

Wuurran

OPEN, DOORWAY





In loving memory of
Aunty Pat Dacey and Virginia Kaiser

Your laughter, knowledge and presence are missed

Wuurran

OPEN, DOORWAY



Wagga Wagga
Art Gallery

Wuurran

OPEN, DOORWAY

Exhibition Dates

15 December 2012 - 3 February 2013

Exhibition curated by Melanie Evans

Wagga Wagga Art Gallery

Home of the National Art Glass Collection

Wagga Wagga Civic Centre, cnr. Baylis & Morrow Sts

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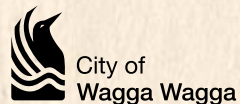
Edited by Melanie Evans

Designed by Blair Doherty at Snap Wagga Wagga

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Cover image: Lorraine Tye, *Sun hat* (detail) 2012, raffia, emu feathers

Photo by Drew Halyday



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FOREWORD

Wuurran is the Wiradjuri word for open or doorway. In bringing together this exhibition I have teased out further possibilities within this idea – to be receptive, to allow others to see into your world, or to be the active participant in walking through a doorway opening up to new opportunities.

This exhibition reveals a small part of the immense talent, sense of humour and depth within our Aboriginal community here in Wagga Wagga, a resettlement area for many Aboriginal families within Wiradjuri Country. Through print, sculpture and fibre art, *Wuurran* gives a unique insight into our past, where our shared history connects us all. *Wuurran* allows the audience to see the importance of looking back and learning what is necessary to rebuild our cultural identity, our sense of belonging and our relationships with families and community.

Many of the artists in the group have been involved with the Hands on Weavers (HOW Group), and its predecessor, 'Wingadhan Waggadha Waybarra: Women of Wagga Weaving' (the WoWW Project), which was an outreach program facilitated by Wagga Wagga Art Gallery. As the members of the HOW Group and their extended families developed their arts practice, they have also embarked upon significant expansion and empowerment, with programs presented throughout the community – from cultural arts practice in primary schools, to art programs in correctional facilities.

'Colourful Dreaming/Shine for Kids' is a cultural program at the Junee Correctional Facility, under the tutelage of Auntie Kath Withers, a Wiradjuri Elder. The program was established to encourage imprisoned fathers and their children to experience connection, expansion of thought and experience through the wonderful world of the arts. It has also been instrumental in bringing the men in the program to a place where their self confidence can be lifted. Many of the men involved in 'Colourful Dreaming' are now employed by the Correctional Centre in a range of roles.

Auntie Kath has also significantly developed her own prints and installation work, in particular her embossed animals. These intimately executed prints represent totemic designs, and by the very process of their creation they appear as ghosts, subtly searching for historic connection. These sit alongside other etchings that reference her weaving, based on the research of institutional collections and stories of historical and contemporary fibre art. *"I weave from the heart and let my spirit Ancestors guide me."* Kath Withers, 2010

Aunty Gail Manderson presents cultural arts programs in two local primary schools. Her contemporary weaving practice is taught to the next generation along with other craft activities. Aunty Gail has been a prolific maker since she began to learn weaving in early 2010, bringing out a marvellous ability to learn new styles of weaving and adapting them to create her own work in over two hundred objects. Her latest interest has come from workshops she attended in Wollongong, surrounding the resurgence of making possum skin cloaks. *"When I put the possum skin cloak on, I can't describe how I felt, but I was at peace. I would like to make a number of cloaks for my own cultural purposes within my community as well as making a community cloak, used by Elders."* Gail Manderson, 2012

Another artist who has developed a highly diverse arts practice is Aunty Lorraine Tye. Wagga Wagga City Council this year hosted the Ngiyaginya Aboriginal Festival in which Aunty Lorraine, with the assistance of her family, created a lean-to painted on the underside with poker-work of animals from the region and from her travels. Her knotted and looped animals reference Australian wildlife and capture the playfulness of her journeys of discovery. *"My love for animals comes from my yearning for connection to Country. Because I grew up in the Royal Far West Homes, away from Country, life was void of experiences such as fishing down the river or sitting by a campfire with family. The way I have found how to reconnect is through animals and using natural products or found objects whenever possible. I didn't consciously choose the animal; it just came to be through the making process, similar to my baskets."* Lorraine Tye 2012

Wuurran represents part of a continuum in the resurgence of traditionally based cultural craft and art practices in Wagga Wagga and the Riverina. It also showcases reconciliation at a local and personal level, featuring several recent migrants and non-Aboriginal artists who have assisted and collaborated together.

At the heart of *Wuurran* is the idea of 'yalbalinya ngurra', working side by side. All artists within this exhibition are open to a reconnection with Country and each other, and are searching for a place in the now, together.

Melanie Evans - Curator, Wuurran

IN/VISIBLE MENDING

A basket begins with a circle of thread and a bundle of reeds, sometimes sea-grass, raffia or paper twine.

Materials change by circumstance but the circle remains. A needle eye carries the supple, resilient thread-line again and again through that space between, across place and time. Two hands hold focus close and thoughts entwine. Memory, presence and purpose across deep and shallow time towards a cultural renewal.

John McPhee,¹ in trying to fathom the extraordinary age of the earth speaks of *deep time*. His words suggest a time of starlight and carbon dust so distant from us as to be almost incomprehensible. But through the rocks and fossils of our ancient fragile continent especially, that past is certainly with us. In contrast, shallow time suggests recent time – of beings in living memory, the here and now; the recent past. Between this deep and shallow time is a layered, complex, entwined space of beginnings and endings; of myth and story and generation upon generation across country threading through the living space of culture and clan.

These baskets and woven forms are vital to the process of shaping and sustaining meanings of culture and identity of the first Australians. They are also a vital part of a process of repair; toward an invisible mending of culture disrupted and community damaged by brutality and grief. Aunty Lorraine Tye, Wiradjuri Elder said, *"I started weaving when I was a kid at the Royal Far West Children's Home in Sydney. I have kept on with all sorts of craft over the years. I have learnt the looping technique and make animals - crabs, yabbies, turtles, fish, lizards. The ideas just pop into my head and it's just what I am comfortable with. All my family are into craft and they are my best critiques. I can get completely lost in it and I hate it when I have to miss out on the Monday sessions and the ladies' company. I would like to keep on going with the weaving and make an income from it and hope that I am still weaving when I am 90, as I fully intend to be around then."*²

Sitting in company again, encircled like makers past – this is you, this is us, making in country and community. The space between encloses and comforts. Julie Gough, Curator of *Tayenebe* and Tasmanian Aboriginal artist, writes of weavers of the past and of the present making work which, 'was also a means to pass on and continue traditions: older women could teach the younger, stories could be shared. The hidden or almost forgotten comes forth when remembered in hand with objects.'³

Research has shown that both enriched and impoverished environments have a psychological and physical effect upon us. Our sense of well-being and resilience are immediately affected as our brain responds to certain experiences and places. A deep and focussed involvement can change the way we look at things, a change that can create quiet but valuable difference in our perception as it alters and refocuses our awareness, allowing us to be relaxed and alert at the same time. A close focus on making, takes attention away from the relentless chatter and worries in our minds. Even better, if that making has a resonance in deep time with generations past.

Djon Mundine wrote in 2002, that 'references to cultural tradition and artistic statements of identity are needed as never before'. He believes that art-objects play a critical role: 'In indigenous society, art objects are made as a form of communication with the world outside. This gesture of communication is in effect a statement of identity within a world in a state of flux, as well as a redefinition within Aboriginal society, and in relation to the 'outside' world, a re-statement of who we are.' ⁴

It is a great privilege to participate in the making of the baskets – to learn, to listen and begin to understand the vitality of a kind of in/visible mending. To witness, first hand, cultural renewal against the odds, through perseverance, joy and much laughter. As Aunty Patsy Cameron observed, 'The baskets tell the story of our survival. Our precious tradition continues.' ⁵

Julie Montgarrett - 2012

1. John McPhee's theories quoted in Stephen Happel, *Deep time and Shallow time, Metaphors for Conflict and Cooperation in the Natural Sciences*. The European Legacy: Toward new Paradigms. Vol 1, Issue 5, 1996.
<http://www.tandfonline.com/doi/abs/10.1080/10848779608579638>
2. Aunty Lorraine Tye, (2011) *HOW - Hands on Weavers group*, Wagga Wagga Oral History Recording, Riverina Community College.
Edited by Lawrence 'Loddi' Whitmore
3. Julie Gough, (2009) *Tayenebe: Tasmanian Aboriginal Women's fibre work*, Tasmanian Museum and Art Gallery catalogue, p. 14
4. Djon Mundine, (2002) *Between two worlds*, Art Monthly Australia 150 pp. 25-26
5. Aunty Patsy Cameron, Tasmanian Aboriginal academic and author of (2010) *Grease and Ochre: the Blending of Two cultures at the Colonial Sea Frontier*. Fullers Bookshop, Hobart.

Lorraine Tye

"I started weaving when I was a kid at the Royal Far West Children's Home in Sydney.

I have kept on with all sorts of craft over the years. I have learned the looping technique and make animals- crabs, yabbies, turtles, fish, lizards – the ideas just pop into my head and it's just what I am comfortable with. The way I have found how to reconnect is through animals and using natural products or found objects whenever possible. I didn't concisely choose the animal; it just came to be through the making process, similar to my baskets."



Lorraine Tye *Mat* (detail) 2012, raffia, rope
Lorraine Tye *Animals* 2012, Linen thread



Joyce Hampton

"The miniature items in this exhibition were made in response to the group making other objects in miniature to enter into the Wangaratta Petite exhibition earlier this year. I thought that I would have a go at making some smaller items, which then led onto a pouch that was small too. More intimate..."

The technique of looping that the pouch was made with was shown to me by one of the other weavers, Lorraine who picks me up every week to take me to TAFE and to the weaving group.

The pouch holds my precious memories of the late Pat Dacey, who was my good friend that I miss very much..."



Joyce Hampton *Miniature basket and purse (2)*
2012, raffia, plastic button

Joyce Hampton *Pouch of memories* 2012,
linen thread

Kath Withers

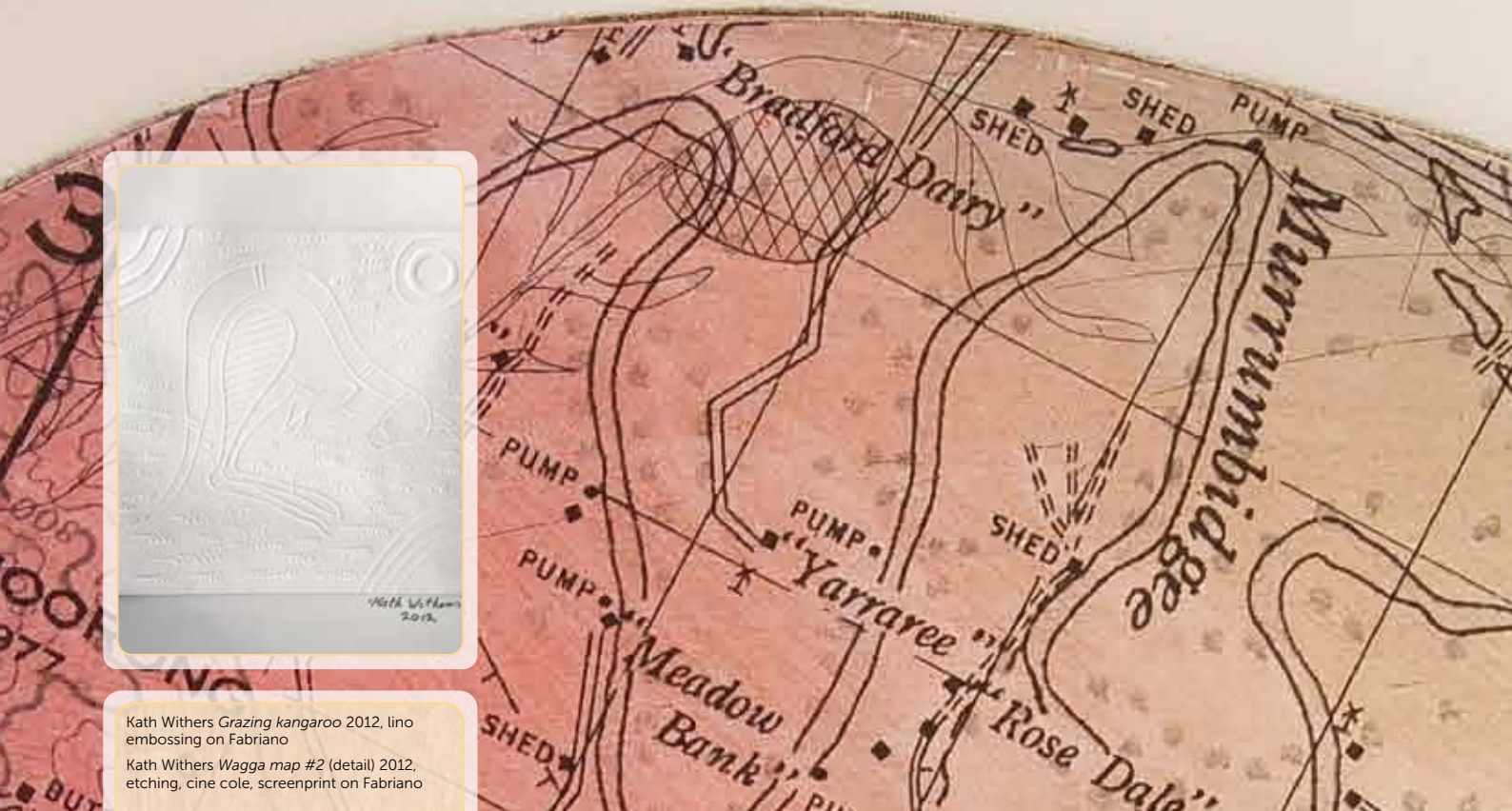
Kath was born in Narrandera as one of nine children. Her father was a drover, horse breaker, shearer and butcher, which resulted in the family moving around a lot. In her younger years she lived at the Wiradjuri Reserve on the outskirts of Wagga Wagga, known as 'tent town'.

When Kath was growing up, she would sew, carve designs into eggs and then make them into objects. In her adult life, Kath has owned racehorses, a hotel and a service station and started what is now known as the 'Trail Street Coffee Shop'. Kath has two sons of her own, who now have children. Kath lives in Wagga Wagga with her husband and two grandchildren. Briannah, one of her grandchildren has taken up weaving too and sits alongside her.



Kath Withers *Grazing kangaroo* 2012, lino embossing on Fabriano

Kath Withers *Wagga map #2 (detail)* 2012, etching, cine cole, screenprint on Fabriano



Colourful Dreaming Program

The Colourful Dreaming program is an initiative run at Junee Correctional Centre by SHINE for Kids. The program encourages imprisoned fathers and their children to experience connection and expansion of thought through sculpture, printmaking, painting, fibre objects, music, poetry and storytelling. Aunty Kath Withers is the driving force behind this program. The prints and other artworks explore cultural links with totems and connection to Country.

"The Colourful Dreaming program has transformed lives and given the opportunity for inmates and their families to become stronger within themselves, their relationships and their cultural identity."

Kath Withers, 2012



Unknown artist *Snake dreaming* 2012, lino print on rice paper

Roger Biggs *Emu dancing* 2012, lino print on rice paper

Unknown artist *Baby echidna* 2012, lino print on rice paper

Pat Simpson

"Since I've come to the weaving group, it has helped me to get out of the house and make friends. I like to make things for my family and just for the enjoyment. My family are proud of me."

"Weaving has created stronger community connections and built friendships and given my mother opportunities to strengthen her own cultural Identity. Weaving is a Traditional cultural practice that needs to be maintained in today's society. The importance of weaving in my experience is healing important issues, resolving grief, using significant cultural resources, practicing our culture and building confidence and a stronger sense of identity in people." Geoff Simpson, 2012



Pat Simpson Granddaughter's hat 2012, raffia, seagrass

Sandy Warren

I have been weaving for near on two years now and I've learned to weave a couple of little baskets and sister baskets. I have also learned how to weave flower gathering baskets that I give to my family which has a lot of females in it. I teach Wiradjuri language to the kids, but leave the teaching of the weaving to the more experienced ones in the group.

I'd be lost without [weaving]. It's a friendship thing, it's a support thing and I use it as a respite. I won't get rich out of it because that's not why I do it, but I enjoy making presents for the family. It will be part of my life forever now.



Sandy Warren *Treasure bags #4* (detail also) 2012, raffia, wooden beads

Gail Manderson

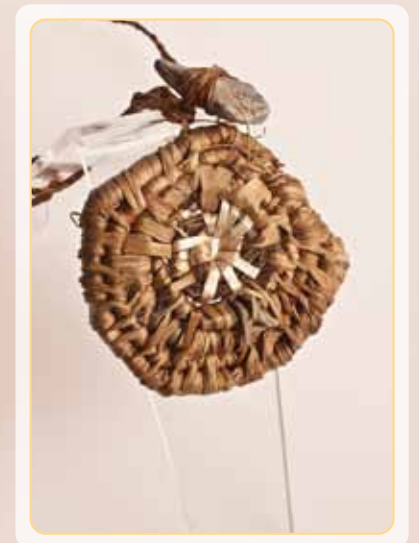
Born in Wagga Wagga and adopted at five days old to a white couple, Gail grew up in Wagga, and then travelled with her husband and family around New South Wales. She settled back in Wagga Wagga 20 years ago and has been a member of the Wagga Wagga Aboriginal Elders Group Inc. Gail has completed her Certificate III in Aboriginal Cultural Arts at TAFE. Gail enjoys drawing, painting, sculpture, woodwork, clay work and especially weaving.



Gail Manderson *All seeing EYE* (detail) 2012.
sedge grass, raffia

Sue Hickey

Weaving is a social outlet. My mother passed away and my sisters went away, so I have limited female friends. Weaving has helped me with the absence of family. I feel I have a life of my own, now that my children have grown up and left home. I feel stronger within myself and have more time to work on myself.



Sue Hickey *Bellingh Exchange* – necklace
2012, banana leaf

Kerrie O'Sullivan

For me, I am opening a doorway to traditional practices. Reviving weaving, but also women's business. For me life is about what you put into the land, you get back.

Wangali Waygal (placenta pot) is a continuation of my making and my aim for these objects is to become part of contemporary cultural practice. I give these objects to women in my family to use, as was traditionally done. This involved placing the placenta in the pot and burying it at a significant place, sometimes at the place of birth.



Kerrie O'Sullivan *Wangali Waygal* 2012, raffia, paper core, emu feathers, quandong seeds



Christine Scott

I am passionate about and have studied Aboriginal ways of conservation and land management. I am interested in plants and the preservation of local species, specific to Wiradjuri country. I am very involved in my Aboriginal and non-Aboriginal community and like to take part in cultural events, and have learned weaving over the past year with the local weavers. I like to find natural objects and use them within my woven objects, and also I don't like to let things go to waste and therefore use scraps from the other weavers.



Christine Scott *Brooches on possum and merino jumper* 2012, raffia, possum and merino (NZ)

Christine Scott *Mini dillies on Mum's jacket* 2012, wool jacket, raffia

Linda Elliott & Melanie Evans



Linda helped form the HOW Group under their previous title. Working with Community has expanded her arts practice to working collaboratively. Working with the Weavers and Melanie has given Linda valuable technical skills, and also taught her to actively listen. "Sitting side by side with others, sharing stories, laughing and crying together has been the backbone of creating for me this year. The art work I create stands on its own, but it is so much more than what you see. Each piece is made to signify relationships be it in the group or in my arts practice" Linda Elliott, 2012

Knowledge is a Gift has been bush dyed over two years, and has become a part of Melanie's life, just as the Weavers have. The silk screened images represent the women who weave, learn and hold the knowledge. Melanie uses a number of similar basket motifs that feature within her drawings, prints and one in particular 'random' basket motif features within *Knowledge is a Gift*. This artwork pays tribute to the late Virginia Kaiser, who taught a random weave to Melanie earlier in 2011. The armbands that feature in the silk piece are objects that are made as gifts for other Indigenous people for ceremony or as a token of friendship. "Printmaking, bush dyeing and drawing are a great way of creating a narrative and passing on knowledge to the younger generations". Melanie Evans, 2012



Linda Elliott *Family Sista's All #1* 2012, raffia, cotton thread
Melanie Evans *Knowledge is a Gift* (detail) 2012, silkscreen on bush dyed silk

Ella Havelka



I live by the phrase, "Create for it is in Creation that we exist." I feel that my passion for dancing, weaving and lino printing all go hand in hand. I can't imagine my life without music and movement, woven into patterns to tell stories and to pass on knowledge and culture. When I weave I feel grounded and connected to my cultural heritage. My mind journeys to another realm when I weaves, just as my body does when I dance. I like to capture these moments of journeying and storytelling in my lino print designs.



Ella Havelka & Linda Elliott *Past Present Future* (detail) 2012, mixed media

Ella Havelka *Babushkas #3* 2012, paper raffia

Nives Zalokar



My aim is to live a creative and balanced life. I have always been working in art and with artists. Throughout my life I have expressed the important things that happened to me through different art media. In Slovenia I had two group exhibitions and one personal exhibition of my drawings, objects and installations. I have also been using fabrics as a way of expression – with textile objects I participated in the Museum of the Riverina Makers Space exhibition. Since January 2011 I have been learning and weaving in a weaving group in Wagga Wagga, together with the Aboriginal elders. I exhibited woven baskets at the Wagga Wagga Art Gallery in the exhibition *Giilangbang Bangamalanha* in 2011. Making baskets has revealed a whole new space of creative expression for me and also educating me about the Aboriginal culture and art.

Nives Zalokar *The Passage* 2012, raffia, rope, fishing line

Tricia Harrison

Weaving is a wonderful progression for my interest and passion in art made from recycled and natural objects. I find the whole process therapeutic and almost meditative. I love to share my knowledge with the group we are all both learners and teachers. I really value the relationships that have been formed and interwoven, just like the materials we use. I tend to lean towards sculptural works rather than repetitive stitching and thrive on experimenting with materials I find.



Tricia Harrison *Echidna* 2012, agapanthus frond, electrical wire, bush dyed raffia

Tricia Harrison *Frill necked lizard* (detail) 2012, electrical wire, bush dyed raffia, monstera fronds

Yvonne Sewell

Yvonne has been weaving for two years now and enjoys making handbags. Her use of bush dyed and natural raffia colours is joyful and shows a great sense of balance and pattern.

"I started this object when my mum passed away weaving was a good way to keep my mind occupied. It took me a long time to do and just grew into its own shape and into a 'thingamajig'."



Yvonne Sewell *Thingamajig* (detail also) 2012,
raffia, seagrass

Karin Bruton

I arrived in Australia as a migrant from Europe in the late 50's – my parents fell in love with the freedom and wide open spaces of Australia. I spent my early years travelling the countryside of Australia, particularly the east coast and lived many years in Brisbane. Since arriving in Wagga Wagga earlier this year that I have developed a real love of inland Australia and for me, this new country landscape. Connecting with the elders and other weavers of the HOW group has enabled me to make a special connection with the community, the land and the fibres we use to weave.



Karin Bruton Nest 2012, wire, palm fronds, grass, seed pods and various gum nuts

Emma Rochester

The practice of weaving materials over one hand and then the next allows the body to find its own rhythm, as the woven structure is created. I use my body as a channel by which I explore sensory impressions, which occur as automatic responses to being in place.

Weaving whilst sitting on the land is a particularly potent experience. Using both hands is said to change the way the brain hemispheres 'relate' or 'talk' to each other. By sitting on the soil and practicing an ancient craft, I enter a state where creative ideas are generated, which helps me to make intuitively informed creative decisions for the development of new work.



Emma Rochester *Lucid beckoning Heart* 2012,
digital print on silk

Emma Rochester *Circle, cycle, wheel, spin*
2012, Raffia



Scott Keft

"Originally self-taught to woodturn, I progressed to selecting and harvesting figured timber and burls from private property and firebreaks around New South Wales. The turnings on display have been selected from stock reclaimed between 1992 and 1995, and my personal aim is to create artforms which allow for the natural beauty of the material to be exposed, whilst minimising environmental harm with appropriate finishes and production methods. The beauty that lies in the timber, is enough. If you want something perfectly smooth and impersonal, there are plenty of plastic bowls for sale in the shopping centre.

I see my work sitting alongside the weavers, and the elders have mentored and helped me along my artistic journey."



Scott Keft *Bowl with lid* 2010, birds eye stringybark burl

Scott Keft *Large bowl (detail)* 2012, mountain ash



Lorraine
Tye

Born 1950, Wagga Wagga, NSW
Wiradjuri Elder
Lives: Uranquinty, NSW

SELECTED EXHIBITIONS

- 2012 Connecting People Through Print, Paper, Paint and Pattern, Gallery 43, Riverina Institute of TAFE
- 2012 Petite, Wangaratta Art Gallery, VIC
- 2011 Giilangbang Bangamalanha: Sharing Stories, Wagga Wagga Art Gallery

COMMUNITY WORK & EDUCATION

Current Certificate III – Aboriginal & Torres Strait Islander Cultural Arts at Riverina Institute of TAFE
Volunteer book keeping and member for small business and community groups

Image: Linda Elliott



Pat
Simpson

Born 1944, Sydney, NSW
Aboriginal Elder
Lives: Wagga Wagga, NSW

SELECTED EXHIBITIONS

- 2011 Giilangbang Bangamalanha: Sharing Stories, Wagga Wagga Art Gallery

EMPLOYMENT

25 years within the NSW Education Department employed as an Aboriginal Education Assistant (AEA) or Teachers Assistant (TA)
Worked in the Hotel Industry
Volunteer for the *Colourful Dreaming/Shine for Kids* program, Junee Correctional Centre
Participant in Aunty Jean's Health Program

Image: Melanie Evans



Joyce
Hampton

Born 1933, Menindee, NSW
Ngiyampaa Elder
Lives: Wagga Wagga, NSW

SELECTED EXHIBITIONS

- 2012 Connecting People Through Print, Paper, Paint and Pattern, Gallery 43, Riverina Institute of TAFE
- 2011 Giilangbang Bangamalanha: Sharing Stories, Wagga Wagga Art Gallery
- 2010 Yalbalinya Ngurra: Learning Side By Side, Wagga Wagga Art Gallery

Image: Mervyn Bishop



Sandy
Warren

Born 1942, Sydney, NSW
Wiradjuri Elder
Lives in: Wagga Wagga, NSW

SELECTED EXHIBITIONS

- 2012 Petite, Wangaratta Art Gallery, VIC
- 2011 Giilangbang Bangamalanha: Sharing Stories, Wagga Wagga Art Gallery

EMPLOYMENT

Teacher of Wiradjuri Language in local state primary and preschools
Conducts Welcome to Country for schools and the community
Involved in implementing cultural awareness for teachers in NSW state Pre-schools

Image: Melanie Evans



Kath
Withers

Born 1948, Narrandera, NSW
Wiradjuri Elder
Lives: Wagga Wagga, NSW

SELECTED EXHIBITIONS

- 2012 Petite, Wangaratta Art Gallery, VIC
- 2011 Giilangbang Bangamalanha: Sharing Stories, Wagga Wagga Art Gallery
- 2010 Yalbalinya Ngurra: Learning Side By Side, Wagga Wagga Art Gallery

EMPLOYMENT

Current Art Tutor/Mentor, *Colourful Dreaming Program*
Junee Correctional Facility
Art Teacher/Mentor in local schools
Conducts *Welcome to Country* at Community Events

Image: Mervyn Bishop



Gail
Manderson

Born 1952, Wagga Wagga, NSW
Wiradjuri Elder
Lives: Wagga Wagga, NSW

SELECTED EXHIBITIONS

- 2012 Connecting People Through Print, Paper, Paint and Pattern, Gallery 43, Riverina Institute of TAFE
- 2012 Petite, Wangaratta Art Gallery, VIC
- 2011 Giilangbang Bangamalanha: Sharing Stories, Wagga Wagga Art Gallery
- 2010 Yalbalinya Ngurra: Learning Side By Side, Wagga Wagga Art Gallery

Image: Margaret Waller



Sue
Hickey

Born 1962, Sydney, NSW
Dangutti
Lives: Wagga Wagga, NSW

SELECTED EXHIBITIONS

- 2012 Connecting People Through Print, Paper, Paint and Pattern, Gallery 43, Riverina Institute of TAFE
- 2012 Stories and Songs Festival – Exhibition, Bellingen, NSW

EMPLOYMENT

Self Employed Community Artist
NSW Health & Education worker

Image: Melanie Evans



Kerrie
O'Sullivan

Born 1962, Lithgow, NSW
Gamilaroi
Lives: Wagga Wagga, NSW

SELECTED EXHIBITIONS

- 2012 Connecting People Through Print, Paper, Paint and Pattern, Gallery 43, Riverina Institute of TAFE
- 2011 Giilangbang Bangamalanha: Sharing Stories, Wagga Wagga Art Gallery

COMMUNITY WORK

Hands on Weavers Group, Wagga Wagga
Aunty Jean's Health Program
Conservation and Land Management

Image: Melanie Evans



Christine
Scott

Born 1963, Wagga Wagga, NSW
Lives: Wagga Wagga, NSW

SELECTED EXHIBITIONS

- 2012 Petite, Wangaratta Art Gallery, VIC
- 2011 Giilangbang Bangamalanha: Sharing Stories, Wagga Wagga Art Gallery

EMPLOYMENT & EDUCATION

Carer for my parents
Currently Studying Certificate II in Aboriginal and Torres Straight Cultural Arts at Riverina Institute of TAFE

Image: Melanie Evans



Linda
Elliott

Born 1970, Sydney, NSW
Lives: Wagga Wagga, NSW

SELECTED EXHIBITIONS

- 2012 Petite, Wangaratta Art Gallery, VIC
- 2011 Giilangbang Bangamalanha: Sharing Stories, Wagga Wagga Art Gallery
- 2010 Yalbalinya Ngurra: Learning Side By Side, Wagga Wagga Art Gallery
- 2010 Through the Eye, Wagga Wagga Art Gallery
- 2009 Fresh: Contemporary Baskets and Basketry, Vanishing Point Contemporary Art Inc., Newtown, NSW
- 2006 Making Do II, McPherson's Plains ANCA Gallery, Canberra, ACT

EMPLOYMENT

- Current Wagga Wagga Art Gallery, Curator: Education & Public Programs
- 2010 Charles Sturt University, Wagga Wagga Visual Arts Lecturer, Creative Arts Lecturer

Image: C/o Wagga Wagga City Council



Melanie
Evans

Born 1973, Darwin NT
Lives: Wagga Wagga, NSW

SELECTED EXHIBITIONS

- 2012 Stories and Songs of the Peoples Festival, Bellingen NSW
- 2012 Connecting People Through Print, Paper, Paint and Pattern, Gallery 43, Riverina Institute of TAFE
- 2011 Giilangbang Bangamalanha: Sharing Stories, Wagga Wagga Art Gallery
- 2010 MarraMarra Bandhana group exhibition, E3 art space, Wagga Wagga Art Gallery

EMPLOYMENT

- Current Casual Gallery Assistant, Wagga Wagga Art Gallery
- Casual Teacher, Riverina Institute of TAFE
- Self Employed, Freelance Curator

Image: Melanie Evans



Ella
Havelka

Born 1988, Wagga Wagga, NSW
Wiradjuri
Lives: Sydney and Melbourne

EMPLOYMENT

- Current Dancer with Australian Ballet
- 2009- Dancer with Bangara Dance
- 2012 Theatre

Image: C/o Artist



Nives
Zalokar

Born 1957, Koper, Slovenia
Lives: Wagga Wagga, NSW

SELECTED EXHIBITIONS

- 2012 Petite, Wangaratta Art Gallery, VIC
- 2011 Giilangbang Bangamalanha: Sharing Stories, Wagga Wagga Art Gallery
- 2011 Makers Space, Museum of the Riverina

EMPLOYMENT

- Current Casual gallery assistant, Wagga Wagga Art Gallery
- 1990-2010 Exhibition coordinator and organiser, Moderna galerija Ljubljana, Museum of Modern Art (National Museum of Modern Art of Slovenia)

Image: Mervyn Bishop



Tricia
Harrison

Born 1965, Sydney, NSW
Lives: Wagga Wagga, NSW

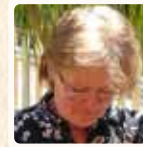
SELECTED EXHIBITIONS

- 2012 Petite, Wangaratta Art Gallery, VIC
- 2011 Giilangbang Bangamalanha: Sharing Stories, Wagga Wagga Art Gallery
- 2011 Makers Space, Museum of the Riverina

EMPLOYMENT

- Self Employed Art Education Consultant
- Casual Art Gallery Assistant
- Volunteer conducting art workshops for community groups

Image: Jenny Palmer



Yvonne
Sewell

Born 1952, Melbourne, VIC
Lives: Wagga Wagga, NSW

SELECTED EXHIBITIONS

- 2011 Giilangbang Bangamalanha: Sharing Stories, Wagga Wagga Art Gallery

Image: Melanie Evans



Karin
Bruton

Born 1956, Kologne, Germany
Lives: Wagga Wagga, NSW

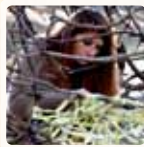
SELECTED EXHIBITIONS

- 2012 Petite, Wangaratta Art Gallery, VIC
- 2012 Connecting People Through Print, Paper, Paint and Pattern, Gallery 43, Riverina Institute of TAFE
- 2011 Giilangbang Bangamalanha: Sharing Stories, Wagga Wagga Art Gallery
- 2011 Makers Space, Museum of the Riverina

EMPLOYMENT

- Current Wagga Wagga Art Gallery – Business Support
- ESL and LOTE Tutor – Queensland Business Development
- Education Co-ordinator – Japanese Study Tours

Image: Linda Elliott



Emma
Rochester

Born 1978, Sydney, NSW
Lives: Regional Australia

SELECTED EXHIBITIONS

- 2013 Sitting Circle of Stone and Wood, Booranga Writers Centre, Charles Sturt University, Wagga Wagga, NSW
- 2012 Weaving the rivers edge, Wagga Beach, Wagga Wagga, NSW
- 2012 Femmes. Blink Gallery, Ottawa, Canada (In collaboration with Cynthia O'Brien)
- 2011 Floating in Place, Series One. 1, 2, 3, 4, Waterfront Marina, Melbourne, VIC

EMPLOYMENT

- Current Professional Practicing Artist
- 2011 Frankston Arts Centre, My Persona Project: Teaching workshops on video art and installation, and digital imaging to youth at risk

Image: Drew Halyday



Scott
Keft

Born 1965, Sydney, NSW
Wiradjuri
Lives: Wagga Wagga, NSW

SELECTED EXHIBITIONS

- 2012 Petite, Wangaratta Art Gallery, VIC
- 2011 Giilangbang Bangamalanha: Sharing Stories, Wagga Wagga Art Gallery
- 2011 Makers Space, Museum of the Riverina

EMPLOYMENT

- Full time student at CSU Wagga Wagga
- Self employed carver

Image: C/o Charles Sturt University

ARTWORK LIST

Cover Page

Lorraine Tye
Sun Hat
2011
raffia, emu feathers
Image: Drew Halyday

Inside Cover

Pat Dacey
Hands making
2010
Image: Melanie Evans

Artists

Lorraine Tye

Lorraine Tye
Mat (detail)
2012
raffia, rope
Image: Drew Halyday

Lorraine Tye
Animals
2012
Linen thread
Image: Drew Halyday

Joyce Hampton

Joyce Hampton
Miniature basket and purse (2)
2012
raffia, plastic button
Image: Drew Halyday

Joyce Hampton
Pouch of memories
2012
linen thread
Image: Drew Halyday

Kath Withers

Kath Withers
Grazing kangaroo
2012
lino embossing on Fabriano
Image: Drew Halyday

Kath Withers
Wagga map #2 (detail)
2012
etching, cine cole, screenprint on
Fabriano
Image: Drew Halyday

Colourful Dreaming

Unknown artist
Snake dreaming
2012
lino print on rice paper
Image: Drew Halyday

Roger Biggs
Emu dancing
2012
lino print on rice paper
Image: Drew Halyday

Unknown artist
Baby echidna
2012
lino print on rice paper
Image: Drew Halyday

Pat Simpson

Pat Simpson
Granddaughters' hat
2012
raffia, seagrass
Image: Drew Halyday

Sandy Warren

Sandy Warren
Treasure bags #4 (detail)
2012
raffia, wooden beads
Image: Drew Halyday

Gail Manderson

Gail Manderson
All seeing EYE (detail)
2012
sedge grass, raffia
Image: Drew Halyday

Sue Hickey

Sue Hickey
Bellingen exchange – necklace
2012
banana leaf
Image: Drew Halyday

Kerrie O'Sullivan

Kerrie O'Sullivan
Wangali Waygal
2012
raffia, paper core, emu feathers,
quandong seeds
Image: Drew Halyday

Christine Scott

Christine Scott
*Brooches on possum and merino
jumper*
2012
raffia, possum and merino (NZ)
Image: Drew Halyday

Christine Scott
Mini dillies on Mum's jacket
2012
wool jacket, raffia
Image: Drew Halyday

Linda Elliot & Melanie Evans

Linda Elliott
Family Sista's All #1
2012
raffia, cotton thread
Image: Drew Halyday

Melanie Evans
Knowledge is a Gift (detail)
2012
silkscreen on bush dyed silk
Image: Drew Halyday

Ella Havelka

Ella Havelka & Linda Elliott
Past Present Future (detail)
2012
mixed media
Image: Drew Halyday

Ella Havelka
Babushkas #3
2012
paper raffia
Image: Drew Halyday

Nives Zalokar

Nives Zalokar
The Passage (detail also)
2012
raffia, rope, fishing line
Image: Drew Halyday

Tricia Harrison

Tricia Harrison
Echidna
2012
agapanthus frond, electrical wire,
bush dyed raffia
Image: Drew Halyday

Tricia Harrison
Frill necked lizard (detail)
2012
electrical wire, bush dyed raffia,
monstera fronds
Image: Drew Halyday

Yvonne Sewell

Yvonne Sewell
Thingamajig (detail also)
2012
raffia, seagrass
Image: Drew Halyday

Karin Bruton

Karin Bruton
Nest
2012
wire, palm fronds, grass, seed pods
and various gum nuts
Image: Drew Halyday

Emma Rochester

Emma Rochester
Lucid beckoning Heart (detail)
2012
digital print on silk
Image: Drew Halyday

Emma Rochester
Circle, cycle, wheel, spin
2012
Raffia
Image: Drew Halyday

Scott Keft

Scott Keft
Bowl with lid
2010
birds eye stringybark burl
Image: Drew Halyday

Scott Keft
Large bowl (detail)
2012
mountain ash
Image: Drew Halyday

Collage Page

Top Left Box

Julie Montgarrett & Melanie Evans,
gathering, 2010, Image: Linda Elliott
Donna Kirby & Tamson, Reunion,
2009, Image: Melanie Evans

Back row: Debbie Evans, Dr. Louise
Hamby, Nancy Guyula, Lucy
Wanapuyngu, Lesley Guyula, Helen
Guyula, Gail Manderson

Middle row: Isabel Reid, Pat Dacey,
Joyce Hampton, Kath Withers

Front row: Linda Elliott, Melanie &
Girri Evans, Silke Roth, Cultural
Exchange, 2010,

Top Right Box

Vanessa Starzinski, *Quandong baby*,
raffia & quandong seed, 2012, Image:
Drew Halyday. Joy Ingram, *Women's
pouch*, raffia & quandong seed 2012,
Image: Drew Halyday

Bottom Left Box

Tharese Honeysett, *2nd dillybag*, jute,
seagrass and emu feathers, 2012,
Image: Drew Halyday

Bottom Right Box

Kath Withers, *Hands making #1*, 2010,
Image: Margaret Weller
Wayne Simon, *Armband*, electrical
wire, 2010, Image: Melanie Evans
Colourful Dreaming Program, group
objects, 2010, Image: Melanie Evans
Joyce Hampton, *Hands making #2*,
2011, Image: Melanie Evans

ACKNOWLEDGEMENTS

As in any undertaking of this kind, there are a lot of people to thank. I would like to acknowledge the following:

Wagga Wagga Art Gallery

Stephen Payne, Manager

Linda Elliott, Curator of Education and Public Programs

Drew Halyday, Acting Curator of Exhibitions and Collections

Dr. Cath Bowdler, Manager (2007-2010)

Julie Montgarrett, Lecturer and Course Coordinator, School of Communication and Creative Industries, Charles Sturt University

Debbie Evans, Research Assistant for Wiradjuri Language and Cultural Heritage Program, School of Education, Charles Sturt University

Dr. Louise Hamby, Adjunct Fellow in the Digital Humanities Hub, Research School of Humanities and the Arts, Australian National University

Silke Roth, Lucy Wanapuyngu, Helen Guyula and Penny Wanapuyngu and the Community at Gapuwiyak, North East Arnhem Land, Gapuwiyak Culture and Arts Aboriginal Corporation

Amanda Reynolds, Curator, Stella Stories

Lindy Allen, Senior Curator of Indigenous Cultures, Museum Victoria

Antionette Smith, Senior Curator South Eastern Region Indigenous Cultures, Museum Victoria

Bronwyn Razem 'Mirrning Minnie', Gunditj Mara Weaver

Clair Bates, Paakantji Weaver

Andrew Totman, Head of Department – Art and Design, TAFE NSW, Riverina Institute, Wagga Wagga Campus

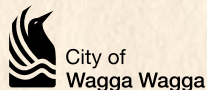
Julie Gough, Artist Writer Curator, Honorary Associate, School of Art, University of Tasmania

Virginia Kaiser, Master Basket Maker, Broken Hill

James Ingram Jnr., Senior Wiradjuri Man, Member of Waagan Waagan Project Group

Patricia Murray, Catchment Officer (2003-2011), Catchment Management Authority Murrumbidgee

Judy O'Neil & West Women Weaving Group, Orange



Wagga Wagga Art Gallery acknowledges that we are situated on Wiradjuri Country and pay our respects to Wiradjuri and Indigenous Elders both past and present.

