

## SOVEREIGNTY

Australian Centre for Contemporary Art

17 December 2016 – 26 March 2017

## EXHIBITION WALL LABELS

Drafted by Max Delany, Paola Balla and Stephanie Berlangieri

**BROOK ANDREW**

Born 1970, Sydney

Wiradjuri

Lives and works in Melbourne

***Against all odds* 2005**

***Hope and Peace* series**

screenprint

100.0 x 98.0 cm

Private Collection, Melbourne

***Black and White: Special Cut* 2005**

***Hope and Peace* series**

screenprint

100.0 x 98.0 cm

Private Collection, Melbourne

***Maralinga clock* 2015**

inkjet and metallic foil on linen

280.0 x 160.0 x 120.0 cm

Courtesy the artist and Tolarno Galleries, Melbourne; Roslyn Oxley 9, Sydney; and Galerie Nathalie Obadia, Paris and Brussels

***The weight of history, the mark of time (sphere)* 2015**

coated nylon, fan, LED

500.0 cm (diameter)

Courtesy the artist and Tolarno Galleries, Melbourne; Roslyn Oxley 9, Sydney; and Galerie Nathalie Obadia, Paris and Brussels

Brook Andrew's practice encompasses bold inter-disciplinary projects that explore the ongoing histories, image cultures and effects of colonialism and modernity. Presented in *Sovereignty* is a selection of works from over the past decade. Andrew's silkscreen prints, from the *Hope and Peace* series of 2005, deftly connect the traditions of pop art and political posters in a form of agit-pop. Alongside these are presented two sculptural works: a large, soft sculpture *Maralinga clock* 2015, based on a souvenir clock in the collection of Sydney's Powerhouse Museum which commemorates the British nuclear test explosions on the desert homelands of the Tjarutja people; and *The weight of history, the mark of time (sphere)* 2015, a living, breathing balloon form adorned with a distinctive design inspired by the artist's Wiradjuri heritage.

## WILLIAM BARAK

Born 1824, Melbourne

Woiworung/Wurundjeri

Died 1903, Melbourne

Ngurungaeta (Elder) of the Wurundjeri-willam clan

### ***Untitled (Ceremony)*** c. 1880-1890s

paint, pencil, wash, pigments on paper

56.5 x 69.3 cm

Koorie Heritage Trust Collection

### ***Club*** 1897

wood

75.0 x 11.2 x 6.1 cm

Koorie Heritage Trust Collection

### ***Shield*** 1897

wood

94.5 x 12.6 x 6.7 cm

Koorie Heritage Trust Collection

William Barak was an Elder of the Wurundjeri-willam clan, and a respected artist, activist and community leader. As a young boy Barak witnessed the signing of the 'treaty' between John Batman and Woiworung and Boonwurrung clan heads, one of which was his father. As a teenager Barak received a basic education at George Langhorne's Mission School in Melbourne and as a young adult spent some time in the Native Police Corps. Succeeding his father as Ngurungaeta (clan leader), Barak spent the latter part of his life at Coranderrk (1863-1903) and it was here that he completed the majority of his artistic works and became a prominent figure in the struggle for Aboriginal rights.

Barak's drawings and paintings focus largely on ceremonial life. Whilst they were often produced for Europeans, for Barak they were a means to reinforce and communicate his culture. *Untitled (Ceremony)* shows dancing figures dressed in possum-skin cloaks, with headdresses and clapping boomerangs, and a serpent through the centre, in a dynamic composition displaying the power of Corroboree.

## LISA BELLEAR

Born 1961, Melbourne

Minjungbul/Goernpil/Noonuccal

Died 2006, Melbourne

***Selected photographs*** c.1985-2006  
digital images from c-type photographs  
Koorie Heritage Trust Collection

Fondly remembered as a gifted poet, a lively radio broadcaster, and a committed activist with a passion for social change, Lisa Belleair was also a prolific and compulsive photographer, who left an archive of over 20,000 photographs, taken over two decades from the mid-1980s to 2006, documenting the rich and dynamic cultural life and lived experience of the community in which she lived. Much of Lisa's photographic output was achieved under the guise of reportage. Her role as an intrepid radio broadcaster took her to community, public and memorial events, political rallies, cultural festivals and community celebrations with a tape recorder slung over her shoulder, a microphone in one hand, and camera in the other.

*Bruce McGuinness, VAHS*

*Uncle David Passi, Bonita Mabo, Melbourne Town Hall, 10th anniversary Mabo Day, 3 June 2003*

*Aunty Fay Carter and Aunty Lilian Tamiru*

*Aunty Dot Peters, Melissa Peters and friend*

*Destiny Deacon, Janina Harding, Aunty Alice, Gayle Madigan and friend*

*Rieo Ellis, Karen Minniecon and friends, NAIDOC Ball*

*Lisa Belleair, Marcia Langton and Stan Yarramunua*

*Brian Lovette and friend*

*Margaret Gardiner and Kim Kruger*

*Sarah Bond, Gough Whitlam, Michelle Hickey-Donovan, Carly Donovan*

*Brenda L Croft and Uncle Herb Patten*

*Angelina Tabuteau and Kim Kruger*

*Lisa Belleair and Angela Davis, Is Prison Obsolete Conference, Elizabeth St, Melbourne*

*Former Premier Joan Kirner*

*Fay Carter, Jim Berg and Alma Thorpe holding NAIDOC awards*

*Gilla McGuinness*

*Pauline Whyman*

*Reg Edwards and Talgium Edwards  
Davina Woods and son with Kutcha Edwards as  
Black Santa, City Square, Melbourne*

*Pat Dodson*

*Rachael Maza*

*Alister Thorpe and friends*

*Lilian Holt*

*Ngarra Murray and Jemima*

*Gardiner, Djaara baby goes home, Melbourne Museum*

*Maree Clarke gets some new wheels*

*Children with Journey of Healing flag outside  
Parliament House*

*Journey of Healing crowd releasing balloons,  
Billabong Park, Collingwood*

*Journey of Healing event with masses of mauve balloons being released, Billabong*  
*Wreaths on the steps of Parliament House*  
*Dancers cnr. Swanston and Bourke St, NAIDOC March, NAIDOC Week, Melbourne*  
*Robbie Thorpe, Federation Square Melbourne*  
*Crowd at Sorry Day March (Journey of Healing), Cnr. Swanston and Bourke St, Melbourne*  
*Eugene Lovett, Denise Lovett, Reg Edwards, Mick Edwards and friends. National Sorry Day, City Square, Melbourne, 2004*  
*Kim Kruger Kylie Belling, Mary Micallef, Sorry Day, Parliament House, Melbourne*  
*Family celebrating NAIDOC 2*  
*Family at The Long Wal*  
*Jeannie Bell and Kamarra Bell-Wykes, NAIDOC March*  
*Trudy Brabham and Kelly Koumalatsos at a rally held on 11 May 2004*  
*NAIDOC Banner, Flinders Street Station*  
*Land Rights. PAY THE RENT.*  
*Parliament House, Melbourne*  
*March through Fitzroy on TV*  
*NAIDOC marchers with Torres Strait Islander flag*  
*Robbie Thorpe, Parliament House, Melbourne*  
*Marjorie Thorpe celebrating NAIDOC, Parliament House, Melbourne*  
*Group of dancers marching for NAIDOC*  
*NAIDOC March, Melbourne*  
*Young, Blak and Deadly, Parliament House, Melbourne*  
*Aaron Pederson, NAIDOC March*  
*Carolyn Briggs and family, NAIDOC March*  
*Jemima Gardiner, painting up for NAIDOC*  
*Dancer in NAIDOC march*  
*Protest March*

*NAIDOC March*  
*Police leading March*  
*Gary Foley, rally to "Fight Racism and Oppression", Melbourne, 2004*  
*Lisa Bellear, rally to "Fight Racism and Oppression", Melbourne, 2004*  
*Horse tails*  
*Christine Nixon and Marion Hansen*  
*Lisa Bellear with two police officers*  
*Lisa Bellear, Sofii Belling and Savanna Kruger, Cairns, 1999*  
*Clinton Nain and Rhoda Roberts*  
*Peter Rotumah and Bobby Nicholls*  
*Brendan Witzand, Luke Captain and Kim Kruger, NAIDOC Ball*  
*Destiny Deacon, Gordon Hookey,*  
*Brenda Croft and Kim Kruger*  
*Russell Smith and Fay Ball*  
*Caroline Martin and Janina Harding, Eleanor Metta House, Thornbury*  
*Monica Morgan and friends*  
*PJ Rosas dancing with Sarah Bond as Frances Bond looks on, Ilbijerri event*  
*Outblack performer*  
*Jack Charles and Wesley Enoch*  
*Celeste Liddle and Sarah Bond, VCA Wilin Centre*  
*Ian Roberts, Destiny Deacon, Clinton Nain, Janina Harding and friends*  
*Margaret Harvey and Deborah Mailman*  
*Antoinette and Shane Braybrook*  
*Robbie Patten, Richard Frankland and friend, 2002*  
*Tracey Moffatt and Lawrence Johnston*  
*Shiralee Hood and Jack Charles*  
*Outblack performers including Clinton Nain and David Captain*

Ronnie Johnson

Lola Forrester rocking leopard skin  
Richard Bell and Stephen Page  
Davina Woods, Janina Harding and Sue Lopez  
(Atkinson)

Welcome to Camp Sovereignty, 2006

Treaty Now, 2006

Treaty Now wheelie bin boombox, 2006

Respect Our Land, 2006

Black GST supporter, 2006

Glenda Thorpe, 2006

'Kings' Domain, Melbourne, 2006

Sovereign Tea, 2006

Sheet 10: Camp Sovereignty

Join Protests at The Olympics,

Fight for Koori Rights, 2006

Dance ceremony preparing for protest 2, 2006

Keeper of the sacred fire, 2006

Robert Corowa, Keeper of the sacred  
fire, speaking to a crowd on the steps of  
Parliament House in Melbourne, 2006

Camp Sovereignty University, 2006

RADIO Sovereignty, 2006

Les Coe, Isobel Coe and Jenny Munroe, 2006

What's On, 2006

Black GST Protest, Camp  
Sovereignty, 2006

Marj Thorpe and women leave meeting  
ground, 2006

Gary Murray and men leaving meeting ground,  
2006

Isobel Coe and women at meeting ground,  
2006

Police and Keeper of the Sacred  
Fire, 2006

Ringo Terrick, 'Kings' Domain, 2006

Ringo Terrick faces the media, 2006

Gary Foley, Aaron Pedersen, Gary Murray and  
friend, Exhibition Buildings, 2006

Treaty, Sovereignty and Atrocity buckets

Clare Land, Exhibition Buildings protest, 2006

Gary Foley and Sports Minister Justin Madden,  
Commonwealth Games protest, 2006

Wish List, 2006

Declaration of Preservation, 2006

Aunty Alma Thorpe and Robbie Thorpe, 2006

Sovereign Tea 3, 2006

Your Voice Make it Heard

Bart Willoughby, Kutcha Edwards, Paul Kelly,  
Janina Harding,  
Lisa Bellear, Camp Sovereignty, 2006

Bad

Bad Boys

The William Cooper Cup at the inaugural  
William Cooper Cup, 2004 during NAIDOC  
Week, Footscray

Uncle Syd Jackson on the way to the Naming  
of the AFL Indigenous Team of the Century  
event

Che Cockatoo-Collins signing a football

Lisa Bellear with football trophy

Inaugural William Cooper Cup Kooris v/s  
Police; Aunt Colleen Marion Chair Western  
Metro NAIDOC; Derek Kickett, 2004 during  
NAIDOC Week, Footscray

Football team

Playing Marngrook

Indigenous team running out

Power huddle

Troy Austin in Fitzroy Stars jacket,  
Arnel Davis and Lionel Austin at the footy

Two players in profile in flag jerseys

Kutcha Edwards and Greg Fryer in Brunswick  
Power jersey

*Between quarters, Marngrook Players*  
*AFL Indigenous Team of the Century*  
*Announcement, Derek Kickett, Chris Johnson,*  
*Jim Berg and friends 2005*  
*Players watch ceremonial dance,*  
*Princes Park*  
*Brunswick Power Oval through cyclone*  
*fencing*  
*Ernie Dingo and Michael Long, Naming of the*  
*AFL's Indigenous Team of the Century (1904-*  
*2004), Crown Casino, Melbourne, 2005*  
*Shantelle Thompson, Victorian Miss NAIDOC,*  
*2001*  
*Robert Briggs, Victorian Mr NAIDOC, 2001*  
*Unnamed, Lisa Bellear, Destiny Deacon,*  
*Janina Harding and Kim Kruger*  
*Tracey Rigney*  
*Bryan Syron and Kath Walker*  
*(Oodgeroo Noonuccal)*  
*Shannan Faulkhead and Lisa Kennedy*  
*Moo Baulch and Noel Pearson*  
*Vinnie Pedersen, Sarah Bond and Kim Krueger*  
*in the background*  
*Antoinette Braybrook, unnamed woman*  
*Jimmy Little and Gary Foley*  
*Unnamed men at Atherton Gardens event*  
*Fran Bryson (Lisa's Literary Agent) with Sam*  
*Watson senior*  
*Dancer at NAIDOC march in front of*  
*Parliament House*  
*Liz Cavangh singing at Linden Gallery in St.*  
*Kilda*  
*Jimmy Little and Gary Foley*  
*Brenda Croft and Herb Patten*  
*Uncle Larry Walsh at 3CR*  
*Unnamed lady and Pauline Whyman at 3CR*  
*Rhada Roberts and Mervyn Bishop*

*Kutcha Edwards, Lisa Bellear, Fiona Dean and*  
*unnamed woman at Dame Phyllis Frost Centre*  
*Ilbijerri Group; Lionel Austin, Hung Le, Tammy*  
*Anderson, PJ Rosas, Lisa Bellear and Kylie*  
*Belling/front row Savannah Kruger, Kim Kruger*  
*and unnamed man*  
*Jason Tamariu and Dale Kickett*  
*Esther Kirby giving an emu egg carving*  
*demonstration at the Koorie Heritage Trust,*  
*Kind Street*  
*Francis Bond and Lillian Holt*  
*Pam Pederson and Cathy Freeman running at*  
*the Botanical Gardens, Melbourne*  
*Lisa Bellear and Cathy Freeman at the*  
*Botanical Gardens, Melbourne*  
*Luke Captain, David Captain, Janina Harding,*  
*Kim Kruger and unnamed man, Outblack*  
*Outblack banner with Ronnie Johnson and*  
*unnamed people*  
*David Captain with Outblack dhari Torres Strait*  
*Islander headpiece*  
*Inkyaka Saunders in reindeer headpiece*  
*Unnamed man with Lisa Bellear dressed as*  
*Santa Claus, City Square Christmas tree,*  
*Melbourne*  
*Little G singing in front of the City of Melbourne*  
*Christmas tree, City Square, Melbourne*  
*John Harding in Crown and robes with a big*  
*white rabbit*

## JIM BERG

Born 1938, Melbourne

Gunditjmara Elder

Lives and works in Melbourne

### ***Silent witness – A window to the past*** 2005

c-type photographic prints

30.0 x 20.0 cm (each)

Courtesy the artist

### ***Silent witness – A window to the past*** 2005

wallpaper

Courtesy the artist

Jim Berg is a respected Gunditjmara Elder, author and educator, and former chief executive of the Koorie Heritage Trust. These photographic images of scar trees on Wotjobaluk Country depict places of cultural significance and the literal trace of past presences. Berg refers to the scars as 'a testimonial to the skills of the People' who, through minimal intervention into the bark, are able to produce sophisticated objects and technologies including canoes, coolamons and shields. Each image is emblematic of a respectful and humble use of resources; though a mark is left on the tree, its life is not terminated, exemplifying a reciprocal reverence and connection to Country.

As author Tony Birch has noted, Berg's project is at once 'an act of documentation and creation. Uncle Jim's project is also an act of collaboration, between Jim's heart and eye and those who originally carved out a space on the trees that he photographed'. They might also be seen, in the words of the artist, as 'a window to the past. They reflect both the spiritual uplifting presence of the traditional owners and the often chilling events that happened after *mish* times'.

## **BRIGGS [ADAM BRIGGS]**

Born 1980, Shepparton, Victoria

Yorta Yorta

Lives and works in Melbourne

### ***Sheplife* 2012**

music video

03.31 mins

Oli Sansom (director)

Michelle Grace Hunder (producer)

Golden Era Records

Courtesy Briggs and Golden Era Records

### ***Bad Apples* 2014**

music video

04.11 mins

Heata & Josh Davis (directors)

Golden Era Records

Courtesy Briggs and Golden Era Records

Rapper, writer and actor Briggs' music is firmly situated in place and personal narrative. A Yorta Yorta man from Shepparton, he released his first EP, *Homemade Bombs*, independently in 2009 followed by two full-length albums, *The Blacklist* 2010 and *Sheplife* 2014. Briggs established his own record label, Bad Apples Music, in 2015. His collaboration with Trials of the Funkoars, titled *A.B. Original*, recently released their debut album *Reclaim Australia* in 2016 under the label. The duo also performed the song, *Dumb Things*, with Paul Kelly in the Triple J studios for 'Like a Version' this year. Reflecting on *Sheplife* and its focus on the eponymous country town, Briggs has said, 'A lot of people who have moved on would never champion that area, they would look at it as an obstacle that they overcame. Whereas I was looking at Shepparton as the area that grew my ideas'.

## TREVOR 'TURBO' BROWN

Born 1967, Mildura, Victoria

Latje Latje

Lives and works in Melbourne

### ***Spirit daylight owls in springtime*** 2009

synthetic polymer paint on linen

91.5 x 122.0 cm

Collection of Hans Sip, Melbourne

### ***Jackie Charles*** 2009

synthetic polymer paint on linen

122.0 x 91.5 cm

Collection of Hans Sip, Melbourne

Trevor 'Turbo' Brown was born on Latje Latje Country around Mildura. A member of the Stolen Generations, Turbo was removed from his family and sent to a boys home in Sydney, leading to extended periods of homelessness, much of his time living on the Murray River and the streets in Melbourne. Turbo's depictions of totemic figures – Bunjil the eagle, owls, kookaburras and Tasmanian devils – are made with great vitality and affection, reaffirming the artist's connection to Country and cultural identity. His painting of Jack Charles, the celebrated actor and pioneering figure in the development of Indigenous theatre, is one of the few portraits in Turbo's oeuvre, portraying a life lived large through wit, street-smarts and flair.

## VICKI COUZENS

Born 1960, Warrnambool, Victoria

Kirrae Wurrong/Gunditjmara

Lives and works in the Stoney Rises, near Colac, Victoria

### *Prangawan pootpakyooyano yoowa* 2010

possum skin cloak

150.0 x 110.0 cm

Courtesy the artist

### *Walooyt* 2010

8 possum fur pouches

18.0 x 15.0 x 8.0 cm (each, approx.)

Courtesy the artist

**AMIEL COURTIN-WILSON** (Director)

Born 1979, Melbourne

Lives and works in Melbourne

**JACK CHARLES** (Actor)

Born 1943, Cummeragunja, Victoria

Yorta Yorta

Lives and works in Melbourne

***Bastardy*** 2008

colour and black & white

Dolby sound

83:00 mins

Philippa Campey, Amiel Courtin-Wilson, Lynn-Maree Milburn and Andrew de Groot (producers)

Courtesy Amiel Courtin-Wilson and Film Camp Pty Ltd

Directed by Amiel Courtin-Wilson and filmed over a six year time span, *Bastardy* tells the story of actor, potter, musician and respected Elder and gifted story teller, Jack Charles. Born in 1943 at Cummeragunja Mission on Yorta Yorta Country, and a member of the Stolen Generations, he spent many of his formative years in boys' homes in Melbourne and many additional years in jail. From a life of addiction and crime Jack's optimism and charisma has seen him overcome huge odds – in 1971 he co-founded Australia's first Aboriginal theatre company Nindethana, with Bob Maza, at The Pram Factory in Melbourne. Their first hit play was called *Jack Charles is Up and Fighting*. In 2010, Ilbjerri Theatre staged his one-man show *Jack Charles v The Crown* at the Melbourne Festival with director Rachel Maza, daughter of Bob Maza. Jack's screen credits include the landmark Australian film *The Chant of Jimmie Blacksmith* (1978), *Bedevil* (1993), *Blackfellas* (1993), *Tom White* (2004) and *Pan* (2015). Jack was awarded the prestigious Tudawali Award at the Message Sticks Festival in 2009, honouring his lifetime contribution to Indigenous media.

*Bastardy* premiered at the Melbourne International Film Festival in 2008 and won the Best Documentary Jury Prize at the 2009 Australian Film Critics Circle Awards.

## **MAREE CLARKE**

Born 1961, Swan Hill, Victoria  
Mutti Mutti/Yorta Yorta/BoonWurrung  
Lives and works in Melbourne

### ***Born of the Land* 2014**

video installation: video, particle board, sand, tree branches, plaster bandage,  
plaster dimensions variable  
video duration: 1:48 mins  
video production: SW Productions

### ***River reed necklace with cockatoo feathers* 2014**

river reed, cockatoo feathers, waxed thread  
48.0 m

### ***Seed necklace* 2015**

qandong seeds, gumnuts, waxed thread  
40.0 m

### ***River reed necklace with galah feathers* 2016**

river reed, galah feathers, waxed thread  
30.0 m

All works courtesy the artist and Vivien Anderson Gallery, Melbourne

Maree Clarke's multidisciplinary practice has focused upon the restoration of traditional practices as a means of asserting a connection to culture and Country. Through meticulous research and careful study of traditional techniques, Clarke has been a key protagonist in the revival of making possum skin cloaks, necklaces, and string headbands. Clarke's monumental and skillfully crafted necklaces affirm the power of art to rebuild and repair, exemplifying a culture which is regenerative and resistant to the damages of colonisation. Her video installation *Born of the Land*, expresses this sense of connectedness and union with Country, as the artist literally emerges from the earth. Clarke describes the work as 'about my connection to Country. We are all born of the land and we will go back to the land. It is also about mourning and loss. The black dress represents our mourning practices today, the sticks represent traditional mourning practices and the red dirt represents the country where I was born'.

## MEGAN COPE

Born 1982, Brisbane

Quandamooka

Lives and works in Melbourne

### ***Resistance*** 2013

enamel on cardboard, core flute and timber

dimensions variable

Courtesy the artist and THIS IS NO FANTASY + dianne tanzer gallery,  
Melbourne

Megan Cope's practice considers the complex relations between place and identity, establishing connections between Australia's colonial history and its continued reverberations in contemporary society. Her work often includes maps upon which she re-inscribes traditional place names, drawing attention to the erasure and rewriting of historical narratives. *Resistance* takes the form of a series of protest placards that voice current anxieties about immigration and asylum seekers. These poignantly speak to a fear of the other, along with a disregard for Australia's First Peoples, whose sovereignty and ownership were compromised by settler society after invasion. Cope thus highlights the irony of the current refugee 'crisis' and European Australia's inability to reflect on past injustices.

## VICKI COUZENS

Born 1960, Warrnambool, Victoria  
Kirrae Wurrong/Gunditjmara  
Lives and works in the Stoney Rises  
near Colac, Victoria

***Weereeyta-wan, yoonggama  
wangan ngootyoong  
(We resist - bestow respect)*** 2010  
(series title)

***George Whatmore killed by blacks***  
2010  
digital image  
29.7 cm x 42.0 cm

***Honour roll*** 2010  
155.0 x 60.0 cm  
digital print

***Kilcarer gundidj*** 2010  
synthetic polymer paint on plywood  
and digital print  
246.0 x 120.0 x 1.2 cm (cross)  
84.0 x 59.5 (photograph)

***Tarnbeere gundidj*** 2010  
synthetic polymer paint on plywood  
and digital print  
246.0 x 120.0 x 1.2 cm (cross)  
84.0 x 59.5 (photograph)

***Eumeralla war*** 2010  
synthetic polymer paint on plywood  
and digital print  
246.0 x 120.0 x 1.2 cm (cross)  
84.0 x 59.5 (photograph)

***Moperer gundidj*** 2010  
synthetic polymer paint on plywood  
and digital print  
246.0 x 120.0 x 1.2 cm (cross)  
84.0 x 59.5 (photograph)

All works courtesy the artist

Vicki Couzens' *Weereeyta-wan, yoonggama wangan ngootyoong* takes interdisciplinary approach to practices of commemoration and memorial as a site-specific response to the Stony Rises landscape of the Western Districts of Victoria. The project reflects on traditional mortuary, funeral and mourning rituals, in conjunction with colonial practices of acknowledging the dead. Comprising a series of digital images and wooden crosses, an honour roll, a possum skin burial cloak and *walooyt* – possum fur pouches in which deceased remains are carried against the body – Couzens draws on conflicting cultural traditions to commemorate the lives of her ancestors lost in massacres and in battles in defence of Gunditjmara Country. An emphatic rebuttal to a small roadside cross marker which can be found near Port Fairy – 'George Watmore – speared by blacks 1841' – Couzens reclaims and retells the stories of those who fought to defend her Country.

**VICKI COUZENS**

Born 1960, Warrnambool, Victoria

Kirrae Wurrong/Gunditjmara

Lives and works in the Stoney Rises, near Colac, Victoria

***Ween Ween (Mourning bag)* 2011**

spiny headed mat rush, feathers, string, ochre, possum fur

54.0 x 23.0 x 38.0 cm

Koorie Heritage Trust Collection

## DESTINY DEACON AND VIRGINIA FRASER

### DESTINY DEACON

Born 1957, Maryborough, Queensland

Ku Ku/Erub/Mer

Lives and works in Melbourne

### VIRGINIA FRASER

Born Melbourne

Lives and works in Melbourne

### ***Something in the air*** 2016

HD video, single channel projection, looped

Courtesy the artists and Roslyn Oxley9 Gallery, Sydney

A young woman enters the space of the gallery through a red and gold party curtain, 'PROUD BLACK WOMAN' emblazoned on her t-shirt. Elsewhere a winged figure – a supervising or examining presence – watches over cars that pass on a freeway below, at dawn, as the sunrises. We hear occasional sounds of wings flapping; we see snippets of contemporary life in the city, including a piece of urban graffiti that defiantly declares 'Sovereignty never ceded'.

Destiny Deacon and Virginia Fraser's video *Something in the air* brings together a cast of friends and family, dolls and a black cat, who perform for the camera, full of movement, shimmer and ambient sensation. Entering the scene from somewhere – we are not sure where – they share with us a chain of secret narratives and an awareness of the camera and its gaze.

## MARLENE GILSON

Born 1944, Warrnambool, Victoria  
Wadawurrung/Wathaurong  
Lives and works in Gordon, Victoria

### ***Land lost, land stolen, treaty* 2016**

synthetic polymer paint on linen  
120.0 x 150.0 cm  
Courtesy the artist

### ***Tunnerminnerwait and Maulboyheenner* 2015**

synthetic polymer paint on linen  
142.5 x 198.5 cm  
City of Melbourne Arts & Culture Collection

Marlene Gilson was born in Warrnambool and learned Wadawurrung history from her grandmother. She started painting nine years ago while recovering from an illness, chronicling her Country, birds and totems, to preserve Wadawurrung stories for future generations.

A contemporary form of history painting, *Tunnerminnerwait and Maulboyheenner* is one of the few visual representations of the 1842 Melbourne public execution of two young Tasmanian Aboriginal men by the settler colony of Port Phillip. Around 6,000 settlers gathered to witness the macabre violent act of European martial law designed to incite fear in Aboriginal peoples.

Gilson's recent painting, *Land lost, land stolen, treaty* responds to the contentious 1835 Batman 'Treaty' with Elders of the Wurundjeri peoples. Though it was subsequently declared void by the the Governor of New South Wales, Batman's treaty remains the only land use agreement to date that has sought to recognise European occupation, and pre-existing Aboriginal rights to the land.

## KORIN GAMADJI INSTITUTE

### *InDigeneity: Aboriginal young people, storytelling, technology and identity*

2014–16

digital storytelling video workshops

Workshop #1: Museum Victoria and ACMI, 9 September – 4 October 2014

Workshop #2: Museum Victoria and ACMI, 6–9 April 2015

Workshop #3: Camp Jungai, Rubicon, Central Victoria, 17–22 January 2016

Acknowledgments: Korin Gamadji Institute, ACMI, Sista Girl Productions, University of Melbourne, Museum Victoria, National Gallery of Victoria, Australian Research Council, VicHealth, Camp Jungai, Creative Victoria

Between 2014 and 2016, ten Aboriginal young people – alumni of the Richmond Emerging Aboriginal Leaders program at Korin Gamadji Institute – participated in a series of digital storytelling workshops. The young artists/filmmakers engaged with the creative capacity of digital technologies, to explore various approaches to asserting their identities and culture as contemporary Aboriginal youth. The stories they produced are innovative visual articulations, revealing the ongoing significance for Aboriginal people of telling stories that resonate for them. In the workshops, these young artists developed their technological expertise by using state-of-the-art three-dimensional software programs, to everyday mobile devices installed with a range of digital art and filmmaking apps. Their stories are inspired digital self-representations revealing the diversity of Aboriginal Peoples and culture.

**JESSICA BENNETT**

Born 1998, Wagga Wagga, New South Wales  
Ngunnawal  
Lives and works in Albury, New South Wales

***My story*** 2014

animation, digital video and photography  
1:27 mins

**NAKIA CADD**

Born 1997, Melbourne  
Gunditjmara/Yorta Yorta/Dja Dja Wurrung/Bunitj  
Lives and works in Melbourne

***I Am, Who I Am*** 2014

animation, digital video and photography  
1:57 mins

## LIAM DUNSTAN

Born 1998, Portland, Victoria  
Gunditjmara  
Lives and works in Portland

### ***Liam's story*** 2014

digital video and photography  
3:45 mins

## CHAMIKA SADLER

Born 1997, Kingaroy, Queensland  
Waka Waka/Quandamooka  
Lives and works in Melbourne

### ***My identity*** 2014

animation, digital video and photography  
01:22 mins

## TALLARA SINCLAIR

Born 1997, Shepparton, Victoria

Yorta Yorta

Lives and works in Shepparton

### ***Creating footprints worth following...*** 2014

animation, digital video and photography

0:53 mins

## LILLIAN ARNOLD-RENDELL

Born 1996, Wodonga, Victoria

Darug/Kamilaroi

Lives and works in Seymour and Melbourne

## OLAJUWON BAMBLETT

Born 1998

Yorta Yorta/Warlpiri

Lives and works in Shepparton

## JESSICA BENNETT

Born 1998, Wagga Wagga, New South Wales

Ngunnawal

Lives and works in Albury, New South Wales

## NAKIA CADD

Born 1997, Melbourne

Gunditjmara/ Yorta Yorta/Dja Dja Wurrung/Bunitj

Lives and works in Melbourne

### ***Barramundi*** 2015

digital video and photography

3:48 mins

## **LIAM DUNSTAN**

Born 1998, Portland, Victoria  
Gunditjmara  
Lives and works in Portland

## **AJUKA JULIN-TURNER**

Born 1995, Frankston, Victoria  
Ngarringjeri  
Lives and works in Melbourne

## **CHAMIKA SADLER**

Born 1997, Kingaroy, Queensland  
Waka Waka/Quandamooka  
Lives and works in Melbourne

## **TALLARA SINCLAIR**

Born 1997, Shepparton, Victoria  
Yorta Yorta  
Lives and works in Shepparton

***TALC (Tallara, Ajuka, Liam, Chamika)*** 2015  
digital video and photography  
2:11 mins

## **LILLIAN ARNOLD-RENDELL**

Born 1996, Wodonga  
Darug/Kamilaroi  
Lives and works in Seymour

***Culture Connection*** 2016 (with Patricia Mckean)  
digital video and photography  
4:30 mins

**JESSICA BENNETT**

Born 1998, Wagga Wagga, New South Wales

Ngunnawal

Lives and works in Albury, New South Wales

***From little connections big connections grow* 2016**

digital video and photography

2:23 mins

**NAKIA CADD**

Born 1997, Melbourne

Gunditjmara/ Yorta Yorta/Dja Dja Wurrung/Bunitj

Lives and works in Melbourne

***Yana – Back home* 2016**

digital video and photography

3:13 mins

**LIAM DUNSTAN**

Born 1998, Portland, Victoria  
Gunditjmara  
Lives and works in Portland

***Culture & Design*** 2016

digital video and photography  
2:30 mins

**LILY GRAHAM**

Born 1996, Hobart  
Tasmania  
Lives and works in Melbourne

***Korin Gamadji Institute*** 2016

digital video and photography  
4:35 mins

## PATRICIA MCKEAN

Born 1998, Warrnambool, Victoria  
Gunditjmara/Kirrae Wurrong  
Lives and works in Warrnambool

***Culture Connection*** 2016 (with Lillian Arnold-Rendell)

digital video and photography

4:33 mins

## CHAMIKA SADLER

Born 1997, Kingaroy, Queensland  
Waka Waka/Quandamooka  
Lives and works in Melbourne

***Who are you and Who do you think you are?*** 2016

digital video and photography

2:41 mins

**BRIAN MARTIN**

Born 1972, Sydney

Muruwari/Bundjalung/Kamilaroi

Lives and works in Melbourne

***Methexical Countryside Bundjalung #5* 2016**

charcoal on paper

209.0 x 146.0 cm

Collection: The Australian Club, Melbourne

***Methexical Countryside Bundjalung #6* 2016**

charcoal on paper

209.0 x 146.0 cm

Collection: The Australian Club, Melbourne

Brian Martin's *Methexical Countryscapes* present an Indigenous worldview centred on a material relation to Country. This grounded understanding of place is replicated in the physicality of Martin's drawing method, which he describes as 'immersive and embodied' and is continued in the bodily scale and varied textures of the drawings. The title's reference to the Greek term 'methexis', comprehended as the performative action, intimates the dynamic and reciprocal relationship between people and Country that evades distinctions between subject and object. Hence Martin's avoidance of the word 'landscape', which inhibits the individual agency of Country. His artistic work is closely allied with his research, which concerns the epistemological significance of Aboriginal frameworks of viewing the world.

## BRUCE McGUINNESS

Born 1939, Cootamundra, New South Wales

Wiradjuri

Died 2003, Melbourne

### ***Black Fire*** 1972

16mm film transferred to digital video

23:58 mins

Courtesy Kelli McGuinness

Bruce McGuinness was a respected Elder and leading activist in the struggle for Aboriginal rights and self-determination. The nephew of Aboriginal rights advocate, and filmmaker, Bill Onus – who served as a mentor to the young McGuinness – he was the first Indigenous Director of the Aboriginal Advancement League, and an initiator of numerous Aboriginal health and education initiatives in Victoria.

*Black Fire* was made in 1972, when McGuinness was a student at Monash University, then a centre of radical politics. It reflects McGuinness' involvement as a pioneer of the Black Power movement in Australia, depicting the turbulent period of the Vietnam War, the Aboriginal Tent Embassy, and struggles for land-rights and self-determination. It is at once a classic example of avant-garde film making of the late 1960s and early 1970s, and a trenchant critique of ethnographic cinema, colonial education and the Eurocentric discipline of anthropology.

As one of the first examples of Indigenous film making in Australia, *Black Fire* exemplifies the words of Pastor Doug Nicholls spoken in the film: 'For a long time the voice of the Aborigine has been silent, but now the voice of the Aborigine speaks'. As the end-titles roll at the conclusion of the film, McGuinness' *Black Fire* announces 'The Beginning'.

## KENT MORRIS

Born 1964, Melbourne

Barkindji

Lives and works in Melbourne

*Cultural Reflections – Up Above #2* 2016 (series):

*Barkindji (Broken Hill) – White-plumed Honeyeater* 2016

*Boonwurrung (St Kilda) – Noisy Miner* 2016

*Larrakia (Darwin) – White Breasted Woodswallow* 2016

*Boonwurrung (St Kilda) – Rainbow Lorikeet* 2016

*Boonwurrung (Windsor) – Crow* 2016

*Wemba Wemba (Kerang) – Willy Wagtail* 2016

*Boonwurrung (St Kilda) – Magpie* 2016

*Barkindji (Broken Hill) – Mallee Ringneck* 2016

*Larrakia (Darwin) – Magpie Lark* 2016

archival prints on rag paper

100.0 x 150.0 cm (each)

All works courtesy the artist and Vivien Anderson Gallery, Melbourne

Kent Morris' *Cultural Reflections – Up Above #2* reveal the continued presence and patterns of Aboriginal history and culture in the contemporary Australian landscape, notwithstanding colonial interventions that have irreversibly altered the environment.

As Morris suggests, 'the rhythms, shapes and designs of our ancestors are ever-present and form the first layer of many that have been overlaid. When I walk, I see, experience and recreate these rhythms, shapes and designs; they are changed yet continuous'.

Learning from the rhythm and habits of native birds in urban spaces, Morris notes how the birds 'have adapted to the built environment, to technology and colonialism', reflecting the ways in which Indigenous cultures survive and adapt. In their songs and flight – which form an intrinsic part of Indigenous cultural knowledge and spirituality – Morris sees 'the complexity of contemporary Indigenous experience constantly being created and revealed'.

## CLINTON NAIN

Born 1971, Melbourne

Meriam-Mir/Ku-Ku

Lives and works in Melbourne

### ***Water bottle bags*** 2013–16

plastic bottles, emu eggs, emu feathers, electrical cable, wire, string

91.8 x 47.2 x 38.6 cm

Courtesy the artist

Dancer, performer and artist Clinton Nain's *Water bottle bags* are at once a poetic evocation of revered cultural objects and a subtle critique of the exploitation of natural resources and environment. Composed of natural materials including emu eggs, feathers and shells, along with discarded Mt Franklin water bottles, electrical cables and wire, the work suggests the incursion of commercial waste into Indigenous land, and the commercial exploitation of shared natural resources. At the same time, Nain's *Water bottle bags* exemplify the ways in which First Nations artists adapt colonial dregs and transform them into objects of great beauty.

## GLENDA NICHOLLS

Born 1954, Swan Hill, Victoria

Waddi Waddi/Yorta Yorta and Ngarrindjeri

Lives and works in Wood Wood, Victoria

### ***Milloo (blue net)* 2015**

woven dyed jute

343.0 x 1363.0 cm

Courtesy the artist

### ***A woman's right of passage* 2015**

3 cloaks: jute string, dye, possum skin, wool, velvet, sixpence coin, silver chain padlock, mussel shell, quandong seeds, mirror, glass beads, silver crucifix, emu feathers

*Welcome Cloak*: 139.0 x 294.0 cm (spread)

*Acknowledgement Cloak*: 153.0 x 275.0 cm (spread)

*Elder's Cloak*: 153.0 x 203.0 cm (spread)

Courtesy the artist

Glenda Nicholls' work maintains the importance of preserving cultural traditions; sustaining the stories of her ancestors through her finely crafted forms. For *A woman's right of passage*, Nicholls has produced three woven cloaks adorned with a vast assortment of symbolic materials: possum skin, wool, velvet, a sixpence coin, silver chain and padlock, mussel shell, quandong seeds, mirror, glass beads, a silver crucifix and emu feathers. This list attests to Nicholls' ability to unite Indigenous and colonial objects and materials in order to subtly generate poetic and political significance.

The three cloaks – a *Welcome Cloak*, *Acknowledgement Cloak* and *Elder's Cloak* – are used in traditional Welcome to Country ceremonies and embody the progressive stages in the life of an Aboriginal woman. Her *Milloo (blue net)* continues longstanding practices which demonstrate the centrality of the fishing net to the livelihood of First Nations peoples living along the Murray River (Milloo) on Waddi Waddi and Yorta Yorta Country.

## MANDY NICHOLSON

Born 1975, Healesville, Victoria  
Wurundjeri-willam  
Lives and works in Melbourne

### ***Dhulin (Goanna)*** 2006

synthetic polymer paint on paper  
75.0 x 95.0 cm  
Courtesy the artist

### ***Mindi the devil snake*** 2003

synthetic polymer paint on paper, wire  
85.0 x 105.0 cm  
Courtesy the artist

Mandy Nicholson's practice is embedded in the stories of her people, utilising totemic motifs to produce highly graphic works replete with fine linear details and patterning. In *Mindi the devil snake* and *Dhulin (Goanna)* Nicholson vividly renders these significant figures in radiant colour, endowing them with renewed vibrancy and meaning. These paintings are conceived to both teach and inspire, ensuring that the invaluable truths of Wurundjeri lore continue to be shared, discussed and preserved.

## BILL ONUS

Born 1906, Cummeragunja, New South Wales

Yorta Yorta

Died 1968, Melbourne

### ***Home movie collection*** c.1964

standard 8mm film transferred to digital files, silent

27:40 mins

National Film and Sound Archive of Australia

Courtesy the Onus family

William Townsend (Bill) Onus was an Aboriginal political activist, entrepreneur, orator and filmmaker. Born in Cummeragunja, Onus spent his twenties and thirties in Sydney, where he became active in Indigenous politics through the Aborigines Progressive Association. Moving to Melbourne in 1946, he was involved, along with other prominent figures including pastor Doug Nicholls, in the establishment of the Aborigines Advancement League. As Victorian director of the Aboriginal referendum movement, he played a leading role in the successful campaign for a 'Yes' vote at the 1967 referendum.

Onus established Aboriginal Enterprises in 1952, a small factory and shop in the Dandenong Ranges that produced Aboriginal artefacts and furniture. He appeared in several Australian films from the 1930s and 40s, and was a compere and producer of documentary films produced by ABC TV and the Aborigines Advancement League in the 1960s.

The films presented in *Sovereignty* are excerpts from Bill Onus' personal *home movie collection*. They record a range of subjects including his engagement with Indigenous rights; his business activities with Aboriginal Enterprises; his expertise as a boomerang thrower; his relations with personalities including Pastor Doug Nicholls and Harry Belafonte; a road trip across the Nullarbor; and the work of his son, the celebrated artist Lin Onus.

## STEAPHAN PATON

Born 1985, Mildura, Australia

Gunai/Monero

Lives and works in Melbourne

### ***Yours faithfully the sheriff*** 2016

paper, archival glue, oil pastel and synthetic polymer paint on canvas

160.0 x 210.0 cm

Courtesy the artist and Tristian Koenig, Melbourne

### ***The magistrate*** 2016

paper, archival glue, oil pastel and synthetic polymer paint on canvas

128.0 x 160.0 cm

Courtesy the artist and Tristian Koenig, Melbourne

### ***The officer in charge*** 2016

paper, archival glue, oil pastel and synthetic polymer paint on canvas

128.0 x 160.0 cm

Courtesy the artist and Tristian Koenig, Melbourne

Composed of green canvas commonly used for tents, swags and tarpaulins – material commonly used to occupy unfamiliar territory – Steaphan Paton's cloaks are decorated with a geometric design that proudly declares his Gunai/Monero heritage. Paton's cloaks are lined with sewn paper documents – infringements, fines and letters of demand sent by various authorities to the artist – referencing long-standing traditions of cloak making, and the inscription of narrative events on the pelt. The reversible, two sided cloaks thus present symbols of indigenous identity in confrontation with the disciplinary control of crown authorities – dramatically staging the ongoing contest of asserting sovereignty in the face of governmental control over territory, bodies and individual subjects.

## STEPHAN PATON

Born 1985, Mildura, Australia

Gunai/Monero

Lives and works in Melbourne

### ***Cloaked Combat #2*** 2013

single-channel HDV

0:37 mins

Courtesy the artist and Tristian Koenig, Melbourne

### ***Cloaked Combat #3*** 2013

single-channel HDV

0:32 mins

Courtesy the artist and Tristian Koenig, Melbourne

*Cloaked combat* 2013 wryly dramatises the ongoing resistance of Gunai people in the face of colonialism and dispossession of Country in East Gippsland. The Victorian region of Gippsland is known for its brutal colonial conflicts and massacres, and the dispossession and relocation of Gunai people onto missions, and it continues to be a site for deer hunting and duck shooting – favoured pastimes of European ‘settlers’. In a performative video, Paton adopts camouflage fatigues and high-tech archery equipment to enact the drama of frontier conflict, contested ownership of land, and the ongoing resistance of Aboriginal people in defence of their culture and Country.

## BRONWYN RAZEM

Born 1953, Warrnambool, Victoria

Kirrae Wurrong/Gunditjmara

Lives and works in Geelong, Victoria

### ***Koomakarrak ngarrapan (new eel basket)*** 2016

raffia

50.0 x 200.0 x 50.0 cm

Courtesy the artist

### ***Woolee wooleeyt ngarrapan (old eel basket)*** 2016

raffia

50.0 x 200.0 x 50.0 cm

Courtesy the artist

Bronwyn Razem's artistic practice maintains strong ties to her Indigenous identity, culture and familial traditions, ensuring that age-old practices are preserved. Razem's uncles and grandfather, Nicholas Couzens, made eel traps and baskets to fish the Hopkins River in Gunditjmara Country near Warrnambool – this is how her mother, well-respected basket weaver and elder, Aunty Zelda Couzens, acquired the techniques which she passed on to her daughter. Bronwyn Razem's eel baskets exemplify the resourcefulness, craftsmanship and beauty of traditional use objects, placing emphasis on their materiality and curved, textured forms. But they are not simple utilitarian objects, but poetic works which weave a living connection to her ancestors. Razem has said that 'all of my work, from my paintings to my woven pieces, stems from my family'.

## REKO RENNIE

Born 1974, Melbourne

Kamilaroi

Lives and works in Melbourne

### ***Always here*** 2016

dye sublimation on satin banner

490.0 x 140.0 cm

Courtesy the artist and Blackartprojects, Melbourne

Kamilaroi artist Reko Rennie's works frequently involve the juxtaposition of visual systems that are typically at odds with one another. With *Always here*, Rennie overlays an abstracted design of Kamilaroi geometry upon an unrelated camouflage pattern, playing with the implications of visibility and invisibility.

Counter to its common use to disguise and disorient, camouflage is here applied to achieve the opposite. According to Rennie, camouflage 'aims to amplify rather than conceal my identity, and to stake my claim to a luminous, commanding form of cultural visibility'. Emblazoned over the patterns are the titular words – *Always here* – that serve as a decisive statement of Indigenous sovereignty. Rennie's banner creates a declarative albeit discordant composite image, the form and language of which situates the work in homage to the strong and ongoing tradition of Indigenous activism in Australia.

## STEVEN RHALL

Born 1974 on Wautherung Country

Taungurung

Lives and works in Melbourne

### ***The biggest Aboriginal artwork in Melbourne metro*** 2014-16

synthetic polymer, vinyl, aluminium composite, wood, neon

361.0 x 386.5 x 100.0 cm

Courtesy the artist

Steven Rhall's multidisciplinary practice repeatedly dwells within and upon cultural landscapes and their manifold significations. His work frequently involves interventions into public space, utilising pre-existing signs and symbols and altering them to transform their meaning. Bringing a fragment of the urban environment into the gallery, *The biggest Aboriginal artwork in Melbourne metro* relocates an advertising sign, previously located on the exterior wall of a supermarket in Melbourne's western suburbs, that read 'The biggest IGA in Melbourne metro'. Modified by the artist in 2014 and retrieved from the site in 2016, Rhall adopts the sensational language of advertising, ironically addressing the notion of what constitutes 'Aboriginal art', its market value, and its relation to the contemporary urban environment.

## YHONNIE SCARCE

Born 1973, Woomera, South Australia

Kokatha/Nukunu

Lives and works in Melbourne

### ***Fall Out Baby II*** 2016

sandblasted glass, acrylic and found hospital crib

crib: 81.0 x 82.0 x 42.0 cm

bush plums: 28.0 x 15.0 x 15.0 cm (each, approx.)

### ***Fall Out Baby IV*** 2016

sandblasted glass, acrylic and found hospital crib

crib: 81.0 x 82.0 x 42 cm

bush plum: 38.0 x 20.0 x 20.0 cm (each, approx.)

### ***Fall Out Baby V*** 2016

sandblasted glass, acrylic and found hospital crib

crib: 82.0 x 81.0 x 43.0 cm

30 bush plums: 12.0 x 5.0 x 5.0 cm (each, approx.)

All works courtesy the artist and THIS IS NO FANTASY + dianne tanzer gallery, Melbourne

A Kokatha and Nukunu woman, Yhonnie Scarce's *Fallout Babies* address the British nuclear tests at Maralinga in the 1950s and 1960s. Carried out with the agreement and support of the Australian Government, these tests produced Strontium-90, a fission by-product that entered the food chain and led to hundreds of deaths, particularly of infants.

Scarce's delicate hand blown glass forms, mimicking the rounded shape of bush fruits, inhabit found hospital cribs in place of infants. Scarce's use of a cold and impersonal institutional aesthetic acts as a powerful symbol of the colonial disregard for the lives of the local Indigenous community at Maralinga.

## PETER WAPLES-CROWE

Born 1965, Sydney

Ngarigo

Lives and works in Melbourne

Peter Waples-Crowe is a Melbourne-based artist of Wiradjuri/Ngarigo descent whose works explore the complexity of contemporary Indigenous identity.

His imagery – composed of paint, collage and text – speaks loudly and proudly of queer identity, intersectionality, and the state of being ‘mixed’, at once insider and outsider. The layered nature of his collage paintings activate a space akin to that in which LGBTQI First Nations mobs animate questions of gender, knowledge and self, beyond binary understandings of mind-body paradigms. These are works of nuance and complexity; challenging the voices that silence whilst celebrating those voices that are otherwise silenced. Colour, history and pop, sex and love, danger and beauty are layered in complex commentaries on capitalism, religion and rejecting conformity.

**Yes/No** 2015

synthetic polymer paint, felt tip markers and collage  
13.5 x 18.5 cm

**Gone hunting** 2015

synthetic polymer paint, felt tip markers and collage  
30.0 x 22.5 cm

**Dingo map** 2015

synthetic polymer paint, felt tip markers and collage  
30.0 x 21.0 cm

**Outlaw** 2015

synthetic polymer paint, felt tip markers and collage  
20.5 x 27.5 cm

**\$ sign** 2015

synthetic polymer paint, felt tip markers, ink, and collage  
21.0 x 14.5 cm

**Canis** 2015

synthetic polymer paint, felt tip markers, glitter pen and collage  
20.5 x 14.5 cm

**Soul** 2015

synthetic polymer paint, felt tip markers, glitter pen and collage on book cover  
19.5 x 13.0 cm

**Animals** 2015

synthetic polymer paint, felt tip markers and collage  
23.0 x 12.0 cm

**X mate** 2015

synthetic polymer paint, felt tip markers and collage  
23.0 x 12.0 cm

**Bowie** 2015

synthetic polymer paint, felt tip markers, carbon transfer and collage  
29.5 x 21.0 cm

**Dingo Dingo** 2016

synthetic polymer paint, felt tip markers and collage  
12.0 x 23.0 cm

**Soldiers** 2015

synthetic polymer paint, felt tip markers, glitter pen and collage  
19.5 x 13.0 cm

**Ned Kelly** 2015

synthetic polymer paint, felt tip markers, glitter pen and collage  
19.5 x 13.0 cm

All works courtesy the artist

## **WARRIORS OF THE ABORIGINAL RESISTANCE (WAR)**

Established 2014

Melbourne members include:

### **GABI BRIGGS**

Born 1990, Armidale, New South Wales

Himberrong, Anaiwan and Gumbangier

Lives and works in Melbourne

### **MERIKI ONUS**

Born 1987, Naarm/Melbourne  
Brayakaloong, Yigar and Tjapwurrung

Lives and works in Melbourne

### **ARIKA WAULU**

Born 1985, Naarm/Melbourne  
Brayakaloong, Yigar and Tjapwurrung

Lives and works in Melbourne

### **DTARNEEN ONUS-WILLIAMS**

Born 1993, Gunditj country  
Yigar, Yorta Yorta, Wakka Wakka, Bindal and Dja Dja Wurrung

Lives and works in Melbourne

Warriors of the Aboriginal Resistance (WAR) was established in 2014 as a collective of young Aboriginal people committed to decolonisation, resistance and revival; and the amplification of community voices through protest.

The Melbourne chapter of WAR initially came together for a banner-making workshop for Invasion Day 2015 and have been actively involved in diverse grassroots Aboriginal campaigns across the country. The collective has been responsible for large mass protests in Melbourne in response to Invasion Day celebrations, and, in the words of WAR members, 'the continual torture of Aboriginal children, the forced closures of Aboriginal communities, police and corrections brutality and Deaths in Custody'.

The banners on display were made by members of WAR and community groups involved in workshops for the purpose of protesting and shutting down the streets of inner-city Melbourne. Informed by the collective legacy of earlier activism and campaigns for self-determination and resistance in Victoria, WAR continues to 'keep the fire burning'.

Left wall:

**Australia Day celebrating 228 years**

2016

synthetic polymer paint on calico

88.0 x 197.0 cm

**Koori kids** 2006

synthetic polymer paint on canvas

143.0 x 228.0 cm

Right wall:

Top:

**No climate justice on stolen land**

2015

synthetic polymer paint on cotton sheet

772.0 x 88.0 cm

**No justice on stolen land** 2015

synthetic polymer paint on vinyl

77.5 x 280.5 cm

Middle:

**Hands off our children** 2016

synthetic polymer paint and indelible marker on cotton sheet

178.0 x 256.0

**Resist, revive, decolonise** 2015

synthetic polymer paint on canvas

153.0 x 152.0 cm

**Resist, revive, decolonize** 2015

synthetic polymer paint on calico

356.0 x 89.5 cm

**Lest we forget the frontier wars**

2016

synthetic polymer paint on calico

113.5 x 213.0 cm

**Australia Day???** 2015

synthetic polymer paint on canvas

147.0 x 120.0 cm

Bottom:

**Massacre map Victoria 1836-1850**

2014

synthetic polymer paint on calico

183.0 x 282.0 cm

**Australian flag spit mask, Don Dale**

2016

synthetic polymer paint on canvas, adhesive tape

157.0 x 175.0 cm

**WAR banner** 2014

indelible marker on vinyl and wood

180.0 x 192.0 cm

All works courtesy the artists

**LUCY WILLIAMS-CONNELLY**

Born 1940 Narrandera, New South Wales  
Waradgerie  
Lives and works in Swan Hill, Victoria

***Felled tree and tent* 2016**

hot poker drawing on custom board  
45.0 x 51.0 cm

***Four kangaroos* 2016**

hot poker drawing on custom board  
21.5 x 35.0 cm

***Four men and canoe* 2016**

hot poker drawing on custom board  
36.5 x 40.0 cm

***Four men catching ducks* 2016**

hot poker drawing on custom board  
36.0 x 40.0 cm

***House* 2016**

hot poker drawing on custom board  
18.5 x 35.0 cm

***Man with spear* 2016**

hot poker drawing on custom board  
30.0 x 31.0 cm

***Mother and six baby emus* 2016**

hot poker drawing on custom board  
21.5 x 35.0 cm

***Tent and four men* 2016**

hot poker drawing on custom board  
21.5 x 36.0 cm

***Tent and trees* 2016**

hot poker drawing on custom board  
25.0 x 35.0 cm

***Tent, fire, weapons* 2016**

hot poker drawing on custom board  
21.5 x 35.0 cm

***Three men and canoe* 2016**

hot poker drawing on custom board  
36.0 x 40.0 cm

***Three men around fire* 2016**

hot poker drawing on custom board  
36.0 x 39.5 cm

***Six hills, seven trees* 2016**

hot poker drawing on custom board  
48.0 x 60.0 cm

All works courtesy the artist

A prolific painter, carver of emu eggs, basket maker and crocheter, Lucy Williams-Connelly acquired the skills of poker-mark drawing from her father, and emu egg carving from her uncle. Williams-Connelly's narrative-based drawings depict scenes of daily life on the Murray River – gathering food, conversations around the campfire, improvised architecture, along with the animals and birds who live alongside the people on Wemba-Wemba Country where she lives.

Williams-Connelly has described the significance of these traditional techniques in relation to family, daily life and kinship: 'I have been wood burning since fifteen years of age when my father taught me how to do burnings using wire on wood which had to be heated in a tin of coal. My artwork shows the way we lived and we had to make things for ourselves. We lived on the river bank in tents and my parents would make tents out of sticks and beds were out of hessian bags. I saw my father and his old friends make and use the spears, boomerangs and nulla nullas. In the morning we would go to the swamp to get ducks, birds, goannas and turtles. It was when mothers looked after the kids and cooked and the fathers would help mothers at all times'.