreamtime, about her life experiences and of her family's history in order to educate people and share her culture with others. Her work is inspired by the Gumbaynggirr totem, the carpet snake and the ocean which reflects water and coastal scenes. The Yaegl totems are the *Wanggay* (Dingo) and the dolphins which have always been prominent in her work.

Jingalu was the first recipient of the NSW Ministry for the Indigenous Arts Award Fellowship and Design, Hand Painted Awards in 2000. She was a finalist in the *2010 Parliament of NSW Aboriginal Art Prize*. Her artwork has taken her overseas where she conducted a lecture series on Indigenous Art in the USA. She produced a number of commissions in the USA. While Jingalu has spent time working overseas and in the cities, she has moved back on Country and said she will never leave again. In Australia, her design, pattern and techniques have been taught in schools, and her artwork has featured in books such as *Saltwater Freshwater Art* and encyclopaedia *Women in Today's World*. Jingalu's most proud collaboration has been with charity *Jeans for Genes*. Over 15 years, Jingalu has painted her artwork on to famous denim to help raise money at the annual *Jeans 4 Genes* celebrity charity.

*Kinship* 2021

permaplastik acrylic paint on canvas, 150 x 50cm, \$3250, courtesy the artist



*'This ancient myrtle tree towered over us as we walked through the rainforest in Takayna, Lutriwita. We linked arms and wrapped our bodies around its girth – it took more than ten of us.*

*Our group was on Country for a healing day. The air in the forest was damp and smelled rich but fresh. The moss on the trunk was soft. Shafts of light cut through the canopy in places, illuminating the bright greens in the otherwise dark understorey. So beautiful. It was a most calming and restorative place to be, all the more for being shared with friends.*

*I am a woman of Lutriwita with Trawlwoolway/Palawa, Irish and British heritage. My art practice incorporates charcoal drawing, painting and wire sculpture. I hold a Bachelor of Contemporary Arts Honours Degree, 2019, from the University of Tasmania.*

*Much of my work references Country and cultural histories, and my study of Lutriwita colonial history is ongoing. Painted landscapes celebrate the colours, landforms and watercourses of beautiful north western Tasmania where I grew up and currently live.*

*I've held eight solo exhibitions and participated in many group exhibitions in Tasmania, NSW, Queensland, the NT and Victoria. A finalist in several state and national art prizes, my work is held in private and government collections in Australia and overseas. I have been awarded numerous public and private commissions and I manage my own professional arts practice.'*

*In the Forest of the Giant Myrtle 2019  
acrylic on linen, 100 x 70cm, \$1100, courtesy the artist*



*'My work explores my connection to Country and ancestral homelands. This piece Washpool Calling refers to our family smoking ceremony held at Lionsville, NSW and Washpool Creek where we have this ceremony. I use acrylic on canvas and for this and I use orange bags to create the pattern effect which I'm loving at present. I've been exhibiting professionally for 15 years, and my creations are held in numerous private collections across Australia and overseas. My works have been acquired by the City of Sydney, Grafton Regional Gallery and Ipswich Art Gallery. I am a member of the Boomalli Aboriginal Artist Co-operative in Sydney and will be creating artwork for as long as I can.'*

Charmaine Davis is a Goori woman who is descended from the Gumbaynggirr and Bundjalung Nations. A principal theme in her work is the landscapes and history of Country. Inspiration for her artistic creations are attributed to her culture, homelands and family. Davis creates visual portals that allow the viewer to connect with her art and cultural visions. Davis has always been a creative soul and she states *'It's in my blood to create'*.

*Washpool Calling* 2021  
acrylic on canvas, 92 x 92cm, \$2500, courtesy the artist



Margaret Djarrbalabal's artwork is representative of traditional craft passed down through generations of women weavers in her family. This hand spun bush string is made from the inner bark of the Kurrajong tree (*brachychiton paradoxum*). The bark from the young tree is beaten or chewed whilst still fresh. It is then pounded with a stone to separate the fibres and naturally dyed with plants or roots. The bark is then rolled and spun on the thigh. The string is then knitted/knotted to create the bag. Traditionally, this shaped bag was perfect for keeping the recently hunted bush food - mud crabs.

Djarrbalabal is a proud Malibirr woman who has been a practicing artist for over four decades. Her weaving artwork is representative of traditional craft passed down through many generations of women weavers in her family. The 66 year old artist uses natural dyes, extracted from earth pigments or plant roots, to colour the pandanus leaf (*gunga*) or kurrajong bark (*balgurr*) used in her work.

Curator Djon Mundine OAM has analogised that when Australians are asked about our birds, most mention the emu, eagles, cockatoos, galahs and parrots. The large exuberant birds dominate and feature highly on postcards and Australian paraphernalia. But what about the tiny birds? Small finches, fairywrens and pardalotes also have beauty beyond measure, but are often overlooked. So too are Yolngu weavers.

In the small remote community of Ramingining, Djarrbalabal is an Australian big bird. Her pieces are meticulously made (despite having little to no eyesight) and are works of deep ritual and spiritual significance.

*Gay'wu (bush string bag) 2021*

Balgurr (Kurrajong - *brachychiton populneus*) and natural dyes, 38 x 36cm, \$900, courtesy the artist and Bula'bula Arts, Ramingining



*'The innovative piece represents living away from family and Country. The light symbolising that no matter where I am, I'm always connected, the light is always on. I know when I return home to family and travel to other places, a light will always be left on for me. I am a Kamillaroi woman who has lived on Bundjalung Country for over three decades. I moved here to support family and found family. Culturally, leaving a light on, means the door is always open for visits and returning.'*

Janelle Duncan is Kamillaroi woman living on Bundjalung Country. She is a dexterous weaver who experiments with innovative contemporary and traditional shapes, sizes and styles. She has been a part of Casino Wake Up Time creative collective for more than a decade. She joined the group to connect and support other women, unearthing a strong connection to weaving.

Wake Up Time is renowned for supporting cultural renewal of traditional weaving and their artistic native plant dyeing of silk. In northern NSW only a handful of weavers continue this practice. The women have transformed their passion for weaving into a gorgeous collection of garments, jewellery, bags and hats. Casino Wake Up Time have participated in several exhibitions and conducted numerous workshops locally, regionally and nationally.

*Leave a Light on for me* 2021  
buchie rush, Metal frame, light bulb with plug in connection, 36 x 20 x 20cm, \$400, courtesy the artist



*'This artwork is made from white earthenware clay, underglazes and glazes. I have cast a mid century kitsch wall hanging representation of an Aboriginal woman's face and made a mold to create clay faces. This one I have painted in Gamilaroi women's face paint design of yulagi (dance). She speaks to my spirit returning to the spiritual homelands of my Gomeri ancestors. The more I go back to Country, the more my spirit yearns for her. It is hard during the time of Covid for all of us wanting to be on Country and at walaays (camps).*

*I am a descendant of the Gamilaroi people of north west NSW. The focus of my art is always identity, Country and decolonising, and my practice is a process driven enquiry. My artwork creates a trail over time which marks and illustrates my decolonising journey back to who we are, back to Country, back to Country within me. There is a lineage of ideas, a mapping. My interrogation is through the process of making, so it is about DNA mixed with ideas gathered from many people and places, from Country and kin. The work is never about one thing, always multi-layered. My work is a legacy for my kids and family. There's a lot of emotion in it too...'*

*Take me Home 2020  
clay, underglaze, glaze, 45 x 20cm, courtesy the artist*



*'These works are created from ibis feathers found around Redfern/Waterloo at this time of year, which is when they shed their winter feathers. Vast flocks of ibis live in and around the Moreton Bay figs here. Ibis breeding grounds are traditionally at Narran lakes where our Ancestors gathered with the Yuwaraay mob for walaay, ceremony and feasting. I have gathered the feathers and then attached to archival paper found in the street and painted up with acrylic paint.'*

*I started practicing at around the age of 40 when I was living in Moree and attending the Aboriginal Arts and Cultural Practices Course at Moree TAFE. My first exhibition was as a Finalist in NATSIAA 2008 and then again in 2011. One of my original art works was used to brand NITV when it first started in 2007. I have had artwork selected for City of Sydney NAIDOC street banners and have work in the UTS Art Collection. Modernmurri is my contemporary fabric line which I have sold at Southeast Aboriginal Arts Markets at MCA, The Wharf and Carriageworks in Sydney. I am on the Aboriginal and Islander Board for the Council of the City of Sydney.'*

*Gomeroi Yinarr walking with yuwagayrr (Ibis) 2020  
found Ibis feathers, found archival paper, acrylic paint, variable, \$1,800,  
courtesy the artist*



'I am a proud Widjabul Wibal man from the Bundjalung Nation. I get my creativity through my Aboriginal Culture from our dreamtime stories, animals and my connection to Country.'

*Emu Dreaming* 2021  
sculpture, 78 x 58cm, courtesy the artist



There is trouble in the camp... and it has been that way for generations. Jinda is a woman warrior. She has been keeping culture alive and defending her people over many lifetimes. Lest we forget.

Jenny Fraser works within a fluid screen-based practice. Her old people hail from Yugambeh Country in the Gold Coast hinterland, the northern Bundjalung.

She is a celebrated screen artist, being awarded the 2016 Mana Wairoa Grand Award for Advancement of Indigenous Rights from the Wairoa Film Festival in Aotearoa New Zealand for her documentary *Solid Sisters*. She received an honourable mention at the 2007 imagine NATIVE Film Festival, Toronto, Canada for 'name that movie', and was awarded an Australia Council Fellowship for her project *Midden* in 2012. In 2015 she was also recognised with awards for Newcomer Director in the International Documentary category at the World Film Awards and The International Film Festival for Environment, Health and Culture.

Fraser founded online gallery cyberTribe in 1999, the Blackout Collective in 2002, Solid Screen Festival in 2014, and World Screen Culture in 2015. She has served on the National Advisory Group for the Centre for Indigenous Story, and as an Associate Member of the Centre for Creative Arts at Latrobe University.

*Trouble in the camp* 2020  
film - 30 minutes, 30 minutes, \$500, courtesy the artist



*'The Satin Bowerbird (Ptilonorhynchus Violaceus) is a bowerbird endemic to eastern Australia. The males take around seven years to develop their shiny blue/black feathers while the females and juveniles are a little more plain in appearance taking on an olive green colour. When it comes to the male's favourite pastime, aka home decorating, they know what they want even if it means a never-ending war of pilfering objects from their fellow species all in an attempt to gain approval from their female counterparts. As a kid I remember that I loved watching them and enjoyed the fact that they shared the same obsession with the colour blue, a colour which can be seen in our oceans and sky but in the past was one of the most lucrative and expensive pigments to ever be produced.'*

Zoe Golding is a multidisciplinary artist and a Bunganditj and Gumbaynggirr woman. She first learnt how to paint sitting on the back veranda with her grandmother where they would spend many hours painting the different wildlife which surrounded their home. She takes inspiration from these memories and is also heavily influenced by children's illustrative story books. Her works can best be described as little narratives, taking people away from the everyday and transporting them somewhere else far away from so-called reality.

Golding has studied both design and visual arts and she has learnt how to refine and expand her knowledge on a variety of different mediums and techniques including printmaking and ceramics. She has also taken part in many group shows and exhibitions including the *Saltwater Freshwater Art Award* and *Northern Exposure Six*.

*The Bowerbirds and I* 2021  
mixed media on cotton printmaking paper, 28.5 x 19cm, \$420, courtesy the artist



*Strands of Knowledge 2* 2021  
acrylic on canvas, 90 x 90cm, courtesy the artist

*'Strands of Knowledge 2, expands upon the theme of my previous work Strands of Knowledge. It explores and depicts the influences strands of DNA have on our physical, mental, emotional and spiritual lives. These strands are to be found within the gene pools of our family members, our ancestors, and can be seen as a physical representation of a collective consciousness that connects us to our culture. The distinct strands of First Nation Australian Nation beliefs and knowledge, like strands of DNA, interwine to form a fusion that forms the foundations of our identity. This identity is strongly grounded in our spiritual beliefs, one being that we should try to focus our energies on the now and the timeless present.*

*Most First Nation Australians traditionally thought of time as being circular rather than linear. This is how the cycles and seasons of life and the world operate. Such a concept of time builds a strong connection between past, present and future generations. Time is circular, each generation making their contribution to the Dreaming. We can take the strong threads of knowledge and wisdom from our culture, like strong threads taken from our past culture, taken to be woven into the fabric of our present and future culture, to create a culture with a fabric strong enough to enclose us all. In turn this will have an influence on our DNA, to enhance the health and happiness of future generations.*

*My name is Danielle Gorogo. I live in the Northern Rivers region, close to the Country of Ancestors on my mother's side. We are the Djanbun (Platypus) clan of the Washpool Forest and Washpool River area. I have a multi-faceted cultural heritage. These many facets, First Nation Australian, Papua New Guinean, Maori and Micronesian cultures play a large part in the development of my style which blends these varied influences from each of these cultures into a harmonious whole.'*



As a triple entendre, *aeternum imperium* is a conceptual intervention into Chambord's use of Catholic iconography which formerly represented the bestowing of Colonial power to reign supreme over First Peoples by 'divine right'. In questioning the legal authority of the Colonial Project, this work repurposes a vintage Chambord bottle by replacing the original text 'Royal Deluxe Chambord Liquor' with 'Eternal Reign' and replacing the alcohol content with the first rain of the season after the Black Summer of early 2020.

The design of the Chambord bottle is modelled after the globus cruciger (cross-bearing orb), or 'The Sovereign's Orb', a piece of British coronation regalia. A symbol of 'godly power', the orb is depicted throughout art history most notably in Leonardo Da Vinci's *Salvator Mundi* (Saviour of the World, c.1500) and represents the 'celestial sphere' of the heavens, also known as Aether, or as the fifth element in alchemical studies.

Traversing language groups, rainwater is used in Aboriginal ceremonial business, in the connection of ancestors to Country, literally bringing the heavens to earth. The title is borrowed from Latin, calling into account the legal fictions of the series of Papal Bulls decreed, with Papal Bull *Terra Nullius* in 1095 and *The Bulls of Donation* in 1493, which constitute the legal and quasilegal underpinning of Iberian and western European expansion. *aeternum imperium* posits that true sovereignty transcends the physical plane and that it is fictitious for any single person to hold the world in one's hand. It further declares that 'Reign' meaning to 'hold royal office'; 'lasting or existing forever; without end' and 'a supreme ruler' is colonial mythology, with actual dominion held within First Peoples' unbroken connection to the multiverse reigning supreme.

Amala Groom is a Wiradyuri conceptual artist whose practice, as the performance of her cultural sovereignty, is informed and driven by First Nations epistemologies, ontologies, and methodologies. Since 2014, Groom has amassed a prolific career history spanning three solo exhibitions; seven joint exhibitions; two international group exhibitions, and more than seventy national group exhibitions. In 2021 Groom was the first visual artist to be a finalist in the NSW Women of the Year awards.

*aeternum imperium* 2020

glass, metal, spray paint, rainwater, red velvet, 18 x 14 x 14cm, courtesy the artist



*My artwork is about the coconut tree and how important all the stages of its life cycle are. From growth to decay, the coconut tree has always provided life and sustenance to Torres Strait Islanders.'*

Hannah Kairap is from Kubin Village, on Moa Island in the Torres Strait and attends Tagai Secondary College on Thursday Island.

*Growth and Decay* 2021  
drypoint etching, 30 x 20cm, courtesy the artist and Tagai  
Secondary College



'Wadyarr Aagal (land, Sea) represents Aboriginal connection to land and the sea and our connection to all the plants and animals within the land and sea. The water's bottom layer represents the meeting places we have, our journeys as a people and our connection to land and sea surrounding all. The sea animals, land animals and plants represent the variety of life forms in Australia that is both surrounded by our culture and a huge part of our cultural connection.'

*I have limited experience in the art space as I do not generate my main income from art. This is a hobby that I do to culturally connect to my identity as a proud Aboriginal woman. My experience is growing and I have designed local NAIDOC and 'Close the Gap' shirts for community events and the Yaegl Elders Aboriginal Corporation Logo. I am one of the participating Yaegl artists designing works on the Highway with Balarinji. I was 2020 NAIDOC art prize winner in the Clarence Valley and I collaborated with local Yaegl Artist Frances Belle Parker and Clarence Valley Council redesigning the Yamba Museum outdoor area.'*

*Wadyarr Aagal (Land, Sea) 2021 (detail)  
acrylic on canvas, 95 x 107cm, \$2950, courtesy the artist*



*Nobody Told Me There'd Be Days Like These...* 2021  
coloured pencil on Velin Arches paper, 90 X 130CM, \$5000, courtesy the  
artist

*'This is our story - our Black History. The first bar starts at the beginning- when we roamed our Country from the mountains to the sea with no obstacles. The second bar shows the coming of the Europeans in their tall ships - with the English just passing through. The third bar is when they returned - this time to stay. The fourth bar is the squatters and homesteaders who just took our land and moved us onto missions. They put up fences to keep us out and themselves in. They believed no fence - no occupancy.*

*But we were here, and we are still here. Always will be and Always was.*

*The fifth bar shows the Europeans wanting more. They wanted the green fertile flood plains of the east coast of our country. This is when the massacres began, killing us and moving onto our land. The sixth bar? What did they do with the dispossessed "natives"? They put us on missions and give us food rations. If they decided we weren't looking after our children, they took them away to a "far better place". The seventh bar is the tent embassy, the referendum, land rights, black deaths in custody; the beginning of the protests. The government will never give back what they have taken from us. The eighth bar is all the unmarked graves - too numerous to count - from the colonial massacres up to the present-day deaths.*

*But we were here, and we are still here. Always was and Always will be.*

*I am Gus Kelly, a descendant of the Dunghutti tribe from the Macleay Valley of mid north coast of NSW. and a Dunghutti elder.' Kelly was the winner of the 2021 Saltwater Freshwater Art Award a finalist in the 2008 Parliament of NSW Indigenous Art Prize.*



This work is called *Banner*. It represents Becca King's connection to her culture and Country. King's use of bright colours and expressive marks describe landscape, and natural forms, and celebrates her love of painting.

Becca King is a proud Bundjalung woman. King creates work at The REDinc. Supported Art Studio in Lismore. She creates paintings, mixed media works and works on paper that are colourful and expressive and explore her connection to her culture and Country.

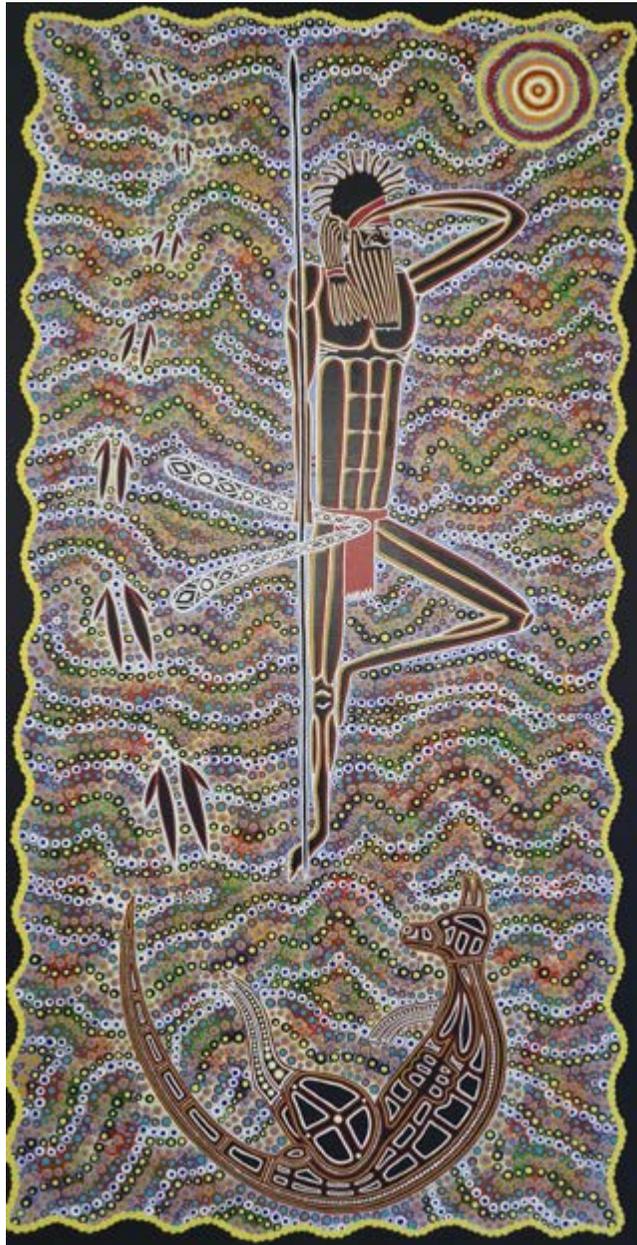
*Banner* 2020  
acrylic on calico, 86 x 79, courtesy the artist



*Iningai* 2021  
acrylic on linen, 119 x 182cm, \$6800, private collection

*'I am painting my great grandfather's Country, Iningai Country, this is the traditional name of the Longreach region in Queensland. Iningai Country encompasses a territory of over 50,000 km, stretching east to Barcaldine and north to Aramac and Muttaborra. This is where I grew up; I have an intimate bond with this land as a descendant of the Iningai. Our language, ceremonies and culture are with those who carried it, resting in the earth part of the Country again. Therefore, I paint my great grandfather's Country for all the old people, to keep our name alive. I have placed many dots because it looks vast and strong like my land but also remembers those who belong to this Country. Subtle movements form the shape of creeks and rivers I have knowledge of from my childhood walkabouts. The four meandering lines represent my knowledge of this Country and spiritual connection with it.'*

Born in 1995, hailing from Longreach Queensland, Ethan-James Kotiau is an emerging contemporary Aboriginal artist. His paintings draw on his ancestry with the Gunggari and Iningai tribes of central Queensland. Kotiau began painting in 2018 after living homeless out of an unregistered van in Brisbane. Seeking inspiration, he visited a desert art exhibition in the city. The work impressed on him how vocal art can be in communicating culture to others. *'I learnt from the exhibition that painting can be a powerful platform to communicate and preserve culture, this inspired me to paint, so my culture, whatever remains will survive.'* Kotiau's art practice is dedicated to forging a style unique to his two ancestral tribes. In his work he thoughtfully uses traditional elements in a contemporary way, to provoke nostalgia and optimism. Kotiau's paintings express storytelling with precision and fervour to gracefully frame the landscape of his two Countries.



*'All my pieces are of stories of the ancestors and the way they were connected with everything, including the animals and elements of mother earth. This connected us to the nuthangulli (creator) and that knowledge and song lines were passed down orally for many many generations, which you will see in all of my pieces of artwork.'*

*Hi my name is Oral Laurie I'm a proud man of the Widjubal/Wiabal Bundjalung and Yaegl nations. I grew up in Lismore where my father's grandfathers are from and Yamba where my mother's grandfather is from. I have always had a passion for art and culture since I was young. I was always around my dad and uncles painting and learning the song lines of our culture. I remember from a young age being told of the old ways and how the old people used to be which was my inspiration to my pieces of art.'*

*Baygal Guruuman Ngalawa (Man Hunting Kangaroo) 2021  
acrylic on canvas, 101.5 x 50.5cm, \$1250, courtesy the artist*

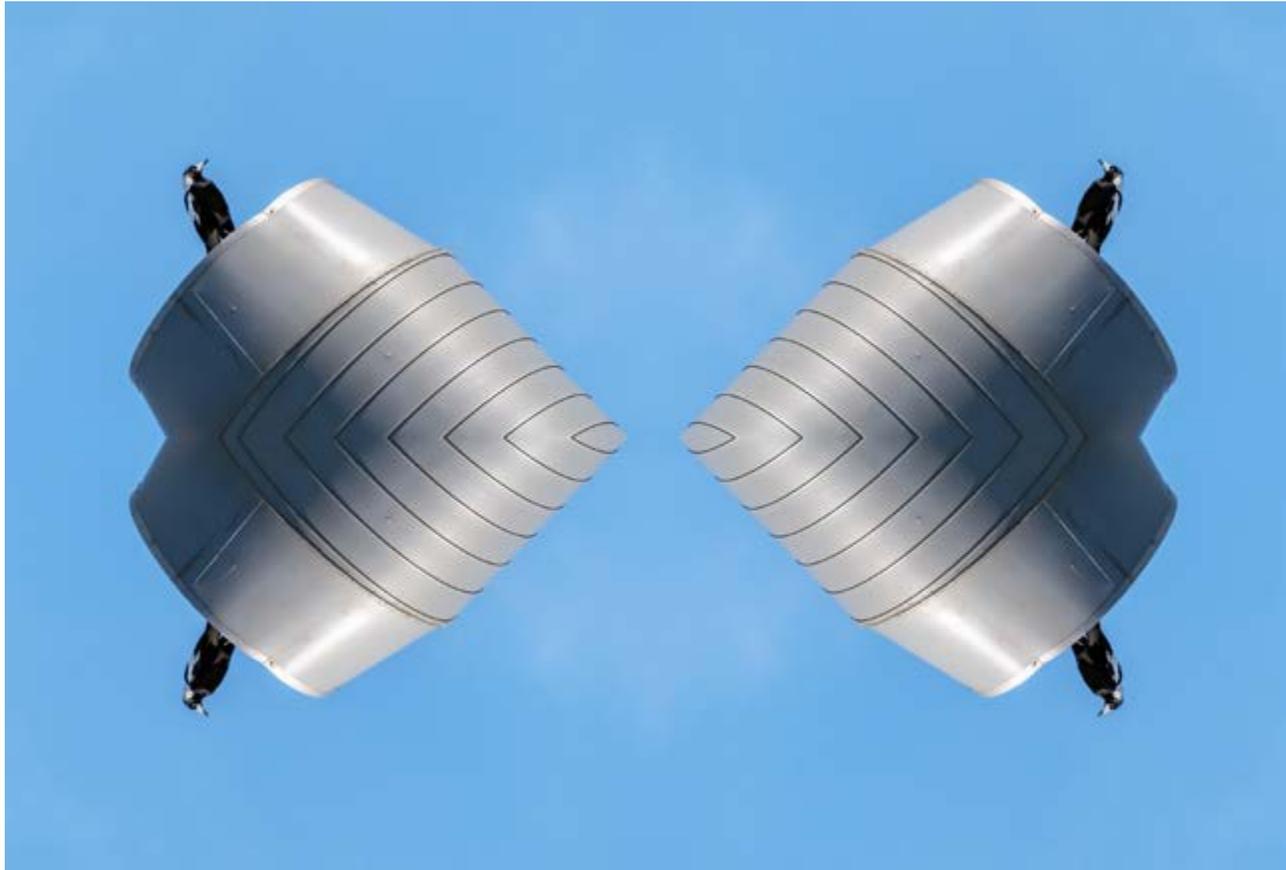


*'After the first day of private school in the city, a young Aboriginal boy reflects on his fear of losing the magic of family and community after being so far away from them. This film uses all real captured footage of my little brother with my family over the past four years. It is a reflection and a way of processing my own emotions and how I felt when I moved to the city.'*

*Over the past two years, I have completed a Bachelor of Film, making over 10 short films and 100 short videos on YouTube. I have worked with incredible organisations such as Dr. Arne Ruebinsteins Rites Of Passage Institute. Together we have created over 30 online video courses that teach people how to facilitate Rights of Passages. I was a writer, director, producer, cinematographer and editor for the Shearwater Steiner School's Wearable Arts Feature Film Production called WAVE: Dragon Days. I instructed over 100 students on how to create a film and helped them navigate the tricky world of filmmaking. I starred in an Indigenous-made advertisement by Desert Pea Media that were directed at our First Nations communities to inform them of the COVID-19 situation and how best to handle it. I am always ready and willing to help someone bring their vision to life, especially the stories of our First Nations people.'*

BAMA 2021

film, 5.27 minutes duration, courtesy the artist



*Armed with Knowledge* 2020  
archival print on paper, 110 x160cm, \$6000, courtesy the artist and Vivien Anderson Gallery, Melbourne

*'Armed with knowledge, Aboriginal and Torres Strait Islander peoples continue to defy and reshape colonial interventions, many of which have attempted to erase important truths, histories and connections. This knowledge is embedded in people and places, even after many transformations. It is critical, more than ever before, that Indigenous experiences and knowledge systems are utilised to reshape ways of thinking, seeing, understanding and interacting. It is equally as important that this knowledge is shared, communicated and discussed broadly for reconciliation, healing and a sustainable future.'*

*The diverse knowledge and wisdom of First Nations ancestors, Elders and communities survives and sustains. Armed with knowledge, we must keep fighting for recognition and respect for Aboriginal human rights, such as self-determination, empowerment and community led decision making and problem solving. Our culture is resilient, determined, generous and optimistic but we must be vigilant. Multiple aspects of our culture are constantly under threat.'*

Kent Morris is a Barkindji artist living on Yauk-ut Weelam Country. Central themes in his art practice are the connections between contemporary Indigenous experience and contemporary cultural practices and their continuation and evolution. Morris's photography practice reveals the continued presence and patterns of Aboriginal history, knowledge and culture in the contemporary Australian landscape, despite ongoing colonial interventions. He engages audiences by manipulating technological structures and nature into new forms that reflect Indigenous and western knowledge systems combining together reinforcing shared histories and First Nations cultural continuity since time immemorial.



*'I wanted to represent my favourite animal which is the emu through a painting on canvas. I wanted to do it in an Aboriginal dot painting style. For me the emu is one of the animals that shows our national identity. It should be allowed to roam freely in its natural habitat.'*

*I have done Visual Arts since Year 7 at Southern River College and I like painting very much, especially Aboriginal paintings. I also like drawing and representing my ideas visually. My works have been displayed in the school many times in the library, school office and student services centre.'*

*My Emu 2021  
acrylic on canvas, 40 x 30cm, courtesy the artist Southern River  
College, Gosnells*



*'My name is Edwinea Paulson. This artwork is of Mt Warning, and the surrounding area of the landscape. I have called the mountain in the artwork my own name... The Sleeping Warrior. The colours of the surrounding area are of cultural significance to me. I married a Bundjalung Man, and have lived here for over 20 years. This is my home.'*

*My name is Edwinea Paulson. I am 49 years old. I have 10 children and three grandchildren. I have lived in the Tweed for over 20 years. I enjoy painting and doing other craft activities. My late husband was Grantley Paulson a Bundjalung man from Minjungbal Country. Thank you.'*

*The Sleeping Warrior 2021  
canvas and acrylic, 200 x 200cm, courtesy the artist*



*'I painted this to bring awareness of the changing times since climate change caused the cities to be hit with floods and lots of rain. I hope with this painting I can bring awareness of climate so we can be able to prevent extreme weather events from happening by starting by spreading awareness.'*

*I did my first Aboriginal painting when I was in Year 7. I have improved a lot on it with more practice and guidance from my teacher and did many paintings. I won many awards in the Young Australian Art Awards in 2018, 2019 and 2020. I was also a winner with my Aboriginal painting in the City of Gosnells Art Awards 2020.'*

*Effect of Climate Change 2021*  
acrylic on canvas, 50 x 60cm, courtesy the artist and Gosnells Senior High School



*Hung, Drawn and Quarter Acre* 2020  
mixed media, 31 x 59cm, courtesy the artist

This wood, found objects, and pyrography piece embodies Aboriginal and European cultural perceptions of land in and around the Lismore area. Rivers, a precious resource integral to precolonial Aboriginal life, also provided European colonisers access to resources, such as timber, and transport for sheep and cattle. The latter activities inevitably and irreparably altered the Country.

The title, *Hung, Drawn and Quarter-Acre* references the European medieval punishment for high treason, murder, and piracy. In the artist's opinion, the decimation of Widjibal/Wiyabal people, the violent disregard for Aboriginal culture, custodianship, and land management practices that had sustained the Country since time immemorial, equate to these crimes.

The echidna quills and feather, represent Aboriginal sacred places, concepts essential to cultural maintenance, and sustainability. The folding ruler, vice and paint mixer/windmill represent the European economic paradigm. Straight lines cut and divide the land into parcels and stand in contrast to the river's natural curvature.

Eli Pietens is Biripi. Born in 1977, on Darug Country, he grew up in Ngadjon Country in North Queensland. To expand his world view, he was sent to live with his uncle and aunty at The Channon in 1993. He has since resided on Widjibal/Wiyabal land.

Pietens was in his 30s when he started experimenting with visual arts. After the death of several key people in his life, he found that words could not sufficiently express his feelings and he gravitated towards the wordless beauty of the visual form. He believes nothing is lost that cannot be found again.



*'Although I am an Aboriginal student, I did not want to do my painting in the traditional style of my community. I chose to get inspiration from lightings in the sky because it makes the atmosphere and environment looks mystic and scary. At the same time it shows how powerful nature is. My community has a lot of respect towards nature.'*

*'I am very much interested in drawing and painting. I did not chose to do my paintings in dot form. I wanted to do them in a more realistic style.'*

*The Storm 2021  
acrylic on canvas, 40 x 50cm, courtesy the artist*



What Aboriginal and Torres Strait Islander peoples see in the sky is much grander than the planets, stars, and other celestial bodies. They see and experience how the world operates and manoeuvres through the seasons. Like an ancient cartographic map, the sky holds valuable information about food sources, travel paths and livelihood, mixed with imagination.

Under the watchful eyes of the old men – those who have been given the knowledge to be able to interpret and read the information the cosmos holds – the stars slowly rotate across the night sky. Through story, song and dance, this survival knowledge is transferred between generations. According to many ancestral narratives, Aboriginal and Torres Strait people are placed in the sky becoming stars upon their passing. In this way, the spirit world did not exist on a separate plain and were not beyond human understanding and were part of everyday life.

Brian Robinson has carved out a distinct presence within Australia's contemporary art scene. Raised on Waiben, his artworks present an intoxicating worldview. Graphic prints, contemporary sculptures and public art read as episodes in an intriguing narrative, revealing the strong tradition of storytelling within his family and his community.

Robinson's work has featured in many exhibitions nationally and internationally, including galleries in Germany, New Caledonia, Washington DC, New York, The Netherlands, and his work is held in major collections including National Gallery of Australia, Queensland Art Gallery/Gallery of Modern Art, National Gallery of Victoria, Tjibaou Cultural Centre and the Kluge-Ruhe Aboriginal Art Collection.

*Constructing the Constellations* 2021

vinyl cut print on paper, 150 x 75cm, \$6750 (framed), courtesy the artist and Mossenson Galleries  
Galleries, Perth



*Scar Tree Country Patterns* is a contemporary view of intricate regrowth lines from Scar Trees while incorporating deep carving lines of dendroglyph Trees that are present in the Dubbo area. Linoleum print cut is utilised as a form of carving out the pattern, it is then embossed on printing paper to convey the transfer of a printing scar. Yellow ochre a traditional pigment, highly significant to Wiradjuri women and sourced in the Dubbo area, is rubbed on to bring the scars out of the paper with acrylic paint added to convey a contemporary modern view of traditional Scar Tree patterns.

Cara Shields nee Peckham is an emerging Wiradjuri artist born in Narromine and raised in Dubbo NSW. Her studies of Aboriginal art and Cultural Practices in Dubbo have influenced Shields in creating and after the birth of her son decided to create fulltime.

Shields draws inspiration from the traditional use of stylised lines being carved into tree trunks. They are known as dendroglyphs trees, sacred carvings that were used for burials, boundaries and ceremonies. Bark was also removed from the trees for the purposes of canoes, coolamon and shields. They are called Scar Trees because with the bark removal a regrowth pattern will emerge. Shields exhibits through Art Lovers Australia on the Gold Coast.

*Scar Tree Country Patterns* 2020  
ochre, acrylic and ink lino prints on paper, Single Print 15 x 15cm  
Singled Framed Print 20 x 20cm, \$1,500, courtesy the artist



*'This is an aerial drawing of Country I have not been able to visit around the Brewarrina area of New South Wales during COVID 19. In this drawing I have used natural dyes and earth pigments presented on watercolour paper.'*

*I have been involved in visual arts for over 20 years and I have worked with various mediums. My heart has never been far from printmaking and contemporary abstract drawings, mapping my Aboriginal history. I am an Aboriginal artist who was not born on Country but have the strongest and deepest feelings for my Country, Culture and Family which features in my art.'*

*Yearning for Country 2020*  
natural dyes and earth pigments, 75 x 106cm, \$900, courtesy the artist



*'I painted this on my iPad and the day I had painted this digital picture I had been struggling a lot to figure out what it means to be Indigenous Australian and I tried to imagine an Indigenous person, also struggling with my problems too, so that is where the name Maiem Werem came from.*

*My name Peyton Dulcie Stevens and I am a proud Mer, Torres Strait islander girl and I think of myself as a first nations people's artist. I grew up in Cairns, Queensland and was connected to my culture even though I do not know my biological father who was Torres Strait Islander. Those who surrounded me taught me what it was to be Torres Strait Islander. My Mum and I moved down to South Australia to be with family and since then my culture left me. I do not "look" Indigenous and it was like I had to fight for people to know I am a Torres Strait Islander girl. I have emerged myself in the arts which has become a great escape.'*

*Maiem Werem 2021  
digital paintings, 52 x 41cm, courtesy the artist*



*'I am a Gamilaraay artist living on Bunjulung Country. I work mainly with ceramic sculpture and mixed media painting, as well as photography and textiles. I am currently in my second year of a Bachelor of Contemporary Australian Indigenous Art at Queensland College of Art in SouthBank. I wish to explore expressionism using both painting and sculpture making. My work is loose, colourful and expressive. I am inspired by nature, emotions and my mixed cultural background. I play in the space outside of the box, beyond the lines. Having a passion for passing on cultural knowledge and skills, I work with children, running art-based workshops. I am mostly interested in the benefits art has on our mental well being, and believe it can be used as a powerful tool.*

*I am a proud Gamilaraay woman, living on Bunjalung Country. I have always yearned to create and expand on my knowledge of my culture. My mother is an Indigenous artist, and I have grown up being inspired by her and the incredible network of Aboriginal artists in our community. Although I've always known who I am, always been part of the community and been proud of my heritage, I have constantly been met with opinions and doubts when I tell others of my Aboriginality. 'But what percentage are you?' And 'oh I would have never guessed, thought you were Italian' have been the soundtrack responses throughout my years. This constant need for justifying my identity is exhausting. Only recently have I come to terms with how to respond. 'Doesn't matter how much milk is in the tea, it's still tea''*

*Milk and Tea 1 2021*

acrylic and ochre on canvas, 110 x 110cm, \$3000, courtesy the artist



*'When I look at portraiture I love to see the attention to detail and accuracy of the artist's representation. However, when I create portraiture, I throw all of those concepts out the window. Portraiture is not my primary genre of painting, so I create instead by using abstract colour to portray the energy, emotion and story of the person. I do not want to bring about assumptions in the viewer's mind when they look at my art. Removing the false narrative: 'This person is, black, white or brown.' Instead I want to encourage the mind to ponder 'What journey of life is this person on?'*

*After a seven year portrait hiatus, what better return than by recreating the staunch energy that is proud Wiradjuri and Ngunnawal woman, Taylah Gray.'*

Amarina Toby is a Gaangalu and Githabul, Bundjalung multidisciplinary artist, whose work heavily focuses on her mother's Country of Bundjalung. Spending most of her life living on Githabul, Bundjalung land she draws inspiration from the stories of Country and how the land has changed over time. This can be seen in her signature style of topographical paintings, but also in her movements. Toby has been a dancer and the practice of yoga also informs her practice.

Toby currently resides on Widjabul Wia-bal Bundjalung land and is owner of an Indigenous gallery which showcases the works of local Bundjalung artists.

*Taylah Gray 2021*  
acrylic on canvas, 61 x 61cm, courtesy the artist



The woven basket is symbolic of women's roles in weaving. The ochre represents the strong connection to land and plant knowledge.

Margaret Torrens is the Elder of Casino Wake Up Time and longstanding member of the creative collective. Torrens produces rustic style of baskets and unique silk designs. The Wake Up Time Group is based in Casino and has been running for over a decade. They came together out of a need to support each other during difficult times through creative arts. Wake Up Time is renowned for supporting cultural renewal of traditional weaving and their artistic native plant dyeing of silk. In northern NSW only a handful of weavers continue this practice.

*Women's business* 2021  
buchie rush, bullrush and ochre, 18 x 15cm, \$350, courtesy the artist



*The Pass* 2020  
acrylic on canvas, 95 x 125cm, \$4950, courtesy the artist

First Nations artist Anthony Walker subtly weaves traditional Aboriginal iconography into Byron landscape paintings. Familiar locations including The Pass and Walgun (Cape Byron) take on a new distinctive spirit through these expressions of the artist's inner connection to the landscape. The result is covertly political, welcoming viewers to look afresh at Country from a new perspective. This perspective explicitly and inextricably acknowledges 'always was, always will be' Aboriginal land. Painted with permission on Arakwal Country, Bundjalung Nation.

Anthony Walker is an award winning artist from the Yiman, Gangalu and Gurreng Gurreng peoples of Central Queensland. Through his work, Walker engages with the natural environment and expresses his inner connection to the landscape. Having originally trained as a Park Ranger, Walker seeks to raise awareness about preserving native flora and fauna.

Anthony Walker's work has been critically acclaimed for its light-hearted design and blend of colour and movement. Achievements include: participating in Wesfarmers Indigenous Arts Leadership Program (National Gallery of Australia), undertaking a curatorial residency at the Museum of Contemporary Art (Sydney), winning the Gold Coast Aboriginal and Torres Strait Islander Art Award, and having a solo exhibition at Melbourne's Koorie Heritage Trust Centre.

Walker previously served as the Indigenous Arts Development Officer for Arts Northern Rivers, and the Aboriginal Arts Development Officer for Regional Arts NSW. In 2020, Walker founded the design studio Milbi Designs.



Gapamada are ground-edged stone axes that were used as weapons, chopping tools to chop wood, remove tree barks, butcher large animals, and during ceremonial practices. Designed over 60,000 years ago, gapamada are usually rounded or oval in shape and are made from hard types of stone, particularly basalt or greenstone and worn river pebbles. Typically designed with a handle, natural resins were used to bind the timber and stone together and also plant fibre and kangaroo sinew. Daniel is a youngfella and is putting his own contemporary twist on this ancient tool.

Warrulukuma is a young Gurrulpa man, living in Ramingining, where he spends much of his time painting. He was taught by his two grandfathers Billy Black and JB Fisher. Both of these men have mastered the use of very precise rrank (cross hatching) work, which Warrulukuma has adopted and adapted to his own style. Warrulukuma uses both rrank and round brushes to achieve his unique aesthetic.

*Gapamada (stone axe) 2021*  
wood, stone, bark and acrylic paint, 52 x 11cm, \$700, courtesy the artist



*You Incarcerate Us* 2020  
watercolour scanned / digital Imaging, 101.5 x 153cm, \$2500,  
courtesy the artist

*'With Aboriginal people representing 3% of the national population, we are 28% overrepresented in the judicial system. There have been two Royal Commissions into Black deaths in Custody, but still this has not addressed or changed how the law views and sees and deals with Aboriginal people. In fact, private prisons are now being built where there are proportionally higher populated regional areas of Aboriginal people. The answer is to simply incarcerate as opposed to dealing with the deeper issues of trans generational trauma, poverty, lack of education, poor health, and housing. For some Aboriginal youth, it is a rite of passage to be institutionalised, as opposed to a non-Aboriginal youth who aspire to go to university. The work resembles a factory like production line depicting this ideology amid the chaos and trauma within an institution such as this.'*

*I have been involved in the arts industry on and off for 25 years in the capacity of curatorial administration and as a practicing artist for over 20 years. I studied at Deakin completing undergraduate and honors then moving to Monash University, completing my Masters of Fine Arts practice led research on How Colonisation and Trans Generational Trauma Created A Lost Generation? Currently I am undertaking a PhD practice led research on How do colonial frameworks determine Aboriginal representation and cultural heritage? I work mainly in painting but explore both digital imaging and painting combined. *You Incarcerate Us*, was developed in my Masters exhibition through watercolour studies, then scanned and further enhanced with digital imaging.'*



*Gain-of-function* examines the enhanced transmissibility of potential pandemic pathogens that have raised biosafety and biosecurity concerns. This includes the potential risks associated with the misuse of the information, products, results, and research.

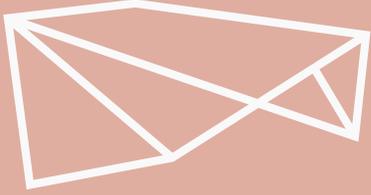
Life sciences research can easily be misused to cause harm. They can potentially be misapplied to pose a significant threat, consequences to public health personal safety, and national security. It is well documented by western academics that the British Colony deployed smallpox as biological warfare towards colonised countries such as Africa, India and Australia, and more. The aim was to kill, control, restrict movements and divide.

The shield refers to the Gweagal shield protest and a symbolic placard for movements such as the recent Black Lives Matter protest. Some argue that the recent biological warfare is the latest incarnation of control rebranded, repackaged for our modern age.

Jason Wing questions our understanding of history and of our current socio-political reality. Wing holds a Bachelor of Fine Arts from Sydney College of the Arts, University of Sydney. Significant solo exhibitions include: Kluge-Ruhe Aboriginal Art Collection, Virginia, USA, 2012. Selected group exhibitions include; *Making Change*, National Art Museum of China, Beijing, 2012. Wing's work is held in both private and public collections including the National Gallery of Australia, Canberra. Wing's first monograph was published by ArtSpace 2014. Wing was recently selected in the *Defying Empire: 3rd National Indigenous Art Triennial*, National Gallery of Australia, Canberra, NSW, 2017.

*Gain-of-Function, Restricted Movements* 2021  
Corten steel, UV paint pigment, aluminium bracket, 120 x 45 x 6cm each,  
\$8,000 per shield, courtesy the artist





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