



ABORIGINAL ART
FROM THE DAREBIN ART COLLECTION



FOREWORD

The Darebin Art Collection inspires, informs, engages and connects our community in an appreciation of visual arts and local heritage. The Collection forms a visual record of the issues and ideas that are important to us as a community, and the acquisition of artworks supports artists to keep contributing to a vibrant culture in Darebin and beyond.

Artworks by Aboriginal and Torres Strait Islander people are an important expression of a unique, living tradition. They have the capacity to record cultural stories, explore contemporary political issues and to expose underlying racism in Australian society. They also have the capacity to provide a voice for reconciliation.

City of Darebin is proud of this strong and ever-expanding collection of works by significant Aboriginal artists and respected Elders. Many were acquired over the last two decades through the Gumbri: White Dove Award in association with Darebin Aboriginal and Torres Strait Islander Community Council (DATSICC) and more recently, through the key focus area within the Darebin Art Collection, contemporary works by South East Australian Aboriginal artists.

This publication documents some of the powerful Aboriginal artworks held in the Darebin Art Collection today. We look forward to sharing new and exciting acquisitions with the Darebin community in the years to come.

Susan Rennie

Mayor, Darebin City Council

We acknowledge the Wurundjeri Woi-wurrung people who are the Traditional Owners and custodians of this land.

We recognise their continuing connection to land, water and culture.

We pay our respects to Elders past, present and emerging.

WARNING: Aboriginal and Torres Strait Islander people are warned that this publication contains names of deceased persons.

FRONT COVER IMAGE

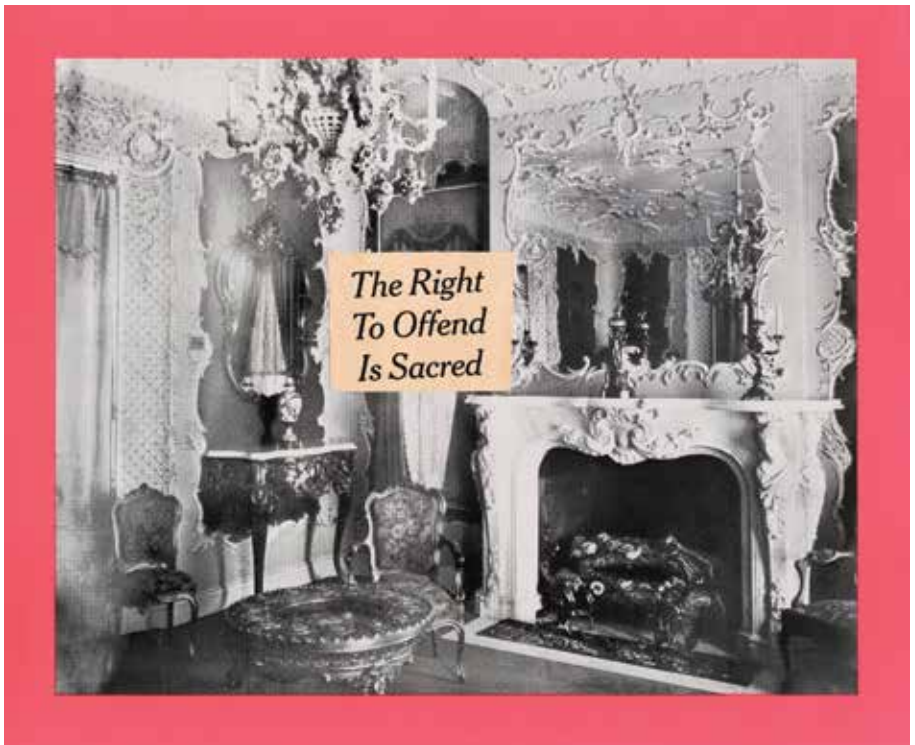
Hayley MILLAR-BAKER

Untitled (The circumstances are that a whale had come on shore), 2018

inkjet on cotton rag,

67 x 67cm

Winner *Darebin Art Prize* 2019



BROOK ANDREW

WIRADJURI

The Right to Offend is Sacred (Glow Red), 2017

screen-print in 6 colours from 6 stencils on 300gsm paper,
75.5 x 92.5cm. Edition of 20 + 3AP
1200-1-1

Brook Andrew is a Melbourne based artist who works with neon, installation, photomedia, mixed-media, performance and video. Andrew challenges cultural and historical perception, using text and image to comment on local and global issues regarding race, consumerism and history.

In 2020, Andrew will be the first Aboriginal Artistic Director of the Sydney Biennale.



JARROD ATKINSON

YORTA YORTA / GUNDITJMARA

Markings, 2004

acrylic on canvas, 90 x 90cm
604-1-1

Jarrod Atkinson is a painter who holds a Diploma of Art from the Royal Melbourne Institute of Technology. His work is held in the National Gallery of Victoria and *Markings, 2004* won a Gumbri: White Dove Award at Bundoora Homestead Art Centre in 2004.



ADRIAN AUSTIN

GUNDITJMARA

Untitled, 2010

acrylic on canvas, 70 x 88cm
605-1-1

Adrian Austin studied his Certificate III in Aboriginal and Torres Strait Islander Art and Design at the Northern Melbourne Institute of TAFE in 2005. He was a finalist in the 2005 Victorian Indigenous Art Awards for his painting, *Blue Streaks of Light*, 2005. Austin described the work as a 'spiritual painting' saying he enjoys working with 'abstract imagery that flows from my mind'.



BRIAN BIRCH

YARRA YARRA / WURUNDJERI

Untitled, 2006

acrylic on canvas, 80 x 80cm
621-1-1

Brian Birch was born in Fitzroy, Melbourne in 1936. He completed a Certificate III in Aboriginal and Torres Strait Islander Cultural Arts at Northern Melbourne Institute of TAFE in 2005 and won the National Gallery of Victoria Acquisitive Art Award in the 2006 Victorian Indigenous Art Awards for his painting, *Koorie Elders and Family Dancing and Singing*, 2006. Birch said of his painting practice, 'when I am working it feels like nobody, or no force could interfere. This painting is about dancing and what an important part of our spiritual growth and culture it is.'



TREVOR 'TURBO' BROWN

LATJE LATJE

Echidnas on the Move, 2004

acrylic on canvas, 94 x 120cm
627-1-1

Trevor 'Turbo' Brown was born in 1967 and spent much of his early life on the streets of Mildura. He was adopted by Herb Patten and his wife Aunty Bunta, and moved to Melbourne where he took up boxing, rapping and breakdancing.

'Turbo' completed a Diploma of Arts (Visual Arts) from RMIT University in 2005 and his first solo exhibition at the Koorie Heritage Trust in Melbourne was a sell-out. His work is now held in many significant collections. Trevor 'Turbo' Brown passed away in 2017.

The Darebin Art Collection also includes:

Trevor 'Turbo' Brown, *Rosellas*, 2004, acrylic on canvas, 87.5 x 79.5cm &

Trevor 'Turbo' Brown, *Wombat Dreaming*, 2005, acrylic on canvas, 150 x 200cm



PETA CLANCY

BANGERANG

Shadowy Land 8 & 9, 2014

photograph, diptych, 60 x 40cm each (detail)
1299-1-2

Peta Clancy is a descendent of the Bangerang people from south-eastern Australia. She completed a PhD at Monash Art, Design and Architecture (MADA) in 2009 where she is currently a Senior Lecturer.

Her photographic work explores hidden histories of colonisation, challenging the viewer to focus on what may have been missed, denied or hidden. In 2018, she was awarded the inaugural *Fostering Koorie Art and Culture* grant from the Koorie Heritage Trust, to collaborate with the Dja Dja Wurrung community on a new body of work.



BINDI COLE CHOCKA

WATHAURONG

Clouds are the dust of his feet #1, 2013

digital photograph, 80 x 100cm. Edition 8/8
1119-1-1

Bindi Cole Chocka was born in 1975 in Melbourne, Australia. She is a new media artist, writer and curator who studied at Northern Melbourne Institute of TAFE, Federation University and is currently undertaking a PhD at Deakin University.

Chocka's work often references her life story and experiences, such as her heritage, the importance of Christianity in her life, and the impact of politics, the law and other power structures on her lived experience and that of her family and community.



MEGAN COPE

QUANDAMOOKA

The Blaktism, 2014

HD video, 8:04 mins (video still)
1125-5-6

Megan Cope is a Quandamooka woman from North Stradbroke Island, Queensland. Her work explores the intricate relationship between history, environment, geography and identity. Cope's work has been exhibited in Australia and internationally and she is a member of Aboriginal art collective proppaNOW.

The Blaktism is a satirical video work responding to the artist's experience obtaining her 'Certificate of Aboriginality'. The work reveals the racism embedded in prescribed notions of authenticity and Aboriginality by white experts in the everyday Australian cultural landscape.

The artist decided to make this work after her community elders explained the process of confirmation. The thought of being legitimately certified at 30 years of age spurred an overwhelming sense of doubt despite having grown up connected to country and family.



KARLA DICKENS

WIRADJURI

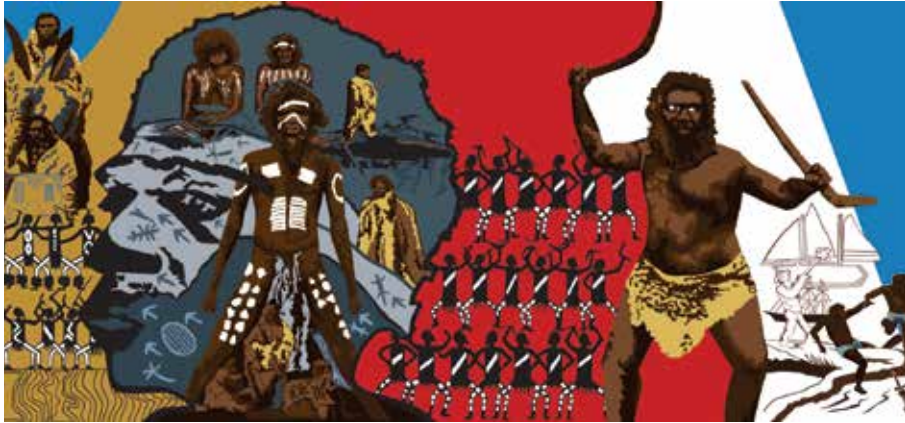
Looking at You VI, 2017

digital photographic print, 100 x 100cm.

From the series - *To See or Not to See*

1300-1-1

Karla Dickens was born in Sydney in 1967. She is a Wiradjuri woman and an award-winning contemporary artist whose work draws on her Indigenous heritage, sexuality and experiences as a single mother on welfare. She has more than twenty years of artmaking practice, first graduating with a Diploma of Fine Arts in 1993, then a Bachelor of Fine Arts in 2000, both from the National Art School, Sydney.



MEGAN EVANS
LES GRIGGS GUNDITJMARA / KERUP MARRA
IAN JOHNSON
RAY THOMAS GUNNAI / BARLIJAN
ELAINE TROTT
& MILLIE YARRAN NOONGAR

Koori Mural, 1983

digital print on vinyl based on original painting, 44.27 x 4.95m (detail)

The *Koori Mural* was designed by non-Indigenous artist Megan Evans in consultation with a committee from the Aborigines Advancement League consisting of the late Lin Onus, the late Molly Dyer, the late Ron Johnson and the late Elizabeth Hoffman. The mural has considerable historical and cultural significance and refers to the experiences of the Aboriginal and Torres Strait Islander communities, from early colonial history to the more recent struggle for social justice. In 2014, the mural was replicated onto a vinyl banner and installed at its current site.



MEGAN EVANS
LES GRIGGS GUNDITJMARA / KERUP MARRA
& MARINA BAKER

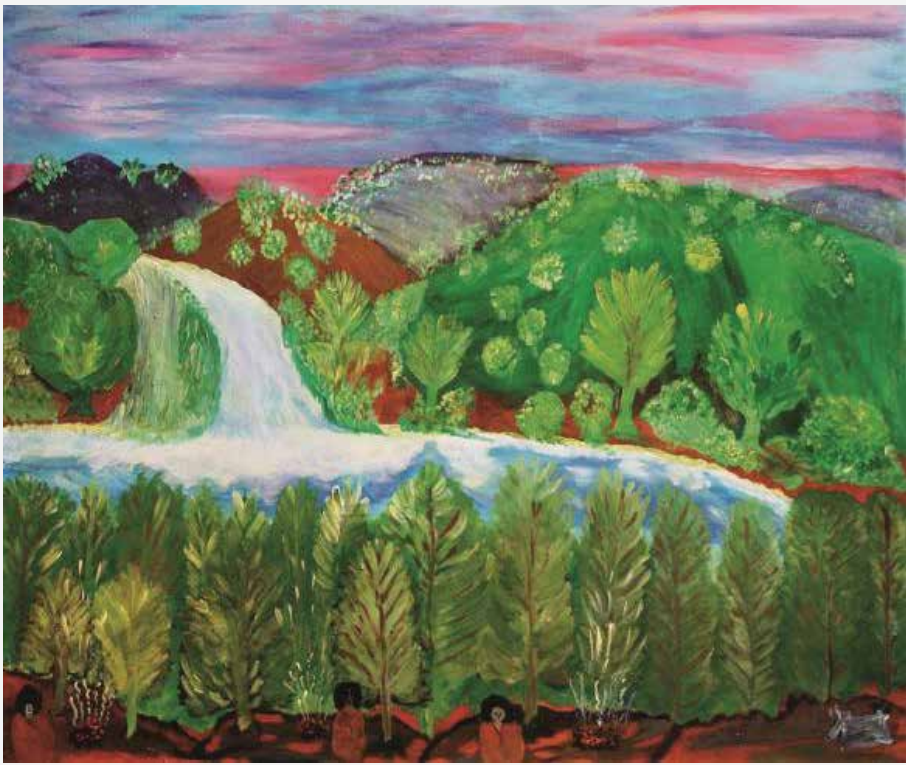
Northcote Youth Mural, 1987

digital print on aluminium, marker for original painted mural of 4.5 x 45m (detail)

The *Youth Mural* was commissioned by Northcote City Council to celebrate the 1987 International Year of Youth. It was designed by artist Megan Evans, who spent months talking with local young people from diverse backgrounds. She asked them: "If you could speak to the world, what would you say?"

The young people shared their thoughts about issues from Aboriginal land rights and Indigenous peoples' justice, environmental concerns and the threat of nuclear war, through to struggles with identity, and joy in play and imagination. These ideas inspired the design of the artwork.

In 2017 after the original mural was no longer safe, Darebin City Council worked with Evans on the creation of a historic marker. The *Youth Mural* marker was installed in 2018.



FRANCES GALLAGHER

GUNDITJMARA

Campsite in Springtime, 2010

acrylic on canvas, 85 x 100cm
727-1-1

Aunty Frances Gallagher is a respected Gunditjmara Elder who was born in Bendigo in 1926. She studied at RMIT University and received her Diploma at the age of 87. Within her landscape depictions of her Gunditjmara tribal lands and ancestral memories, Aunty Frances contemplates the significance of place, family connection, spirituality and social displacement.



GWEN GARONI

TAUNGURONG

Taungurong Country; View of Yea, 2006

acrylic on canvas, 70 x 98cm
728-1-1

Aunty Gwen Garoni was a respected Victorian Elder and a descendant of the Taungurong people of north-east Victoria. Her work reflects upon the significance of place, family connections and cultural identity. Her art is grounded in her love of country and explores the Australian landscape, ancestral memories and early colonial history.

Garoni won the emerging artist award at the Gumbri: White Dove Acquisitive Prize (2006 and 2010), was a finalist in the Victorian Indigenous Art Awards (2006 and 2007) and a finalist in the ANL Maritime Art Prize (2009 and 2011). Her artwork is held in public and private collections.

Darebin Art Collection also includes:

Gwen Garoni, *New Arrivals*, acrylic on canvas, 95 x 95cm &

Gwen Garoni, *Regrowth after the Fires*, 2010, acrylic on canvas, 80 x 120cm



MARLENE GILSON

WATHAURUNG / WADAWURRUNG

The Life and Times of Bundoora Homestead, 2018

acrylic on linen, 100 x 200cm
1218-1-1

Aunty Marlene Gilson is a proud Wadawurrung traditional owner and Elder. Her multi-figure paintings work to overturn colonial narratives by re-contextualising the representation of historical events. Learning Wathaurung history from her grandmother, Aunty Marlene began painting in 2008 as a form of therapy, while recovering from an illness. She has received considerable accolades and most recently exhibited a series of works in the Biennale of Sydney (2018).



DALE HARDING

BIDJARA / GHUNGALU / GARINGBAL

White Collared, 2017

found collar, rawhide, ribbon, brass, dimensions variable
1204-1-1

Dale Harding grew up in the Central Queensland town of Moranbah. He graduated with honours from a Bachelor of Contemporary Australian Indigenous Art at the Queensland College of Art. Harding has gained recognition for works that investigate the social and political realities experienced by members of his family, who lived under government control in Queensland around 1930.

The objects comprising the *White Collared* series are imagined artefacts informed by stories told by the artist's family, community and documented in written histories. The collars resemble those worn by Aboriginal women and girls in the Taroom settlement west of Rockhampton. The lace features were thought to match the tenor and imagined propriety of the European houses that many women servants served in.



GAYLE MADDIGAN

DHUDHUROA / NARI NARI WAMBA WAMBA / EGAIA

Mother and Child, 2008

oil on canvas, 107 x 67cm
784-1-1

Gayle Maddigan was born in 1957, Mildura, Victoria. She completed her Masters of Fine Art at La Trobe University, and has exhibited widely since the late 1980s in Australia, the United Kingdom and the United States. In 2008, Maddigan was the recipient of the City of Darebin's Gumbri: White Dove Award and also won the National Gallery of Victoria Acquisitive Prize at the Victorian Indigenous Art Awards.



SHARMANE MADDIGAN

WAMBA WAMBA / WERTIGIKIA

Fragmented, 2010

digital print, 90 x 130cm
785-1-1

Sharmane Maddigan is a painter, photographer, songwriter and musician. She was the winner of the Gumbri: White Dove Acquisitive Prize in 2010 for the photographic self-portrait, *Fragmented* and was short listed for the Victorian Indigenous Art Awards in 2009. She is the daughter of Gayle Maddigan, winner of the 2008 Gumbri: White Dove Acquisitive Prize for her painting *Mother and Child*.



BRIAN MCKINNON

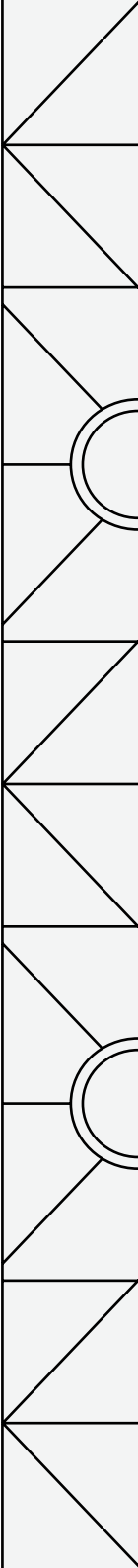
AMUNGU / WONGAI

It Is, 2006

mixed media, 95 x 60cm
804-1-1

Brian McKinnon was born in Geraldton, Western Australia in 1957. At 18 he settled in Geelong and has exhibited widely since 1996, showing powerful work that explore issues from his childhood as well as the ongoing fight for the recognition of Indigenous rights.

McKinnon has been a finalist in the Victorian Indigenous Art Awards (2005, 2006, 2007, 2010, 2011) and the Western Australian Indigenous Art Awards (2009). In 2006 he was awarded the Gumbri: White Dove Acquisitive Award. His work is held in major collections in Australia and abroad.





MAKIA MCLAUGHLIN

YORTA YORTA / YOLNGU

Landscape, 2006

acrylic, emu feathers on canvas, 60 x 55cm
805-1-1

Makia McLaughlin was born in 1989 in Victoria. She completed a Certificate III - Aboriginal and Torres Strait Islander Art & Design at Northern Melbourne Institute of TAFE in 2005. In the same year, she was a finalist in the Victorian Indigenous Art Awards with her painting *My Yolngu/Yorta Yorta Dreaming*. McLaughlin is the daughter of esteemed actor David Gulpilil.



HAYLEY MILLAR-BAKER

GUNDITJMARA

Untitled (The circumstances are that a whale had come on shore), 2018

inkjet on cotton rag, 67 x 67cm
Winner Darebin Art Prize 2019

Utilising a variety of narrative techniques, Millar-Baker examines both personal and collective realities of South-East Aboriginality – engaging with subjects positioned around personal histories and storytelling culture.

The Convincing Ground massacre took place between a group of sailors and the Gunditjmara - Kilcarer clan circa 1833, however the exact date is uncertain and some international theorists consider the Convincing Ground massacre a myth. This work speaks to the murders of the Kilcarer Gunditj clan over the ownership of whale meat. All members, bar two, of the Kilcarer Gunditj clan were slain.



LORRAINE NELSON

YORTA YORTA

The Baby is Feeling Mother Earth, 2004

acrylic on canvas, 40 x 30cm
832-1-1

Lorraine Nelson was born in Mooroopna in NSW. She was separated from her mother at two years old. In her mid-twenties, she returned to her Aboriginal community, finding her family and people again. Through her involvement with the Aboriginal Catholic Ministry, she discovered her culture and artistic abilities. In 2003, Lorraine graduated from the Art and Design course at Northern Melbourne Institute of TAFE. Lorraine's paintings are about spiritual healing and her return to the Aboriginal community. She has taught and exhibited widely throughout her local community and Melbourne.



MANDY NICHOLSON

WURUNDJERI-WILLAM / DJA DJA WURRUNG / NGURAI ILLAM

My Booris, 2004

acrylic on canvas, 36 x 86cm
833-1-1

Mandy Nicholson was born in Healesville in 1975. Throughout the last 25 years she has produced carvings, etchings, prints, airbrushed works, ceramics, murals, corporate logos, children's clothing and public art works. Today she specialises in acrylic paintings and digital works. The stories behind her designs all revolve around nature, animals, stories of her people, personal experience and her family.

She holds a Bachelor of Arts (Honours) in Aboriginal Archaeology, and is now a PhD candidate at Deakin University.



CHARLIE O

WARRAMANGU

The Liquorice Allsorts Carousel, 2008

digital print, edition 1/10, 59.4 x 42cm
839-1-1

Charlie O was an award recipient in the 2008 Gumbri: White Dove Award at Bundoora Homestead Art Centre. The artist says of the work, 'the 'Liquorice Allsorts' was Nana's humorous term of affection for her grand children. The artwork unfolds a narrative and challenges preconceptions about race and identity in contemporary society and how we understand our own identities or have them painted on for us.'



STEAPHAN PATON

GUNAIKURNAI / MONERO

Cognitive Dissonance #2, 2015

acrylic on cotton and wool, 60 x 150cm
1132-1-1

Steaphan Paton's work explores colonialism, tradition and concepts of race and conflict. Influenced by his home country, Gippsland and his experiences, Paton uses painting, sculpture, installation and video to articulate his worldview. In 2016 Paton completed a Master of Contemporary Art from the Victorian College of the Arts. His work is held in many public and private collections including the National Gallery of Victoria, the National Gallery of Australia, the Melbourne Museum and the Brooklyn Art Library in New York.



LORRAINE 'BUNTA' PATTEN

GUNDITJMARA

Landscape, 2006

acrylic on canvas, 93 x 181.5cm
841-1-1

Born in 1941, Lorraine 'Bunta' Patten grew up on the Framlingham Aboriginal Reserve near Warrnambool. She and her husband Uncle Herb studied a Diploma of Aboriginal Arts through the RMIT Indigenous Arts Unit. Auntie Bunta produced evocative charcoal drawings that have been praised for their strong sense of country. In 2005, she won the Deadly Art award at the Victorian Indigenous Art Awards.

Auntie Bunta was known as a role-model for Indigenous and non-Indigenous people alike and was awarded a posthumous Order of Australia Medal for service to the Indigenous community of Victoria in 2019.

Darebin Art Collection also includes:

Lorraine 'Bunta' PATTEN, *Possum Skin*, 2004, drawing, 95 x 68cm



HERB PATTEN

GANAI-KURNAI / YORTA YORTA / WIRADJURI

Wall Paper Flowers, 2004

oil on canvas, 120 x 180cm

844-1-1

Herb Patten is a painter and gum leaf player. He is widely known throughout Australia as a professional gum leaf player and has released two CDs – *How to Play the Gumleaf* and *Born an Aussie Son*. Uncle Herb has a Diploma in Visual Art and his painting, *Five Shields*, which consists of five separate objects, is in the collection of the National Gallery of Victoria. In 2004, *Wall Paper Flowers* won a Gumbri: White Dove Award at Bundoora Homestead Art Centre.



STEVEN RHALL TAUNGURUNG & FERGUS BINNS

Untitled, 2016

ink jet print, 82 x 122cm
1174-2-2

Steven Rhall's interdisciplinary practice responds to the intersectionality of First Nation art practice and the Western art canon. His work is held in various collections including the National Gallery of Victoria and the City of Melbourne.

Fergus Binns is a non-Indigenous conceptual painter whose work often explores depictions of colonial Australia and national identity. He holds a Bachelor of Fine Art (Painting) from the Victorian College of the Arts. His work is held in various public and private collections.

'The work we created centres around a statement which emerged from seemingly nowhere, about a scar tree. It relates to the nature of memory and the ways in which we place value on 'place' or site, both personally and culturally. With the statement as a conceptual anchor, we found ourselves engaged with an artistic process exploring the nature of site, gaze, presence, absence, law and order, authority and authorship. When thinking about the Bundoora Homestead site, we considered its history as a place including one for cultural expression from over 40,000 years ago, through to today.'



YHONNIE SCARCE

KOKATHA / NUKUNU

N0000, N2359, N2351, N2402, 2013

blown glass, archive photographs , dimensions variable
1149-4-12

Yhonnie Scarce was born in Woomera, South Australia, and belongs to the Kokatha and Nukunu peoples. Scarce holds a Master of Fine Arts from Monash University. She is one of the first contemporary Australian artists to explore the political and aesthetic power of glass, describing her work as 'politically motivated and emotionally driven'. In 2015 Scarce exhibited internationally in Hong Kong, Vancouver, Berlin, Japan and Italy and was involved in several major projects around Australia including the Tarnanthi Festival of Contemporary and Torres Strait Islander Art.



RAY THOMAS

GUNNAI / BARLIJAN

Northcote Civic Square Mural

painted bas relief mural, dimensions variable
908-1-1

Ray Thomas was born in Melbourne in 1960. He is mainly self-taught and was highly influenced by the award-winning artist, Lin Onus, who he met in the early 1970s. Since the mid-1980s Thomas has been researching his Ginnai people's myths, legends and traditional designs, held in the archives of museums. Thomas won the Deadly Art Award in 2013 for a portrait of his mother, Alice.

Darebin Art Collection also includes:

Ray THOMAS, *Bimba Dowera*, 2005, synthetic polymer paint on linen, 105 x 105cm

Megan Evans, Les Griggs, Ian Johnson, Ray Thomas, Elaine Trott & Millie Yarran *Koori Mural*, 1983, digital print on vinyl, 44.27 x 4.95m



ANDREW TRAVIS

GUNDITJMARA

Traditional Accounts, 2006

acrylic on canvas, 90 x 120cm
912-1-1

Andrew Travis was born in Warrnambool, Victoria in 1962. He studied his Diploma of Arts (Visual Arts) at RMIT University, Melbourne. In 2006 he won a Gumbri: White Dove Award at Bundoora Homestead Art Centre for Best Emerging Artist.



DARREN TREWIN

DJUBAJAY

The Endeavour Run Aground at Cooktown, 2010

acrylic on canvas, 57 x 60cm

913-1-1

Darren Trewin was born in 1968. This work was included in the exhibition *Girt by Sea*, curated by Sharon West at RMIT School of Art Gallery in 2011. It depicts Captain Cook's Endeavour becoming stranded upon a reef at Cooktown in 1770.



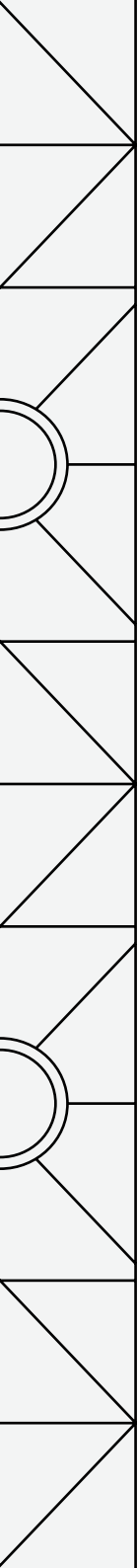
PETER WAPLES-CROWE

NGARIGO

Rabbit Progress, 2010

Lambda matt digital print with cold gloss laminate, 84 x 59cm
922-1-1

Peter Waples-Crowe is a Ngarigo queer artist living in Melbourne. He creates bold colourful work that explores the representation of Aboriginal people in popular culture, often referencing the dingo as a totemic figure and an analogy for Indigenous peoples. Waples-Crowe has been a finalist in nine of the Victorian Indigenous Art Awards and won 3 major awards, as well as a finalist in three Telstra Aboriginal and Torres Strait Islander Art Awards.



This publication features a selection of Aboriginal artworks from the Darebin Art Collection. If you would like to see more, please visit darebinartcollection.com.au.

Photography courtesy of the artists and Artificial Studios, Melbourne.

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