

firstdraft

Gallery 1

2 December 2022 – 22 January 2023

Ngali Jugun Ganaree (Of Our Country)

Elisa Jane Carmichael, Lowell Hunter,
Alinta Maguire, Kirli Saunders, Katie West
Curated by Stephanie Beaupark

Ngali Jugun Ganaree (Of Our Country) centres Indigenous relationships with Country that have been ongoing for all time. This exhibition explores the complexities of how the natural world informs our sense of being in the world through the physical and spiritual continuous connections we have with our cultures. Expanding on the concepts explored in Ngugi Quandamooka curator-artist-scientist Stephanie Beaupark's research, this exhibition teases out the relationships between the macro, the physicality of Country and materials sourced from Country with the micro, the spiritual connections and disconnections of the artists and their communities. 'Ngali Jugun Ganaree' in Jandai language that is spoken on Quandamooka Country means "we are Country and Country is us". This holistic approach to understanding Country has always been deeply known within Indigenous knowledge systems that demonstrate the cultural values of sustainability, deep listening, protection, and respect.

While Country unites us with our cultures, the tensions and isolation are felt from the ongoing effects of invasion. However, this exhibition presents a strong representation of the push-back to that very alienation and silencing of us and our spaces, places, and cultures. Although the interrelated physical and spiritual relationship with Country has in some instances been damaged, artmaking with materials sourced from Country that speak of Country can initiate healing from this intergenerational trauma. In this Indigenous led exhibition, together we heal through creative practice to actively take care of Country and each other. This is an act of decolonisation and Indigenisation that connects us to our DNA memory of who we are.

The works in this exhibition voice each artist's unique connection to their Countries with works made from materials found in the natural environment including dyes, ash, grasses, skins, we create weavings, text, images, textiles, and other mixed media works that demonstrate the diversity of materiality from Country. Together we think about Country, creating on Country, with materials from Country, and we are of our Country.

Gallery 2

I Cook A Lot Of All These Foods

Monica Rani Rudhar

Gallery 3

A(Di)pology

Lucy Goosey Feminist Art Collective

Gallery 4

FUTURE NOSTALGIA

Charlotte Haywood

firstdraft
gadigal land
13-17 riley street
woolloomooloo
nsw 2011
+61 2 8970 2999
firstdraft.org.au

we acknowledge and pay respect to the gadigal people of the eora nation, the traditional owners of the land on which firstdraft is built and operates.

firstdraft is supported by the NSW Government through Create NSW; and assisted by the Australian Government through the Australia Council, its arts funding and advisory body.



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Stephanie Beaupark is a Ngugi artist-scientist-curator working with textiles and Indigenous eco dyes. Her goal is to contribute towards authentic, respectful Indigenous led knowledge exchange between Indigenous and westernised sciences through creative practice and curation. She has been studying the materiality, recipes, and chemistry of traditional and contemporary Indigenous art with the aim to create more sustainable and health-conscious alternatives to mainstream artmaking materials. For her PhD research, Beaupark is developing ways for Indigenous science to be valued in physical sciences such as chemistry by aligning scientific research with Indigenous methodology and cultural values through collaborative artmaking.

Beaupark has exhibited her textiles works in group exhibitions *Imagined Realities* and *Ex18* in 2018 at the University of Wollongong as well as the 2019 *Vital Signs* at Hazelhurst Regional Gallery & Arts Centre. In 2019, Beaupark worked as an artist in residence for the Living Pavilion project at the University of Melbourne, a trans-disciplinary project that connected Indigenous knowledge, sustainable design, ecological science, and participatory arts. She was the curator of the *Ex18* graduate exhibition at the University of Wollongong (2018) and *Vital Signs* exhibition at Hazelhurst Regional Gallery & Arts Centre (2019). In 2020 Stephanie simultaneously curated *HERE+NOW: A Decolonist Visualisation of The Illawarra* at Wollongong Art Gallery and completed her chemistry honours degree at the University of Wollongong as the recipient of the Holt Estate Environmental Science Honours Scholarship. In 2022, Beaupark was appointed Associate Lecturer (Career Development Fellow) at the School of Geography and Sustainable Communities at the University of Wollongong.

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Artworks (clockwise from left, and top to bottom)

For sales enquiries, please email
stephanie.beaupark@gmail.com

Alinta Maguire

Winanga, 2022

red gum, melaleuca and Camphor laurel charcoal
dimensions variable
POA

Eliza Jane Carmichael

Before the Gardens 1, 2022,

cyanotype on cotton

152 × 215 cm

AUD\$9,000

Before the Gardens 3, 2022

cyanotype on cotton

152 × 215 cm

AUD\$9,000

Water Pools, 2020

ungaire, lomandra, raffia, sea ropes and fish
scales

180 × 130 × 10 cm

AUD\$6,000

Kirli Saunders

Nguru, 2022

cyanotype on cotton, plant dyed silk, possum fur,
found timber

77.5 × 110 cm

POA

Lowell Hunter

Reinvigorate #1 Bobbi Lockyer Collaboration

A.P 1/1, 2022

drone photography and acrylic paint on canvas
print

180 × 100 cm

AUD\$3,300 + GST

Sunset Lovers Gerard Black Collaboration

A.P 1/1, 2022

drone photography and acrylic paint on canvas
print

180 × 100 cm

AUD\$3,300 + GST

Cultural Strengthening Burruguu Collaboration

A.P 1/1, 2021

drone photography and acrylic paint on canvas
print

250 × 140 cm

AUD\$6,500 + GST

Work at centre

Katie West

Fence Lines & Digging Sticks, 2022

geraldton wax dyed silk, found fabric, wire
dimensions variable

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Ngali
Jugun
Ganaree

of our
Country

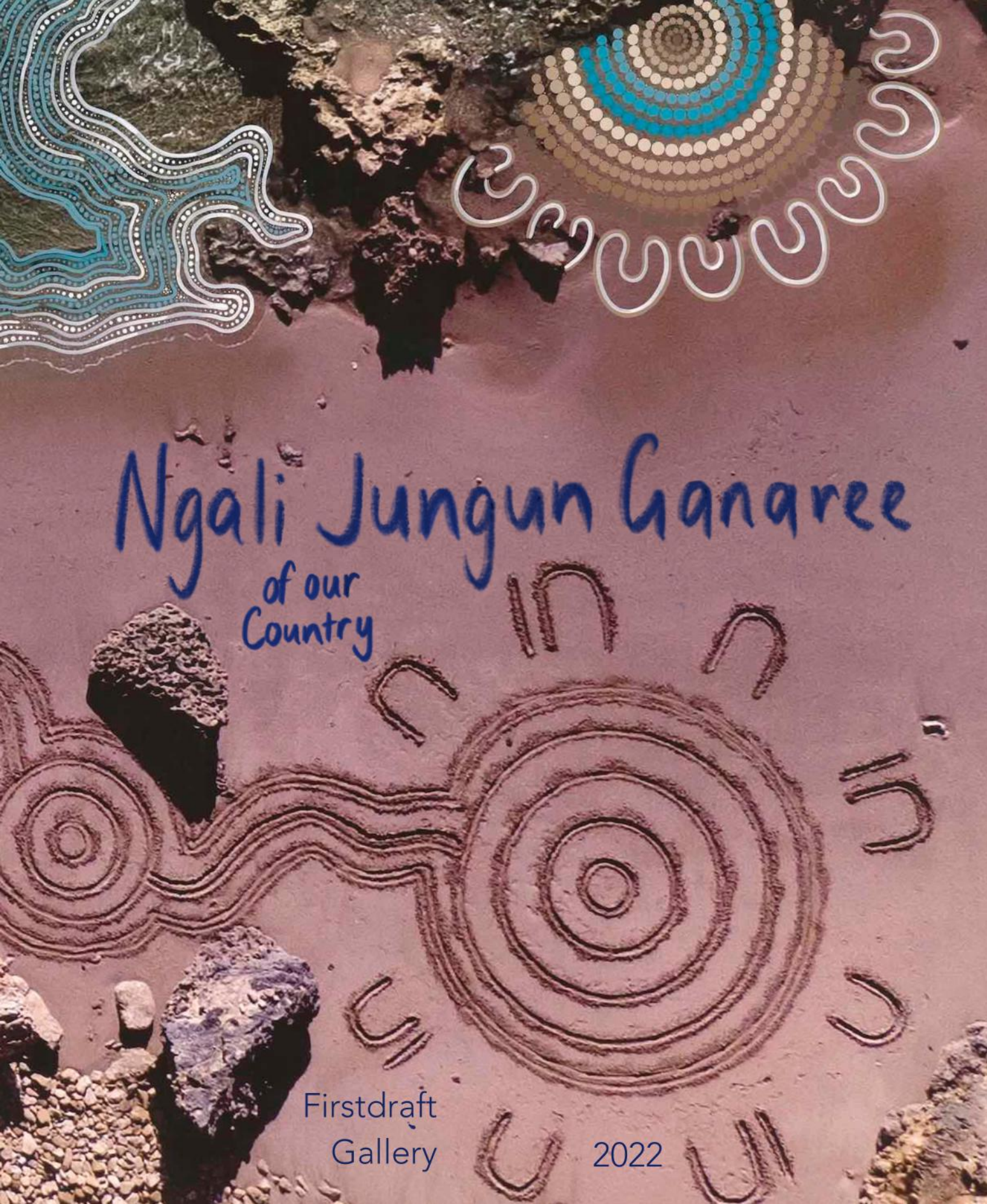


Curator

Stephanie Beaupark

Artists

Elisa Jane Carmichael,
Lowell Hunter, Alinta Maguire,
Kirli Saunders, Katie West



Ngali Jungun Ganaree

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2022

Ngali Jugun Ganaree

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Stephanie Beaupark
Ngugi
Artist-Scientist-Curator

"In saltwater Country our old people pass
on knowledge of all things biotic,
things of spirit and flesh,
micro and macro,
but not divided into those alien categories.

The knowledge is in-between,
like the vast spaces between atoms or stars.

The aerial roots of mangroves that draw gases into
those plants have the same name in language
as the word for lungs, the word
both grounded in ancient Lore that
indicates an unseen world
of minute relations
beyond the reach of the eye...

whether your lens is situated in a
totemic system or microscope
this Lore is vital to understanding the microbial universe,
the quantum level to the galactic."

Tyson Yunkaporta
(Apalech)

Eliza Jane Carmichael (Ngugi)

Quandamooka woman Elisa Jane Carmichael is a multidisciplinary artist who honours her saltwater heritage by incorporating materials collected from Country, embracing traditional techniques, and expressing contemporary adaptations through painting, weaving, and textiles. She comes from a family of artists and curators, and works closely with her female kin to revive, nurture, and preserve cultural knowledge and practice. Elisa is a descendant of the Ngugi people, one of three clans who are the traditional custodians of Quandamooka, also known as Yoolooburrabee—people of the sand and sea. Quandamooka Country comprises the waters and lands of and around Mulgumpin (Moreton Island) and Minjerribah (Stradbroke Island), south-east Queensland, Australia.

Her practice explores the beauty of nature and surrounding environments, drawing inspiration from her cultural identity and heritage. Elisa has a Bachelor of Fine Arts, Queensland College of Art, Griffith University (Brisbane, Australia); and a Master of Fine Arts, QUT (Brisbane). She has created woven wearable collections that have been included in Cairns Indigenous Art Fair Fashion program and Kluge-Ruhe Aboriginal Art Collection, Virginia, USA.

Elisa Jane Carmichael is further developing her practice through both new techniques and materials acknowledging, nurturing, and protecting her culture and the resources of Quandamooka Country. Her unique explorations into contemporary Quandamooka weaving and vivacious use of colour and materials, are becoming more distinctly recognised by esteemed industry colleagues across the country. Elisa draws upon her practice to reflect on visual ancestral experiences of Quandamooka Bujong Djara (Mother Earth), to share the beauty, power, and importance of Minjerribah (North Stradbroke Island) yesterday, today, and tomorrow—ngayigany, ngayiganya, ngayigawa (seen, seeing, will see).





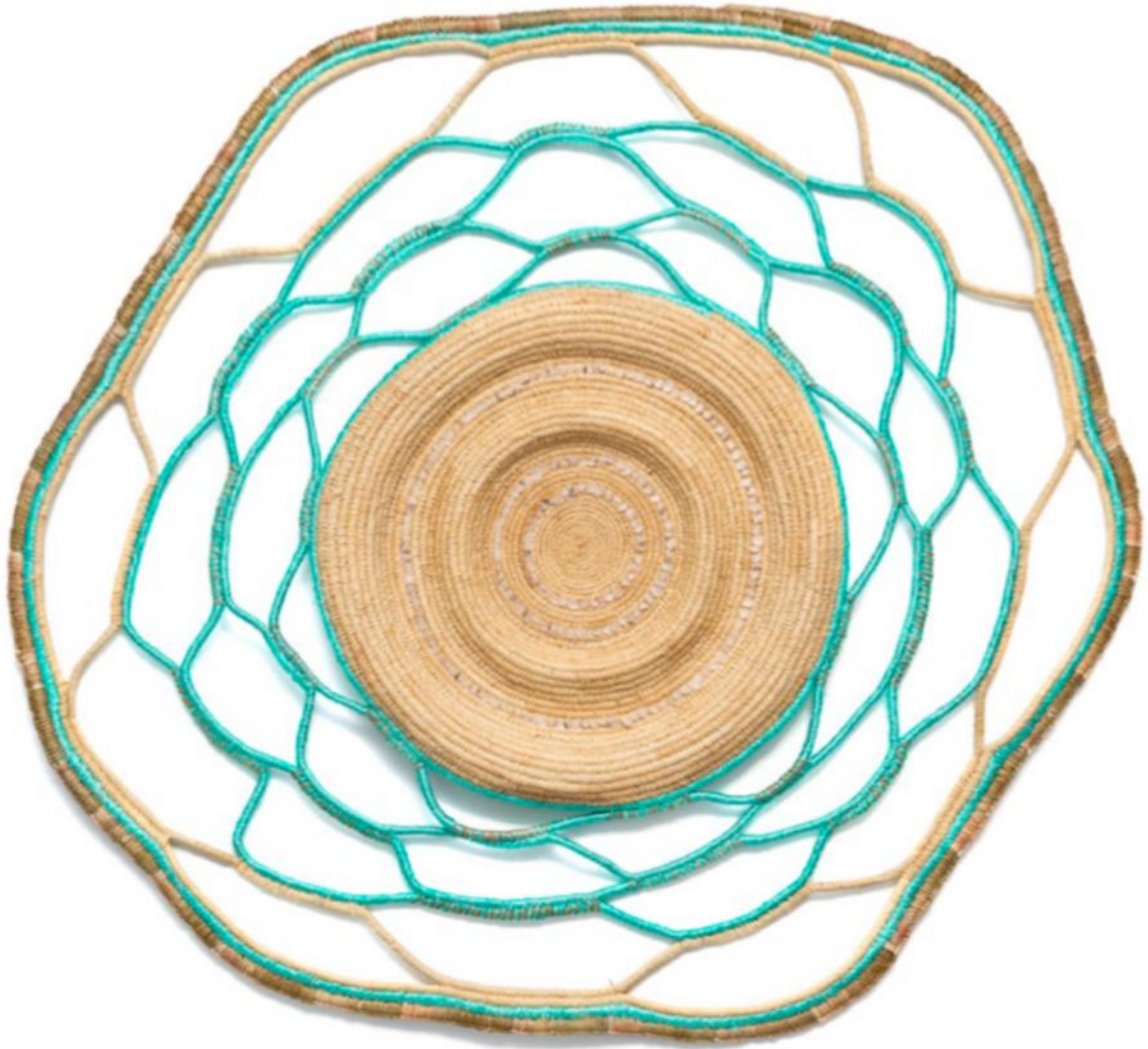


Image above: Elisa Jane Carmichael, *Water Pools*, 2020, Ungaïre, lomandra, raffia, sea ropes and fish scales, 180 x 130 x 10cm.

Image right above: Elisa Jane Carmichael, *Before the Gardens 1*, 2022, cyanotype on cotton, 152 x 215cm.

Image right below: Elisa Jane Carmichael, *Before the Gardens 3*, 2022, cyanotype on cotton, 152 x 215cm.

Photos courtesy of the artist, Blaklash and Onespace-Gallery.

Lowell Hunter (Nyul Nyul)

Lowell Hunter (aka Salty One) is a proud Nyul Nyul Saltwater man from the Kimberley's in Western Australia, who grew up on Gunditjmara Country in Warrnambool, and now lives on Wathaurong Country, Geelong. Although far apart, each of these special places have kept Lowell strongly connected to the ocean his whole life. Lowell creates sand art and uses drone photography to capture the scale of his works within breathtaking landscapes, which all started simply, as a way for him to get out and connect with culture, Country and sea. Using only his feet, Lowell carves stories into the sand using the same foot movements he was taught through Traditional dance movements his people have practised for countless generations. Lowell's artworks tell stories of family, identity and connection.





Image: Salty One x Burruguu, *Cultural Strengthening*, 2021, drone photography and acrylic paint on canvas print, 250 x 140cm.

Cultural Strengthening speaks to the view that at a young age, we need to be culturally connected. The lines through the sand represent life and the challenges we face, and it is our connection to our culture and mob that will always rise up to help us through. This piece was created on Wadawurrung Country at Pt Addis in Victoria.

This design is inspired by the saltwater and the beauty of our coast. The flowing and intricate details within the ocean design reflect the vastness of our oceans, the wide range of life they sustain and the beauty that seems to continue on forever. For thousands of generations our Ancestors gathered on our coastline has been and continues to be a place for communities to gather and come together. It has provided for us and continues to do so. These communities - past, present and future - are represented in the circles surrounded by u-shapes. The u-shape is used as it reflects the mark that would be left behind after sitting cross-legged around a campfire. It is so important that we continue to look after our beaches and oceans to ensure they can be enjoyed and sustained for our future generations.

Sandon Gibbs-O'Neil (aka Burruguu) is a proud Nhunngabarra man inspired by the legacy of his Grandfather, Tex Skuthorpe, who was a highly respected Nhunggal man, artist, teacher and author.

Salty One

"Finding Your Way represents the journeys we are all on and that we often need time and space to find our purpose and a sense of direction. The solo image of the surfer walking on the beach, searching for a lost wave, a lost friend, an unknown loss of self. Wandering amongst the beauty of the sand art and in essence longing for identity. The shadow blanketing the surfers silhouette accentuates the message behind this piece. This piece was created on Wadawurrung Country at Bells Beach in Victoria."



Finding Your Way Gerard Black Baiyami Art Collaboration A.P 1/1, 2022, drone photography and acrylic paint on canvas print, 180 x 100cm

Gerard Black Baiyami Art

"Growing up with this beautiful location of Bells Beach on Wadawurrung country in my backyard I have really channelled the journeys I have experienced and seen standing in the sand and sitting in the water at this stunning place I also wanted to past my respects to the ancient stories that Bells Beach holds, each part the paint I have done shares a connection, journey and story, I will start with surfer the path behind and the artwork in the water, I really wanted to emphasise the story behind Lowell's Sand artwork and story, as a surfer who has stood in this very spot getting ready to paddle out at bells I understand that often catching waves is secondary and I am truly on journey of inner peace and connection, feeling the oceans energy or just looking back at the sunset or sunrise hitting the beautiful cliff's, feeling the sand between my toes and just experiencing real moments and being present in them bringing perspective to life.

The painting I have done on the land is my respects to the traditional landowner's and their ancestors and story's but also represents the new stories that are being created an example the Australian Indigenous Surfing titles which see's First Nations Men and Women journey from all across Australia coming to Bells to share their culture and spirit it is the equivalent of a modern day corroboree, this you can see in the surfboard design I painted which was already there, I just followed the natural shape of the land and have brought it out for you to see.

As I mentioned being my home surf break, I have watched hundreds of sunrises and sunsets fall upon and over these magical cliffs and this why I painted the sun up against them with every sunrise there was a new journey awaiting and with every sunset there was resolve but also the opportunity of what tomorrow's journey may bring. I truly wanted to share my connection and journey but also share the energy and journey's that this special place has witnessed for thousands of years till this very day"

Gerard Black is a proud Worimi Man. After a 10 year career as a tattoo artist Gerard is now focusing on his painting , drawing and digital art. His work reflects his Indigenous background, storytelling and his love of nature and draws on his strong design background from tattooing to produce a unique style of art. This together connects ancient Indigenous art with modern design and medium, bringing them together into the future, creating a new modern style promoting reconciliation and connection.

Salty One

“Reinvigorate symbolises resistance to oppression and disconnection from culture. It encourages people to stand up and say, ‘I am here – present, proud and strong’. This artwork acknowledges our ancestors and elders who are watching with pride as we create a new way of doing things, embracing our culture and teaching our children. This piece was created on Wadawurrung Country at Bancoora Beach in Victoria.”

Bobbi Lockyer

“When you stand and look at the ocean you see the waves and the sand but there is a whole hidden world under the sea. My design is inspired by the beautiful corals and sea life hidden under the water that play such an important part in our eco system and in looking after our country. Looking after our Sea Country, including the reef, is important to Indigenous peoples as we interweave our culture with sustainable use of its resources. My painting depicts a dreaming story of the coral reef forming and the uses it has provided. This painting took 25+hrs to paint and was painted Kariyarra country, Port Hedland, WA.”

Bobbi Lockyer is a proud Ngarluma, Kariyarra, Nyulnyul and Yawuru woman based on Kariyarra Country in Port Hedland. Her work blends her love for her community and dream for a better world with her creative soul and her passion for her homeland, all the amazing colours and the iconic Pilbara landscapes that inspire her daily. She uses her art, fashion and photography as a platform to raise awareness of social justice issues, including Indigenous and women’s rights.



Reinvigorate #1 Bobbi Lockyer Collaboration A.P 1/1, 2022, drone photography and acrylic paint on canvas print, 180 x 100 cm



Alinta Maguire (Gamilaraay)

Alinta Maguire is a proud Gamilaraay artist and curator who has grown up on Dharawal Country and is currently studying at the University of Wollongong.

Her practice is informed by themes of identity, historical narratives, trauma and colonisation. With a deep decolonial intent, Alinta hopes to contribute to an epistemic shift within art institutions and equally, within minds. Over the years, her use of charcoal has transitioned from hyperrealism to interventionist tactics exploring the materiality and cultural understandings of fire.

As a Curatorial Cadet at Wollongong Art Gallery, Alinta has engaged with First Nations art held in the gallery's collection and worked with Electric Canvas in digitally animating and projecting local First Nations art onto Wollongong City's Lighthouse.



Image: Winanga, 2022, charcoal.

Winanga is a Gamilaraay word Alinta encountered during classes at ANU, learning the language of her great grandmother and her ancestors. The work calls for the audience to listen, to hear, to know and to remember. The message she hopes to convey is one ripe with decolonial intent; let us challenge Western art history and epistemology and rewrite art history narratives from First Nations perspectives. Work with the land, you have art and knowledge at your fingertips. Alinta's practice has always involved charcoal, and these days she seeks to work closer with Country by exploring the materiality of the ash, embers, and charcoal of wood from the Country she works on. While fire cries climate emergency and colonial destruction, it also makes way for healing, new growth and holds a rich cultural knowledge. The form and content of this manifesto are symbiotic. It reads as it is written. It manifests as Alinta enacts it. Beneath every new coat of white paint and every demonstration of patriarchal and colonial power, these words will linger. Country is now embedded within these walls.



Kirli Saunders
(Gunaï)

Kirli Saunders (OAM) is a proud Gunai woman, with Dharawal Yuin, Biripi and Gundungurra ties. She creates, to connect to make change. An award-winning multidisciplinary artist, writer, consultant, speaker, and facilitator, she advocates for the environment and equality. In 2020 Kirli was the NSW Aboriginal Woman of the Year. In 2022, she was awarded an Order of Australia Medal for her contribution to the arts, particularly literature. Her books include celebrated *Bindi*, *Our Dreaming* and *Others*.

Kirli's artworks span many mediums including print, fibre, installation, sculptural and digital mediums. Her visual arts exhibition, *Returning*, showed at SHAC Gallery in Nov-Dec 2021 and was assisted by Australia Council for the Arts. Her works have been exhibited at Shoalhaven Regional, Wollongong Regional, Good Space, Red Earth Arts Precinct and Bundanon galleries and have been commissioned for public art with Fender, AESOP, Royal Botanic Gardens Vic and Government. She was a collaborating artist for VIVID, with TRACES alongside Kamsani Bin Salleh, Google, and Magabala at Sydney Opera House.

Melding cyanotype, plant-dyed silk, native pelts /furs, found and timber, *Nguru* is a textural poem which pays homage to Country, who has been at the centre of stories and art, for First Nations Peoples for all times.

Image: (detail) *Nguru*, 2022, cyanotype, plant dyed silk, possum fur, found timber. 77.5mm x 110cm



Katie West (Yindjibarndi)

Katie West is an artist and Yindjibarndi woman based in Noongar Ballardong Country, working in installation, textiles and social practice. The process and notion of naturally dyeing fabric underpin her practice—the rhythm of walking, gathering, bundling, boiling up water and infusing materials with plant matter. Using found and naturally dyed textiles, video, and sound, Katie creates installations, textile pieces, and happenings that invite attention to the ways we weave our stories, places, histories, and futures. Katie studied visual art at Edith Cowan University (2009) and Sociology at Murdoch University (2013). In 2017 Katie completed a Master of Contemporary Art at the Victorian College of the Arts, University of Melbourne, graduating as the recipient of the Dominik Mersch Gallery Award and the Falls Creek Resort Indigenous Award. Katie has presented solo exhibitions at Perth Institute of Contemporary Art (PICA), TarraWarra Museum of Art, Healesville and West Space, Melbourne for Next Wave Festival 2016, and participated in group exhibitions nationally and internationally, including the Australian Centre for Contemporary Art (ACCA), Melbourne and Shimmer, Rotterdam.

“Whilst making this work, I reflected on my childhood in Noongar Yued Country. Growing up on a wheat and sheep farm, my brother and I would play and explore the paddocks, imagining people living on that Country before us. I also wondered about our family and Country hundreds of kilometres to the north. This work contemplates the similar and divergent characteristics of star pickets and digging sticks. Both are elongated to a width ideal for human hands, and both have a pointed end to pierce the earth. The textile digging sticks that comprise this work mirror the countless star pickets that divide Country into parcels of property. Digging sticks and star pickets represent different relationships to Country. I am interested in the tensions, questions and reorientations that arise when these objects are placed side-by-side.”



Curator Stephanie Beaupark (Ngugi)

Stephanie Beaupark is a Ngugi artist-scientist-curator working with textiles and Indigenous eco dyes. Her goal is to contribute towards authentic, respectful Indigenous led knowledge exchange between Indigenous and westernised sciences through creative practice and curation. She has been studying the materiality, recipes, and chemistry of traditional and contemporary Indigenous art with the aim to create more sustainable and health-conscious alternatives to mainstream artmaking materials. For her PhD research, Beaupark is developing ways for Indigenous science to be valued in physical sciences such as chemistry by aligning scientific research with Indigenous methodology and cultural values through collaborative artmaking.

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Image: Stephanie Beupark, photo Anna Kucera, Sydney Morning Herald

We thank Tess Allas for her endless warmth in her mentorship and Firstdraft staff for their assistance producing this exhibition through their First Peoples Curators Program.

Cover image: Eliza Jane Carmichael, *Before the Gardens 1*, 2022, cyanotype on cotton, 152 x 215cm.

Inside front cover image: (detail) Salty One x Burruguu, *'Cultural Strengthening'*, 2022, drone photography and acrylic paint on canvas print, 250 x 140cm.

Unless otherwise noted, all artworks and images courtesy of the artist.

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