

**VICTORIAN
INDIGENOUS
ART
AWARDS
2007**

**ARTS
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Victoria
The Place To Be



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VIAA PRE-SELECTION PANEL Lorraine Austin, Indigenous Artist; Maree Clarke, Curatorial Manager, Koorie Heritage Trust; Stephen Gilchrist, Curator – Indigenous Art, National Gallery of Victoria; Janina Harding, Indigenous Program Manager, City of Melbourne; Greg Mahoney, Director Mahoneys Galleries.

VIAA FINAL JUDGING PANEL AND SPONSORS REPRESENTATIVES Judges – Destiny Deacon, Indigenous artist; Jim Berg, Gundijmara Elder; Andrew Porter, consultant; Stephen Gilchrist, Frances Lindsay and Judith Ryan, National Gallery of Victoria.

Sponsors’ representatives – Michele and Anthony Boscia, Boscia Galleries; Jason Eades, Koorie Heritage Trust.

Thank you to all the artists who entered the awards. And those who worked with us to develop the Victorian Indigenous Art Awards 2007 exhibition and permitted us to profile their work in this catalogue.

Thank you to all the people involved in supporting the awards development and delivery.

EXHIBITION CURATORS, DESIGN AND HANGING
Koorie Heritage Trust

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The VIAA exhibition runs from 26 October to 29 November 2007, Koorie Heritage Trust, Melbourne Victoria, 3000.

The exhibition is free and open to the public. Artworks featured in the VIAA exhibition are available for purchase.

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FROM THE MINISTER FOR THE ARTS

The Victorian Government is proud to present the 2007 Victorian Indigenous Art Awards.

Now in its third year, this award program continues to grow in size and stature. What began as a fledgling art prize has quickly become one of Australia's richest Indigenous art award programs. This year, 45 artists have been short-listed for six award categories with a total prize pool of almost \$50,000.

From painting to poetry, tribal motifs to urban themes, traditional craft to contemporary practices, the shortlisted works reflect a diverse, creative and distinctive Indigenous arts sector here in Victoria.

I am pleased to welcome our new award sponsors, the Koorie Heritage Trust, Michele and Anthony Boscia of Boscia Galleries, and the Peter Brock Foundation, and thank them for their support.

The Koorie Heritage Trust promotes the living culture of the Indigenous peoples of south-eastern Australia. I can't think of a more fitting place for the 2007 finalists' exhibition.

I would also like to acknowledge the continuing support of the National Gallery of Victoria and NGV Acquisitive Prize sponsors, Leon and Judith Gorr, and the Department of Planning and Community Development, Aboriginal Affairs Victoria, for their sponsorship of the Victorian Cultural Heritage Award.

Thanks also to all those who have generously contributed prizes for the People's Choice Award and Voter's Prize.

Finally, I extend my warmest congratulations to the award winners and all the short-listed artists showcased in this exhibition.

A handwritten signature in black ink, appearing to read 'Lynne Kosky'.

Lynne Kosky MP
Minister for the Arts

ABOUT THE VICTORIAN INDIGENOUS ART AWARDS

The Victorian Indigenous Art Awards (VIAA) is an annual art award program developed for Indigenous artists through Arts Victoria.

The awards program was established in 2002 through Deadly Arts Business, a partnership program developed by Arts Victoria and Koori Business Network (KBN).

VIAA is designed to produce outcomes for Indigenous artists through:

- the development of the Indigenous arts industry within Victoria;
- the acknowledgement and showcasing of quality Indigenous art produced in Victoria;
- facilitating economic and commercial opportunities for Victorian Indigenous artists;
- raising the profile of Indigenous cultural activities in Victoria;
- developing new audiences; and
- forming partnerships within the arts sector.

VICTORIAN INDIGENOUS ART AWARDS 2007 RECIPIENTS

WINNERS

Deadly Art Award

Belinda Philp, *Homage to My Mother, Family Circle*

Lin Onus Award

Ashley Kerr-Firebrace, *Respected Elders – William Barak*

Koorie Heritage Trust

Acquisition Award

Gerald Fysh, *Meeting Time*

NGV Acquisitive Prize

Craig Charles, *Nan and Pop's Campfire Kitchen*

Victorian Cultural Heritage Award

Sue Charles, *Untitled*

**Boscia Galleries Award for
Photography**

Bindi Cole, *Do you like what you see*

HIGHLY COMMENDED**Deadly Art Award and Victorian Cultural Heritage Award**

Lyn Thorpe, *Emu Feathered Skirt*

Lin Onus Award

Steaphan Paton, *Dyillah*

Koorie Heritage Trust**Acquisition Award**

Joanne-Egan, *Dip-Tin*

Boscia Galleries Award for Photography

Jonathan Harradine, *Drought 1 – What's left?*

COMMENDED**Deadly Art Award**

Shirley Angus, *Tracks round Gibber Country*

Victorian Cultural Heritage Award

Christine Ward, *Black Gold Rush*



Deadly Art Award WINNER

Belinda Philp

Homage to My Mother, Family Circle 2007 | Mixed media | 70 x 100cm frottage – graphite on kozo paper; 100 x 100cm (variable) circular shoe arrangement | Nyampa/Barkindji/Wirajduri

Belinda Philp was born in Broken Hill in 1957 and now lives Mildura with her five children. She is in the final year of a Bachelor of Visual Arts. Belinda was an exhibited artist in the 2006 Victorian Indigenous Art Awards.

‘My mother reared seven children on the banks of the Darling River in a house she built with her own hands. The home was damaged in floods. All that remains are the walls and remnants of household furnishings and some belongings from my childhood.

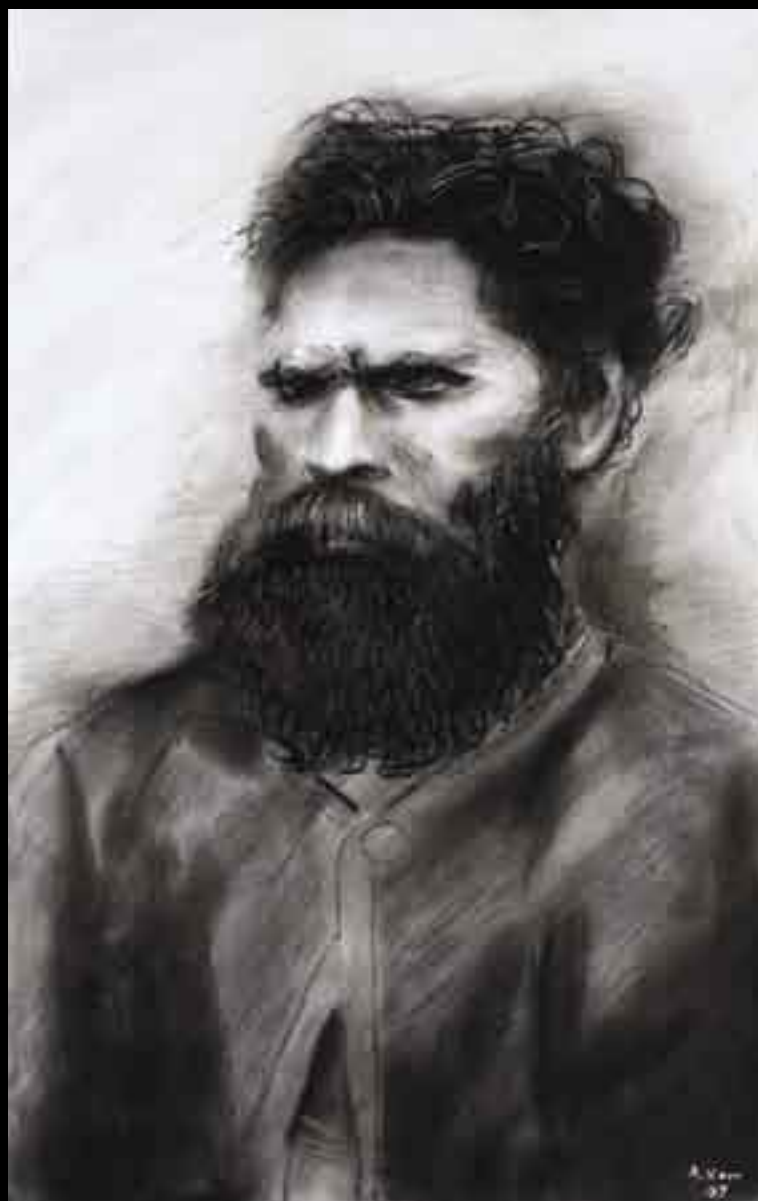
I returned to the block in February this year and collected everything that I could. In this collection were shoes, kitchen items and rusted toys. There were some things that were just too heavy to lift so I made frottages of these items. This installation is of the shoes from my childhood, a frottage from the window frames from the house and the boiling copper that was used

to wash our clothes and to heat the water for our baths. This is an important time in my family’s history and I wish to preserve it by making an artwork.’

Judges’ comments:

The artist has created an installation which is, on the one hand, a *memento mori* of past childhood and, on the other, a stark reminder of the trials and grief ever-present in the lives of all those who dwell in this area. It is a poignant, dramatic creation, which is tangible and accessible, because it is made of heart-wrenching found objects, which relate directly to the life of the artist and her people. It is moving, truthful and sad.

.....
The Deadly Art Award is awarded for an outstanding work by an Indigenous artist, living in Victoria aged 18 or over. This category is open to two and three dimensional works. The award is sponsored by Arts Victoria.



Lin Onus Award WINNER

Ashley Kerr-Firebrace

Respected Elders – William Barak 2007 | Charcoal on paper |
110 x 80cm (framed) | Yorta Yorta/Wurundjeri

Ashley Kerr-Firebrace was born and lives in Dandenong. He is currently studying a Certificate II in Learning Pathways for Australian Aboriginal and Torres Strait Islander Peoples and works part-time. This year he has concentrated producing works in charcoal.

‘This is my first charcoal portrait of the “Respected Elder”. I chose this portrait to recreate because I feel William Barak represents the Wurundjeri Tribe and the struggles they have had. He was a very kind person to everyone who came his way; he was also part of the native police. I also chose this portrait because I believe Barak was a strong person who Indigenous people admire. An interesting fact about William Barak is that he witnessed his father signing the treaty with John Batman. He is truly an inspiration; a quiet yet powerful leader.’

Judges’ comments:

The charcoal and pencil portrait of Barak is a powerful and charismatic work. The eyes of the subject burn with an intensity which is arresting; his full beard and curling hair consolidate the aura of power which is evident in this beautifully executed ‘snapshot’ of this dominant early leader. Overall, it is a remarkable picture of the subject, which has been given life through masterly drawing by the artist. The play of light and shade in the portrait contributes to its strength and mystery.

.....
The Lin Onus Award is awarded to an Indigenous artist, living in Victoria, aged 30 years or under. This category is open to two and three dimensional works. It is sponsored by the Peter Brock Foundation.



Koorie Heritage Trust Acquisition Award WINNER

Gerald Fysh

Meeting time 2007 | Acrylic on paper | 50 x 70cm | Wadi Wadi

Gerald Fysh is of Wadi Wadi heritage, around Illawarra in south-east NSW. He has a Certificate III in Learning Pathways for Australian Aboriginal and Torres Strait Islander Peoples and a Certificate III in Cultural Arts. This year he has exhibited as part of the *Dala Koote* community exhibition, Latrobe Regional Gallery, Morwell.

'I've been focusing on the animals that are resident in my home country. The bandicoot is a small, furry, Australian marsupial that prefers to spend time alone among low bushes. They eat plants, seeds, insects, spiders and berries. The quokka is a small kind of wallaby with thick grey fur. He is a "ring-in" because he comes from south-west Australia, so it is a most unusual meeting time.'

Judges' comments:

Gerald Fysh has created an endearing work highlighting the fragility and importance of Australian indigenous fauna. In producing this work the painter has accentuated the rare and attractive nature of the animals in their own habitat, which strikes a chord with the viewer as, increasingly, both fauna and flora come under threat.

.....

The Koorie Heritage Trust Acquisition Award is open to an Indigenous artist, living in Victoria, aged 18 or over, who has not had a previous solo showing of their work. This category is open to two and three dimensional works. It is sponsored by the Koorie Heritage Trust.



NGV Acquisitive Prize WINNER

Craig Charles

Nan and Pop's Campfire Kitchen 2007 | Acrylic, gold leaf, shellac on canvas | 181 x 136cm | Mhutti Mhutti/Yorta Yorta

Craig Charles studied Fine Art at Latrobe University, Mildura and recently completed his Masters in Fine Art at RMIT. His paintings are held in numerous Australian collections. His four previous exhibitions have explored themes relating to land and family.

'Growing up with Nan and Pop in the bush was great because of our deadly camp fire cook-ups! When we first moved to town we had to live on pumpkin stew. The rectangles represent Elders' sacred sites and cooking areas. The colours of this painting remind me of the pumpkin.

Nan and Pop's Campfire Kitchen is part of the *Elders Place* series that pays tribute to my grandparents who descended from Wamba Wamba/Lake Boga and Djara. The *Elders Place* series reveals the importance and reverence paid to Elders in Aboriginal communities.'

Judges' comments:

This is a conceptual and abstract work enriched with Charles' cultural memories of growing up with his grandparents in Wamba Wamba country, around Swan Hill. Working in his preferred medium of acrylic embellished with gold and shellac, the artist avows his affinity with country of the Murray River, glimpsed in the blue section across the bottom. Fragments of magical bush living are contrasted with the routine 'pumpkin stew' of life in town.

The NGV Acquisitive Prize is awarded for an outstanding independent or collaborative work. This category is open to two and three dimensional works. It is sponsored by Judith and Leon Gorr.



Victorian Cultural Heritage Award WINNER

Sue Charles

Untitled 2007 | Hayband coiled baskets | 16 x 22 x 12cm | Wemba Wemba

Sue Charles was born in Swan Hill, one of 10 children. She is a self-taught basket weaver who also makes jewellery and dabbles in emu egg carving.

'Basket making needs to be preserved and passed down; it will skip a generation if we don't teach our kids. There are not many senior basket-makers still alive. My art was inspired by Aunty Dot Peters, a renowned Elder and weaver, who used to take me to collect flax and grasses for weaving eel traps. I like to weave baskets with hayband and seagrass.'

Judges' comments:

The two beautiful baskets are outstanding examples of an ancient craft continuing through the use of contemporary materials, in this case plastic hayband. They are exquisite, tightly constructed objects – equally beautiful as works of art whilst still maintaining their ancient purpose as objects of everyday use. They are items which perfectly demonstrate the ongoing nature of the Koorie culture. The baskets are both decorative and functional.

The Victorian Cultural Heritage Award is awarded to an Indigenous artist living in Victoria, aged 18 or over, for a work which is the result of research and/or oral history into cultural heritage, customs, ceremonies or events relating to Victorian Aboriginal people. It is open to two and three dimensional works and forms of creative writing. This award is sponsored by Aboriginal Affairs Victoria.



Boscia Galleries Award for Photography WINNER

Bindi Cole

Do you like what you see 2007 | Type C inkjet print on *hahnemuhle* (German rag paper) | 61 x 91cm | Wathaurong

Bindi Cole is an artist and photographer. She graduated from NMIT in 2004 with a Diploma in Applied Photography. For the 2005 St Kilda Festival she created an exhibition and short film, *Same Place, Different Face*. In 2007, she exhibited *Heart Strong*, a solo exhibition at the Koorie Heritage Trust.

'In May this year, *The Daily Telegraph* boycotted the promotion of the World Boxing Association super-middleweight title fight between Anthony Mundine and Pablo Zamora Nievas. This image was made in response to the paper's treatment of Mundine. It allows us to see his softer and more vulnerable side that is not usually seen. The mirror reflects his two sides and deflects the personal taunts that he receives, just for being black. Mundine is not looking at himself, yet his public persona portrays someone full of confidence. Does he like what he sees?'

Judges' comments:

The dual image of Anthony Mundine is confrontational, as would be expected of a portrait of a young, decorated warrior. There is a heroic feel to the work.

The Boscia Galleries Award for Photography is open to an Indigenous artist, living in Victoria, aged 18 or over. This category is open to two and three dimensional photographic works. It is sponsored by the Michele and Anthony Boscia.



Deadly Art Award and Victorian Cultural Heritage Award **HIGHLY COMMENDED**

Lyn Thorpe

Emu Feathered Skirt 2007 | Emu feathers and leather | 122 x 89cm | Yorta Yorta

Lyn Thorpe was born in 1957. In 1996, she graduated with a Bachelor of Arts and Graduate Diploma of Education from Deakin University. She is an artist and cultural teacher. In 2005, she participated in the *Indigenous Expressions* group exhibition at the Aichi World Expo (Japan).

'Biyilin Gorrawa is a contemporary form of an emu feather belt inspired by the traditional craft of belt-making by Aboriginal people in Victoria. The first time I ever saw an emu feather belt was in 1999 in the storage vaults of Museum Victoria. I was immediately struck by the quality of the craft and the raw beauty of the belt. As I recall, the belt that I saw was made at Coranderk Reserve, which made it even more special as many years ago family members of mine lived there.'



Lin Onus Award HIGHLY COMMENDED

Steaphan Paton

Dyillah 2007 | Charcoal on paper | Ganai

Steaphan Paton is a Ganai man, from the Gippsland region. He enjoys art, painting, drawing and woodworking. He holds a BA in Environmental Science (Environmental Management), and a post-graduate degree in archaeology. He now works at Aboriginal Affairs Victoria.

‘While working on a coal mine extension we noticed a strange object in the dirt. It was shiny, well-crafted and still sharp, which meant it was left there. What is the story behind the object? What happened to the knowledge of the craft? A good majority of people don’t know. It is the responsibility of all indigenous people to learn and teach others about our culture, stories and past so that no stories can be lost, taken, or stolen again.’



Koorie Heritage Trust Acquisition Award

HIGHLY COMMENDED

Jo-anne Egan

Dip-Tin 2007 | Ceramic | 45 x 30 x 25cm | Muthi Muthi

Jo-anne Egan was born in Leeton NSW and raised in Robinvale, in Victoria's north-west. She is enrolled in a Certificate IV in Aboriginal and Torres Strait Islander Cultural Arts. She won a highly commended award at the 2006 Rotary Art Show and was an exhibited artist in the 2006 Victorian Indigenous Art Awards.

'Growing up in the Sunraysia district, dip-tins were used for many purposes. During the grape harvest, dip-tins were used to carry grapes. In my childhood days we would use these tins to gather fresh fish, live bait, shrimps and yabbies. They are still used today for shrimp gathering.'



**Boscia Galleries Award
for Photography** HIGHLY COMMENDED

Jonathan Harradine

Drought 1 – What's left? 2007 | Silver gelatin | 20 x 30cm | Tribe not stated

Jonathan Harradine grew up in Euston, a small town on the NSW/Victorian border. He is currently studying a Certificate III in Aboriginal and Torres Strait Islander Cultural Arts. He enjoys photography, painting, drawing and art history.

'There has been drought for many years. I took this photo of a dry old stump in the middle of a dried-up lake in the bush. It reminds me of cracked dry earth.'



Deadly Art Award **COMMENDED**

Shirley Angus

Tracks round Gibber Country 2007 | Natural pigments, pastel & acrylic on Belgian linen | 180 x 100cm | Muruwari

Shirley Angus studied art and painting at Sherbrooke Art Society, and art and design at Wantirna TAFE. She has also undertaken study in print making, oils, acrylics, watercolour and ink drawings. She is currently working with natural pigments after residing in Burrinja.

‘This painting shows the outback where my late brother and I used to explore when we were kids. We were always barefoot, so it was a bitter-sweet experience, and always a relief to find some soft dirt. The memory remains to this day of the great times we had. Unless you’ve walked the Gibber Country, you probably wouldn’t know what it was like.’



Victorian Cultural Heritage Award COMMENDED

Christine Ward

Black Gold Rush 2007 | Acrylic on canvas | 120 x 100cm | Bunjalung-Dunghutti

'How could you have known the value of
the land?

Of a precious metal called gold,
And how it would bring more than you
could stand

Found lying just beneath the surface,'

(excerpt from artist's poem)

Christine Ward is a singer-songwriter and artist. She was born in Sydney, Eora country, NSW and has been living in Wauthaurong country, Ballarat, since 1990. This year she has been working on stretched canvases with acrylic paints.

'This is the fourth painting in this series titled *Healing Times*, predominantly a contemporary abstract style of painting applying acrylics with sculpting knives.

It is difficult to find the story of the Wauthaurong people, the original inhabitants of the area around Ballarat, and see how the Gold Rush affected them. This is my personal tribute to the original people of The Wauthaurong, and the gold many came in search of.'

OTHER EXHIBITED WORKS



Brian Birch

Birrarung Triangle Dreamtime Diptych 2007 | Ink on paper | 163 x 122cm | Wurundjeri

This work is in two parts. One side represents a traditional Triangle Birrarung Dreamtime. The other side is my homage to contemporary Aboriginal artist Donovan Rice, a Warlpari artist from Yuendumu, north-west of Alice Springs.



Megan Cadd

Woven Life 2007 | Acrylic on canvas | 38.5 x 115cm | Yorta Yorta

The black background in this painting represents Aboriginal people; and each indentation our experiences that shape who we are. The red is reflective of the pain we carry with us and yellow represents the inner strength that we draw on to help us to connect with ourselves, our families and our culture.



Joshua Chilly

Jealous 2007 | Pen on paper | 21 x 30cm | Wiradjuri/Wamba Wamba/Mhutti Mhutti

This work is a drawing of a design I would like to use as a tattoo. I've always had a strong passion for art and one day I would like to become a tattoo artist.



Vicki Couzens

ponponpooramook (red tailed black cockatoo) 2007 | Copperplate etching with aquatint and hand colour ink and watercolour | 37 x 28cm | Keerray Wurrong

The red-tailed black cockatoo is one of the moieties of the Gunditjmarra. It is endangered as its habitat has been destroyed from clearing of land for farms.

OTHER EXHIBITED WORKS



Lee Darroch

Mukarr-Mukarr (Woman's bag & Power Stone) 2007 | Pastel on pastel paper | 79 x 97.5cm | Yorta Yorta

In the 19th century, four Koorie women travelled to the Northern Territory. While there, they taught the Aboriginal women how to weave in the traditional Victorian style of weaving. This was the beginning of the well-known style of pandanus basketry for which Aboriginal women of the Northern Territory are now famous.



Kenneth Duggan

Bull Roarers 2007 | Wood burning on Blackwood | 28 x 6cm | Gunnai/Kurnai

These bull roarers are made from the Blackwood tree, an Indigenous species, and are decorated with markings of the Gunnai/Kurnai tribes. The designs on these bull roarers are about meeting places for Indigenous men.



Gerald Fysh

Rainbow Trout 2007 | Pastel on paper | 35 x 51cm | Wadi Wadi

Our mob lived near the water and they would go fishing and catch trout. This is a rainbow trout. The mob would cook it in the fire and everyone would eat it.



Gwen Garoni

An abandoned campsite and midden 2007 | Acrylic on canvas | 93 x 91cm | Taungurong

I have painted a Koorie campsite that has been seasonally abandoned for the oncoming winter months. The people will be back in summer next year, when the food sources return.



Lee Griggs

Bundjil Mamaam – the all powerful father sitting, 2007 | Ochre wood carving | 60 x 100cm on 3mm ply | Gunditjmara

The Great Serpent Snake gave birth to water holes from Victoria to Queensland that today we know as The Great Dividing Range. Bundjil's two dingo sorcerers are depicted as the gate keepers to the Dreaming.

OTHER EXHIBITED WORKS



Mick Harding

Womindjeka Ngamudji 2007 | Poker work on wood | 70 x 91 x 29 cm | Taungurung

This creation is about welcoming others to Taungurung country. The boomerang, *wangim*, is a traditional weapon for hunting and fighting. It is made from a piece of yellow stringybark, *yirrip*, which I collected on my travels from Wilson's Promontory (*Yirruk and Wamoon*).



Roxanne Hills

Bark on Bark 2007 | Collograph on paperback | 40.6 x 61cm framed | Tribe not stated

I found a piece of box tree bark out bush and made a collograph from it. I printed the collograph onto a piece of paper bark which is soft and delicate. This print reminds me of how fragile nature is.



Jo-Anne Egan, Laree Hills, Roxanne Hills, Robin Koroj

Struggle 2007 | Ceramic necklace | 1.6 x 1.6m | Muthi Muthi, Yorta Yorta, not stated, Ngyiimpaa

This necklace is a tribute to all Aboriginal women. It is our version of a shell necklace. It represents all the different types of necklaces worn by Aboriginal women in the past, present and future.



Esther Kirby

Untitled 2007 | Emu leather handbag | 30 x 30cm | Wiradjuri/Yorta Yorta

I am well known as a senior emu egg carver, but I also like to use the feathers and leather in work I create. I was interested in making individual bags in emu leather, designing different styles of bags as one-off pieces.



Robyne Latham

The Ceremony of the Pods 2007 | saggah fired stoneware sculpture | 2m x 2m | Yamatji

This particular piece is a further exploration of the works in my solo exhibition *Metal Blue Dreaming*, July 2007. It is an examination of the shifting interplay of energies constituting form, space and movement.

OTHER EXHIBITED WORKS



Alison McColl-Bullock

The Next Step 2007 | Photography | 43.6 x 29cm | Yorta Yorta

A quiet determination. Deep in thought. Mind mapping the next steps in a childhood journey.



Benjamin McKeown

Even the dog has a bone 2007 | Acrylic on canvas board | 51 x 61cm | Wirangu/Kokatha

This painting is a testament to a period in my life when I was suffering from depression. I yearned to go back home to my country and reconnect with the land. My works reflect that sense of isolation in a disturbing yet, sometimes, joyful way.



Brian McKinnon

Sculpture (untitled) 2007 | Oil on tin barbed wire and brass | 20cm x 200cm | Wongai

This sculptural work was produced with the intention of reminding ourselves that all of the bad things that happened to us in the past are happening again, only this time, to our children.



Paola Morabito

Transcendence 2007 | Rags and string on wooden frame | 61 x 61cm | Wemba Wemba/Gunditjmarra

This piece explores the notion of passivity versus resistance. The white rags and string speak of the bondage I have felt as a survivor of childhood sexual abuse and the frustration and rage I have experienced in speaking out against the silence.



Luke Morgan

Dip Tin 2007 | Photography | 20 x 25cm | Wiradjuri/Wemba Wemba/Mhutti Mhutti

As I was walking through the bush by the river, I came across an old rusted dip tin which I used to catch shrimps for bait. This picture reminds me of when I used to go fishing with my mum.

OTHER EXHIBITED WORKS



Luke Morgan

My Way Home 2007 | Concrete, pva, shells & acrylic on canvas | 80 x 60cm | Wiradjuri/Wamba Wamba/Mhutti Mhutti

The story to this painting tells you a little bit about me. The shells represent living by the sea. The black tar represents the gravel on the road, and the shack represents the long way I go to travel home to Wreak Bay (ACT).



Rachel Mullett

Corn Cobb Dolls 2007 | Paper bark, charcoal, watercolour and natural ochre | 37 x 49cm | Monero/Gunnai

Corn picking was seasonal work my family did together. The matured corn cob had beautiful long soft shiny tendrils that looked like hair growing out of the top of the cob. Because of the different colours of the cobs, little girls played with them like dolls.



Irene O'Loughlin

Fringe Dwellers 2007 | Ochre – synthetic binder & impasto, acrylic iron paint on canvas | 120 x 100cm | Narungga

This painting depicts some of the materials used in the construction of dwellings on the outskirts of Aboriginal missions. The families in those situations were known as 'Fringe Dwellers', so-called by the mission superintendents of the time.



Steaphan Paton

towera burrangarra 2007 | Acrylic on canvas | Ganai

Towera burrangarra is Ganai for 'fire bringing back life', as fire cleanses, rejuvenates and promotes new growth. Inspired by the landscape, I have been able to display how my people have managed the land for thousands of years.



Reko Rennie-Gwaybilla

Land Rights 2007 | Stretched canvas, spray paint & stencil | 200 x 250cm | Kamilaroi/Gamilaraay/Gummaroi

This painting is a reminder that all Australians – not just Indigenous people – have a right to question the validity, intentions and actions of those in power.

OTHER EXHIBITED WORKS



Louise Sinnappan

Linda 2007 | Acrylic on canvas | 75 x 45cm | Wamba Wamba

This artwork is based on my childhood living between three rivers, the Edward, the Murrumbidgee and the mighty Murray in Wamba Wamba country. It depicts my sister, Linda, and the abundance of the earth and animals.



Douglas Smith

Bunjil 2007 | Charcoal on paper | 110 x 80cm | Wiradjuri

Bunjil, the wedge-tailed eagle, is a majestic bird and the totem of my people's tribe. To me, the bird symbolises freedom, strength and power. It reminds me of how this country used to be when the custodians of the land could roam around the country and enjoy its unique, natural beauty.



Jenny Temby

Making Damper (Johnny Cake) 2007 | Charcoal on paper | 110 x 80cm | Larakia

As a girl raised in Darwin, I can still hear the sounds of the women and smell the damper being cooked. The elderly women would gather around and tell us stories from sun-up to sundown. It is this memory that inspired me to reconnect with my heritage.



Allan Wickey

Black Pride and Prejudice 2007 | Digital print | 80 x 60cm | Bungalung/Woka Woka

I have overlapped a linocut with a portrait of myself wearing a Black GST t-shirt. I want to express pride in my aboriginality as well as remind the viewer of racial prejudices that still exist today.



Carol Wright

Cries of Nature 2007 | Acrylic on canvas | 90 x 100cm | Gunnai/Kirrae Wurrong/Gunditjamarra

The eyeless birds represent our blindness to the struggles of animal survival. The birds are also symbolic of Indigenous Australians and their personal Clan Totems. The spirits symbolise the importance of the survival of our trees. Trees are also significant to the connection that Aboriginal people have with the land.

OTHER EXHIBITED WORKS



Karen Clarke-Edwards

Coolamans II 2007 | Acrylic on canvas | 15 x 15cm with an overall space of 30 x 30cm | Wamba Wamba/Mhutti Mhutti

The designs in this work are contemporary and intuitive and pay tribute to traditional women. My brother Peter inspired me to paint as he was the first person to convince me to pick up a paint brush.



Ronald Hills

Lionel Rose Story 2007 | Acrylic and mixed media on canvas | 3 x 30 x 30cm and 1 x 25 x 25cm | Yorta Yorta

I feel I have a connection to Lionel Rose. As a teenager I was in the Ballarat Children's Home and the other kids called me 'Rosie' because of my sporting and fighting ability. Lionel was someone I admired.



Ray Thomas

Broad Shield & Possum Skins 2007 | Wood shield, ochre on possum skin | 92 x 52cm | Gunnai

This work features a broad coolaman shaped shield, which I have decorated with traditional Gunnai patterning using the pyrography technique (hot wire). The patterning was recorded in the late 1870s in Gippsland.

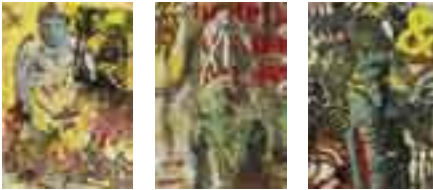
OTHER EXHIBITED WORKS



Christian Thompson

Hunting Ground 2007 | Photography (triptych) | 100 x 120cm | Bidjara

The notion of cultural hybridity has been a dominant theme in my practice. My artistic journey has been punctuated by investigations into my own identity. I articulate my experience as an artist of Aboriginal and European heritage, unpacking my own history to unveil the understanding of the transitory state of dispossessed peoples in the world.



Peter Waples-Crowe

Tribal Babes 2007 | Mixed media on paper (triptych) | 21 x 14.5 cm | Wiradjuri/Ngarigo

I like to layer images. It reminds me of a more traditional way of life and traditional form of art, especially rock art. But I'm not traditional; in my artwork I use images from my urban life.

Arts Victoria is the Government body charged with advising on and implementing arts policy, developing the arts and cultural industries across the State and ensuring access for all Victorians. It is a division of the Department of Premier and Cabinet. Arts Victoria supports the arts and cultural industries to encourage excellence, develop good ideas, build audiences, encourage participation and improve facilities. Arts Victoria supports Indigenous artists through the Victorian Indigenous Arts Awards and the Indigenous Travel and Professional Development Fund.

Department of Planning and Community Development, Aboriginal Affairs Victoria (AAV) works to strengthen Victoria's Aboriginal communities. AAV promotes understanding and respect for Indigenous culture and guides action across Government that enables Aboriginal people to actively engage and participate in the communities in which they live. AAV also works collaboratively with Aboriginal people and organisations across the State to manage, protect and interpret Victoria's unique cultural heritage.

Koorie Heritage Trust Cultural Centre aims to protect, preserve and promote the living culture of the Indigenous people of south-eastern Australia. 'Gnokan Danna Murra Korki', is the motto of the Trust and is the combination of two Koorie languages and means 'Give me your hand my friend' and bridge the cultural gap. The Koorie Heritage Trust believes that through education and promotion it can raise an awareness and appreciation of the cultural diversity of Koorie

culture in south-eastern Australia and work towards the broader goals of reconciliation for all Australians. The Koorie Heritage Trust Cultural Centre includes four galleries that showcases the best of emerging and established Koorie artists with a calendar of twenty-four exhibitions per year.

The **National Gallery of Victoria (NGV)** was established in 1861 in paen (freshwater) country of the Kulin nation and started collecting Indigenous Australian Art in 1984. Since that time the NGV has developed an outstanding collection of around 2600 Aboriginal and Torres Strait Islander works that focuses on contemporary diversity and acknowledges the current resurgence of Indigenous art in Victoria. The NGV's vision is illuminating life by collecting, conserving and presenting great art.

Boscia Galleries exhibits leading Indigenous, contemporary and urban artists. Located in Flinders Lane, Melbourne's premier art precinct, Boscia Galleries specialises in advising individual and corporate collectors on the most appropriate art portfolio that meets their collecting criteria. The directors are strongly committed to developing and fostering long term relationships with both artists and collectors.

The **Peter Brock Foundation** allocates funds and direct support to individuals, families, community groups and organisations that have demonstrated their genuine need. With its motto 'The energy for caring' it expresses the drive behind the Board of Directors. They aim at all times to encourage people to help others and above all, to truly help themselves.

People's Choice Award & Voter's Prize

The Victorian Indigenous Art Awards People's Choice Award provides an opportunity for the public who attend the VIAA 2007 exhibition to vote for their preferred artwork. The artist who receives the most votes for their artwork is announced the winner and receives the following prize pack (valued at \$1071):

LI'TYA skincare; ArtsHub subscription and merchandise; a National Association for the Visual Arts' 12-month membership and copy of *Money for Visual Artists* (8th edition); and artist supplies from Deans Art.

Voters who choose the winning work are then entered into a draw to win the following Voter's Prize pack (valued at \$1235):

LI'TYA gift basket; 'Waterhole' glass platter by Luke Charles from Aboriginal Tourism Victoria; and a Sofitel Melbourne package including overnight accommodation in a Superior room, buffet breakfast for two, sparkling wine on arrival and valet parking.



