

Beyond Balawan

Aesthetic responses to the Bundian Way

Beyond Balawan



Balawan 2015 Photograph: Greg Sorenson

Beyond Balawan

Aesthetic responses to the Bundian Way

2 - 11 September 2015

Photospace Gallery
School of Art
The Australian National University



Darren Mongta, Denise Ferris & Lee Cruse 2015 Photograph: Amelia Zараftis

ACKNOWLEDGEMENTS

Bundian Way Art Initiative (BWAI):

John Blay, Denise Ferris, Christine Freudenstein,
Amanda Stuart, John Reid, Heike Qualitz, Amelia
Zaraftis

Visiting Artists:

Darren Mongta & Lee Cruse

Eden Local Aboriginal Land Council & Jigamy Farm (Monaroo Bobberrer Gudu):

Ossie Cruse, BJ Cruse, Noel Whitem, Chris Byrd

National Parks & Wildlife Services:

Franz Peters

Yam Daisy project:

Aileen Blackburn & Annabelle Dorrough

Guest Lecturer:

Dr Gretchen Scholte

School of Art Workshop staff:

Rowan Conroy, Jason O'Brian, Wendy Teakel,
Ashley Eriksmoen, Alison Alder, John Pratt, Nicci
Haynes, Richard Whitley, Emma Beer, Harry
Townsend

School of Art Workshop staff:

Cindy de Pina, Barbara McConchie, Waratah Lahy &
Art Forum, Amy Kerr Menz

Photospace and Stairway Gallery

Carolyn Killen and Ivy Hill Gallery

For more information about the
ANU School of Art Environment Studio:
<http://soa.anu.edu.au/environment-studio>

Photography of artwork courtesy of
the artists, except for pages: 5,6,7,8,9
(partially),10,11,12,14,15,16,25,26,27
28,29,30,31,32,33 -

Photography: Heike Qualitz

Catalogue Design:

Heike Qualitz August 2015

© Copyright resides with the artists and writers

This catalogue was printed with the support of the
ANUSA SEEF Grant.





Darren Mongta talking to students at Newton’s Crossing 2015 Photograph: Amelia Zaratfis

CONTENTS

Articles	1	The Art of the Bundian Way - John Blay		
	3	Beyond Balawan - Amanda Stuart		
The Artists	5	Miriam Slater	23	Claire Williams
	7	Olivia Willems	24	Imogen Wall
	8	Darren Mongta	25	Clare Solomon
	9	Juliet Berry	27	Joanna Harris - MacNeil
	11	Sally Mumford	29	Kristi Tortoritis
	12	Rose Townsend	30	Katy Penman
	13	Ned Bott	31	Richilde Flavell
	15	Belle Parker	33	Ceilidh Dalton
	16	Kelda Morris	34	Shevan Gunesequera
	17	Lee Cruse	35	Louis Grant
	19	Greg Sorenson	36	John Reid
	21	Eli Vrbová	37	Roseanna Parkes
	22	Alex Hobba	38	AAH - HAA

THE ART OF THE BUNDIAN WAY

JOHN BLAY

The Bundian Way is a shared history pathway between the Kosciuszko high country and Twofold Bay near Eden on the New South Wales far south coast. Its 380-kilometre route follows traditional pathways as it traverses some of the nation's wildest, most remarkable landscapes from the

highest part of the continent to the ocean.

And while its recognition on the NSW heritage list and ongoing development as a walking trail acknowledge the old Aboriginal people, and provide work for the young, there is another side to this very scenic long-distance

place. It has indeed inspired me and fortified my work for very many years. The way I see it, the function of the Bundian Way is not simply practical and about reconciliation. I'm overjoyed any time someone else discovers its inspirational qualities. The concept of it, its very length and breadth, demands works of art.

The Bundian Way Arts Initiative is an exciting collaboration between Bundian Way Project, Eden Local Aboriginal Land Council and the School of Art with an aim to facilitate Aboriginal and non-Aboriginal visual artists to undertake field research together on part of the Bundian Way and develop fine art for public exhibition that aesthetically characterises the Bundian Way. And as we progress new frontiers we will hopefully be opened in reconciliation and be seeing Country through fresh eyes.

The work that has gone on between the School of Art, the Bundian Way community and the students has been an extremely productive two-way street for us. Aboriginal mentors Darren Mongta and Lee Cruse have found

inspiration from their communications with the students and believe it has also worked the other way round. But the proof is in the pudding, as they say, and this exhibition is looking as though it will become an ongoing story.

John Blay, July 2015

John Blay and students near Davidson Whaling station (View to Balawan) 2015
Photograph: Heike Qualitz



BALAWAN AND BEYOND

AMANDA STUART

In the spring of 2013 a long, slow burning conversation commenced in Canberra about the Bundian Way, which has manifested in the ANU School of Art (ANUSOA) Environment Studio's Balawan Elective and current exhibition *Beyond Balawan*. This conversation was to unite the ANUSOA with many individuals and communities associated with the Bundian Way and was reliant on early, crucial support from some key visionaries. John Reid, (artist and architect of the School of Art's Environment Studio), John Blay (writer and journeyman) and Denise Ferris (artist and Head of School, ANU School of Art).

The University's early forays into connecting up with the Bundian Way quickly revealed the tireless work and dedication of John Blay, alongside community Elders, members of the Eden Local Aboriginal Land Council and the broader local community. Their traditional and contemporary understanding of this ancient route made it extremely clear that the Bundian Way was hugely significant, not only as a shared historic pathway (literally in Canberra's backyard), but

also as an entity with enormous cultural significance for present and future generations.

So the Bundian Way Arts Initiative (BWAi) was born, with members Denise Ferris, John Blay, Christine Freudenstein, John Reid, Heike Qualitz, Amelia Zaratidis and Amanda Stuart. We met regularly with determination to discuss the practical ways that the School of Art could connect with the Bundian Way. The conversations that ensued led to the realization of this new chapter in the School and Environment Studio's history, the inspired Balawan Elective, re-uniting Heike Qualitz, Amelia Zaratidis and myself¹ in the roles of Field coordinators and lecturers. Head of School, Denise Ferris, pledged crucial funding to the project, based on student interest and enrolments in the Balawan Elective. The Bundian Way then demonstrated its pulling power – in its often-observed capacity to generate its own path. Students revealed their genuine desire for such a project, with unprecedented enrolment numbers. The project simply, got wings.

The Balawan Elective drew not only on our cultural concerns and focus as artists

and educators, but more importantly on our desire to facilitate an outstanding shared experience and exchange of creative ideas between cultures, both on country and at the School of Art. At the heart of this project was the aim of sharing knowledge and central to this was the project's reciprocal nature: ANU staff and students being hosted by Aboriginal artists on country, and in turn, hosting these artists at the ANU School of Art.

John Blay was pivotal in communicating with key members of the Eden Local Aboriginal Land Council and Bundian Way Committee and in securing their interest in the project. He also facilitated the presence of Elders such as BJ Cruse and the community's nomination of two astonishing visiting artists - Darren Mongta and Lee Cruse. John also established contact with well-respected women such as Aileen Blackburn, who shared special knowledge with our group on country – a highlight for many of our students. John was instrumental in attracting the interest of hugely informed and seasoned representatives from other government land management agencies in the area, such as Franz Peters, Area

Manager of NSW National Parks and Wildlife Service, Bombala.

The Bundian Way as a study focus for an Environment Studio Elective is incredibly rich in a myriad of ways. It presents a unique on country field based experience for students to learn about relations to country directly from Aboriginal artists and knowledge keepers of the region. It also offers students an opportunity to learn about and ponder colonial history in Australia through the lens of this particular region. As visitors to the region, students were able to reflect upon notions of connection to country and to develop strategies to implement a visual art language in response to field observations.

But most importantly, the Bundian Way simply *felt* like the right path to follow, with the right people and at the right time. It offered a completely authentic place for immersion and contemplation for us all as artists and as sensitive, responsive humans with a genuine concern for building strong and ongoing relationships with both people and places. All along this journey we have been nurtured by our generous hosts and guides' hospitality, warmth and sharing of personal knowledge.

The Bundian Way was, is and will be many things to many beings over time. I can speak freely for my colleagues when I say what a privilege it has been so far, to experience the warmth of this fire and to

know just a splinter of its creative potential, wonderment and healing capacity through coordinating the Balawan Elective.

Many minds, hands and hearts have contributed to building this path between our communities and for this, we are indebted. It feels like early days on the 'Way' and we heartily look forward to continuing this journey together.

Amanda Stuart, August, 2015

¹ Heike, Amelia and myself were mentored by John Reid to conduct the Eden Project on the Far South Coast of NSW in 2011 as a successful Environment Studio Field Study, and one that planted the seeds for the Balawan Elective.

Darren Mongta & Lee Cruse with students at the School of Art 2015 Photograph: John Reid





Remember Me? is an interactive work based upon my interests in the individual and communal experiences shared within the Bundian Way. By using personal documentation of my internal and external rhythms of travelling along the Bundian Way, I intended to create a physically manifested experience a specific space and time.

Acting as a kind of transportable landscape, the unclear methods of how to unfurl, touch, and read the work create random combinations of image and text; allowing for each participant's interaction and interpretation to be as unique as my own original narrative.



Miriam Slater *Remember Me?* (detail) 2015 Zinc plates, Etching on 150g Hahnemüle, eucalyptus release, letter press plates & paper: 50 x 25 cm booklets: dimensions variable



Experiencing the Bundian Way opened my eyes to many things. It made me realize the way our minds catalogue experiences into positive and negative lists and how in turn this can affect how well we remember these experiences. This field study challenged my furniture making practice, as I made the often-ignored connections between logged sites within forests and the furniture grade timber I would buy and use from a timber yard. This led to another challenge to my practice where I made the choice to use timber and furniture processes without physically building a furniture piece. These challenges informed not only decisions within the field study but also decisions involved in my furniture classes. These realizations when combined have created the work you see before you. A work that combines physical objects and reflective writings as well as furniture grade timber combined with pieces of wood that I found on the forest floor. Together these elements create a work that is reflective of my emotional and physical responses to the seven strongest memories I have taken from my seven-day experience of the Bundian Way.

Olivia Willems

Reflected in Wood (detail) 2015
Negro head beech/Antarctic beech (sourced from Eden area), found timber pieces
25.5 x 14.5 cm each

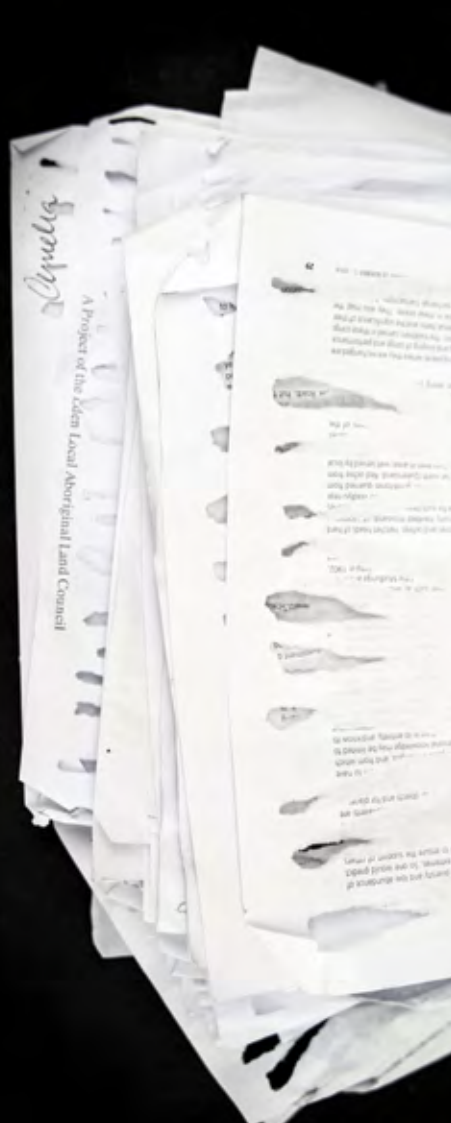


Poker work has long been part of the Indigenous trade repertoire. As a boy, Darren watched his uncles and cousins make snake sticks around the fire at Cann River – a laborious task of heating wire in the coal, then burning the wood one hot scorch at a time. There was no handing down technique involved here – “just watch”, they told him “you’ve either got it or you haven’t”. He has the eye for just the right branch in the bush, the patience for the stripping, drying and sanding process and then the meticulous decorative work. Darren has gained great respect for his sinuous pieces, which are astonishingly lifelike.

Darren Mongta is of Monaro and Yuin descent and lives in Eden on the Far South Coast of NSW. He has worked with National Parks and was a valued member of the Bundian Way survey team, walking between Kosciuszko and Twofold Bay in 2011 and 2012.



Darren Mongta *Gurri* 2015 Pokerwork on wood 58 x 46 x 8 cm

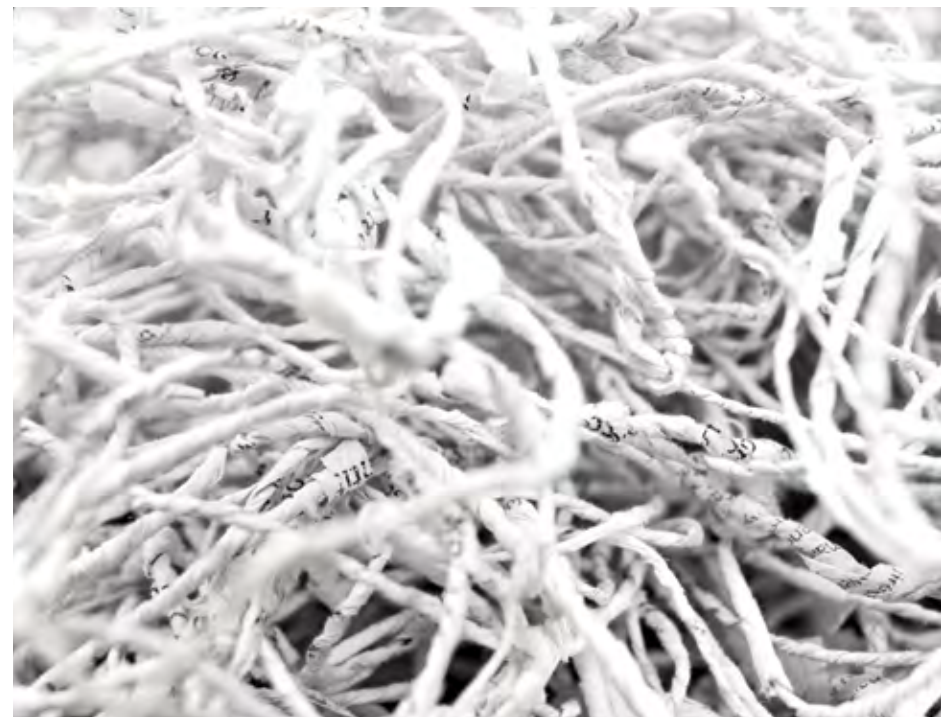


Overwhelmed with information, the senses, new people and a strong desire to be true to the place, a need arose for a process of active meditation to absorb all that had been offered to us.

Mind and body were freed to totally immerse by doing: Reading words, stripping words and guiding them through the fingers. Finding rhythms of meditative thought through repetition and accumulation of material.

Crossing between ways of sharing knowledge from the written word to tactile skills remembered. Feeling being there.

Juliet Berry *Twisted: feeding thoughts through fingers* 2015 Photocopied paper & photocopied images dimensions variable



Juliet Berry *Twisted: feeding thoughts through fingers* 2015 Photocopied paper dimensions variable



Sally Mumford *Affinity (detail)* 2015 Wenzhou rice paper roll, sumo ink, etchings
25 x 300 cm

We hold deep within us an emotional affinity to the land. With this work I am responding to this sense of belonging. During time spent immersed within the broader area of the Bundian Way, I followed my own drawing impulses. The mark making became a sensual and physical exploration into elemental forces felt and observations of what surrounded me.

The joy at being in this place was mixed with sadness. The great loss felt when this profound sense of belonging is taken away. Suggestions of this loss are threaded throughout the works.

Further to my responses on site, etchings created both in the field and the studio interplay with the raw energy of the drawings. Through the more delicate etchings, the preciousness that this place holds for me is expressed.



Rose Townsend *Newtons Crossing* 2015 Soft ground etching, Aquatint on BFK 64 x 32 cm

At the Newtons Crossing campsite I looked for ways to express my location in place as well as time. I wanted to distill the essence of this beautiful land.

I began by listing sounds that I could hear. I collected leaves, rock, seeds and grasses. Using the frottage technique I took the impression of everything in my path. Back in the studio I experimented with combinations of collage, etching and the materials gathered on site.



My artwork's form and subject matter are reflections of the naturally occurring elements I observed while researching the Bundian Way. Getting down on my hands and knees for extended periods of time observing the systems of the natural surrounds determined the style of my artworks. With natural beauty so abound it would be imprudent to try and compete with the intricate and fragile systems in place, my artworks therefore have little impact on the land and only highlight the existing patterns or systems that I became familiar with. such as the pneumatophore forests under the mangrove canopy or the

Ned Bott *Fire's Design* 2015 Hardwood,
fire residue dimensions variable

interconnected tidal pools on the mud flats.

Ephemeral site-specific works respect the fragility of the location and emphasize impermanence - of the artworks and more broadly projected to our own mortality. This concept links us and nature as we are one in the same. My sculptural installation is a progression of this concept of binding us as humans back to nature. Fire's Design is a collaboration with the natural element of fire. The burned scape of each piece is a site-specific artwork, for it was the age, density, species of that specific piece of wood delineates the fire's final design.

Ned Bott *Fire's Design* 2015 Hardwood,
fire residue dimensions variable





BELLE PARKER

The Bundian Way is one of the oldest desire pathways known. This route has been etched into the land by thousands before us, and will be continued by many in the future. To make any steps towards reconciliation we are going to have to choose a path where we acknowledge the past, become aware in the present and invite change for the future. This is entirely dependent on each individual to initiate this process – like my objective desired route. This process is something that will continue over time as we move through our own decisions that influence us.

I started *Desire Path* by asking students to share with me objects that they either had on them or objects that relate to the Bundian Way. I was interested in making a pathway that represented each individual through their material possessions. Why do we carry the objects that we do? What purpose do they have? Why do we associate ourselves with these items? I questioned.

I continued this process by going throughout the city of Canberra and the

ANU, asking strangers and friends what they were willing to trade for a drawing. Every single object has a purpose, whether it was toilet paper or a sunglasses case. We hold on to these things for a reason. To me, as well as the individuals I gathered them from, these objects also represent time and a place through memory.

I placed all of the objects I have gathered onto an abandoned board. I have left an outline of the objects and decided to mirror them onto the ground to represent the memory and time that cannot have any sort of material value; it is an experience that will never be forgotten. This idea aligns with my views on reconciliation, the association with the past, present and future.

How are we to know unless we go searching?

I am asking viewers to add to this pathway. What do you carry on yourself? What are you willing to leave behind and know this has been added with the representation of yourself, myself and others?

Belle Parker *Desire Path* (detail) 2015 Traded objects and materials, found chipboard dimensions variable

KELDA MORRIS

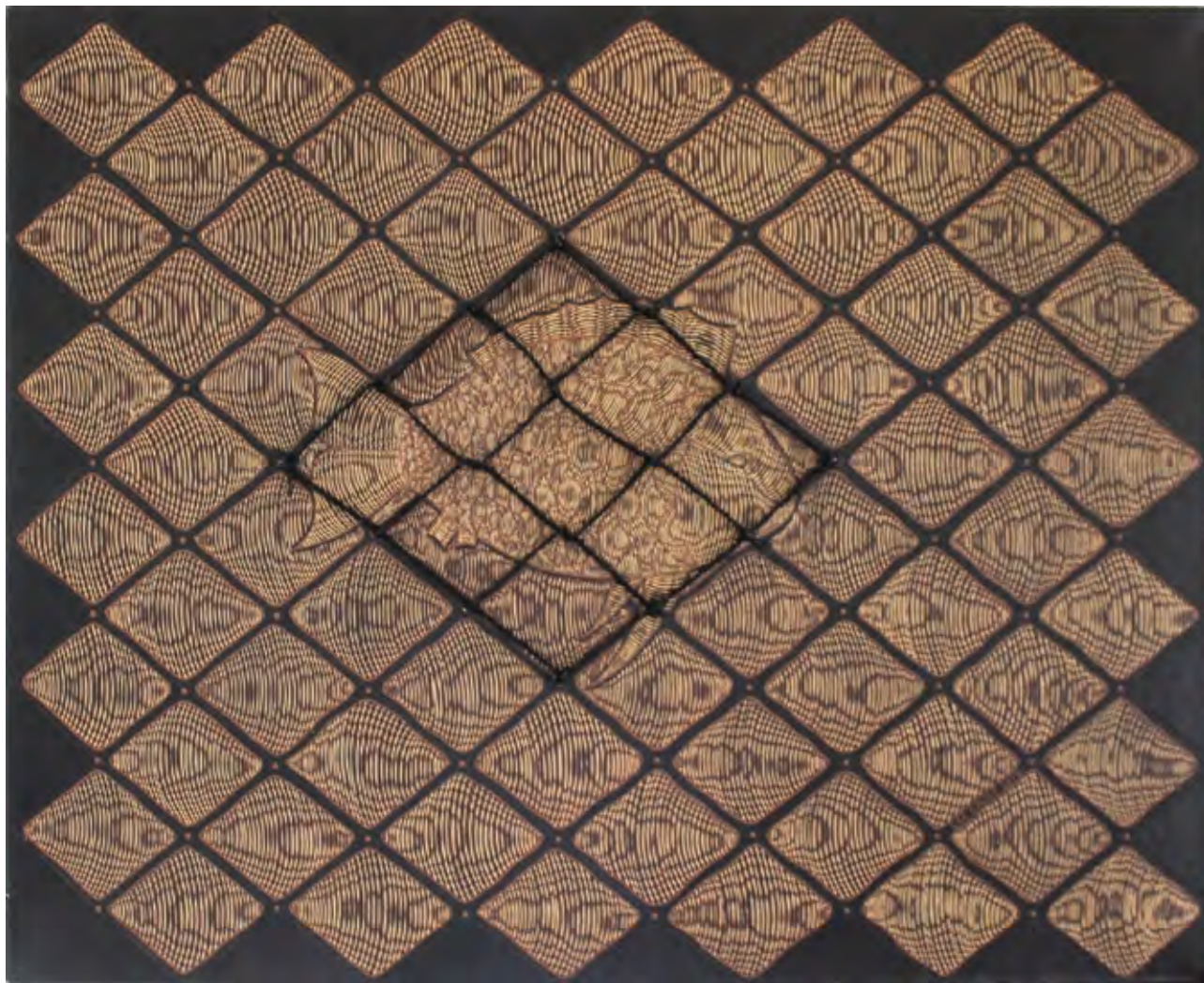
Inspired by nature and human interaction with the natural world, I work with ideas of mapping, division and time scales to create sculpture that may be read from many perspectives. *Tracking Tides* is designed to encourage contemplation of ourselves in relation to our surroundings, and the traces and imprints that we leave over time.

Paper cutting is a meditative act, and provides a perfect time in which to mull over thoughts and responses to my field perceptions. Due to the nature of paper cutting, my work often draws upon positive and negative space to illustrate themes and imagery, however, 'grey' area is still achievable through movement in line, from tiny details to larger scale linear work.

I often find myself questioning perceptions of boundaries – between objects and people, self and environment. I find inspiration in wild coastlines and the natural forces that live there. To me, the sea and its margins evoke a powerful and humbling experience. Being near the ocean invokes a different evaluation of time, which I try to bring into my work; the pace of the sun, the swell of the moon and tides, the ways in which we adapt and move with these natural cycles.



Kelda Morris *Tracking Tides* 2015 Paper, natural dye, pins 70 x 50 x 40 cm



LEE CRUSE

"*Yowaka Fish Trap* is a painting of a fish net that my ancestors would have made from grass. If you look closely you can see many fish. A net like this would have helped them catch fish at the ancient trap on the Yowaka River which my Pop taught me about. I am passing this knowledge on to my sons and will to take them there to fish"

Lee Cruse has found the ability to express his Aboriginal cultural background in a unique graphic style. His intricate and extremely beautiful paintings can take months to complete, as he explores familiar coastal themes, scenes, natural history and the broader culture.

The grandson of Pastor Ossie Cruse, Indigenous artist Lee Cruse grew up in Eden listening to the stories of the coast, his country. At 18, Lee started painting and was influenced by his grandfather's collection of bark paintings which Ossie had either found or been given as gifts. One story which Lee remembered vividly was being told of the last corroboree at Nowra where the dancers bodies were decorated in U shaped symbols. These U shapes have been refined by Lee in his artwork, meticulously painted with a fine brush, giving him his own distinct style.

Yowaka Fish Trap 4 2015 Synthetic polymer on canvas 51 x 71 cm
Photograph: Ivy Hill Gallery



Lee Cruse 2015 Photograph: Roseanne Parkes

GREG SORENSON

This photographic series of composites are an exploration of my ethical and emotional response towards the collateral impact of consumerism on the environment. Logging coupes along the Bundian Way represent our failure as a society to regulate our insatiable appetite for natural resources. This highlights one of the most critical challenges we face as a species. The solutions are as complex and obscure as the cultural web we have weaved around a generational sense of entitlement.

Embedded within each image are consumer products assembled in familiar domestic scenes, symbolising ourselves through the nuances of daily life. Many

of these objects, destined to become landfill, ironically reside in scenes of holocaustic deforestation. Underlying this narrative is an unnerving tension that belies the unseen horror we've created by our ignorant choices as consumers.

I looked to express my deep sense of grief upon seeing the changed landscape, by photographing in the gloom of night, unmistakably melancholic and emotionally dark in feeling. Upon reflection, my guilt has been the driving force behind this work. I know that I'm partially to blame for all of this. One day, I will have to explain to my son, why there are no more trees left to climb and this terrifies me.

Greg Sorenson *Our Hope* 2015 Digital print 60 x 40 cm



Eli Vrbová *Walking Drawing Project* 2015 Video still (video 12.34 min)

Learning about the Bundian Way gave me a desire to incorporate long-distance walking into my art practice as a process to research the connection to country whilst being in transit in the built and natural environment. As walking the Bundian Way was not possible at this point, I decided to try walking even the most banal routes as adventurous discovery expeditions. By focusing on walking as a mode of sharpened perception, each walk became an unusual opportunity, full of surprises. I recorded my personal experiences while walking and sometimes during rest stops by drawing and making video recordings.

The *Walking Drawing Project* follows my previous recording projects, sharing the factual impossibility of fulfilling the "aim", as you never can record everything that is going on. Important inspiration came also from the philosophy of H. D. Thoreau and phenomenology, the Situationists art movement and from various travel journals.

Temporal is a response to land and memory surrounding the Bundian Way. Having spent a relatively short time in an area loaded with its own history, I sought to understand how experiences of places are conditioned by what we know of its past and how this knowledge informs our idea of the place. While being within a physical landscape with such significance, what resonated was an existential curiosity.

With a camera I recorded aspects of the surroundings that in their most simplistic form were able to record the passing of time; be that water, the movement of branches in the wind, or bodies moving through the bush. Using long exposures in the night with artificial light pointed on areas of my choosing the kinetic nature of the area is evident. The use of artificial lighting, too, alludes to one's reception of a new place. Each individual will observe and appreciate certain aspects over others, leaving other parts of the physical surroundings to remain mysterious and uncharted. The land was a new area for me; my interaction was fleeting when considering its long history.

Alex Hobba *Temporal* 2015 C-Type photograph on OHP transparency film 43 x 43 cm



CLAIRE WILLIAMS

Sea, Bush, River is a portrait collection of found objects that invites close analysis and appreciation of the individual beauty of objects selected from three separate locations along the Bundian Way. These objects are an immensely important part of Aboriginal material culture and way of life. Photography is my tool for collecting - by photographing and presenting images of chosen objects in nature, individual beauty can be appreciated, and the way we consider the object can change. Qualities such as texture, colour, and form are brought to the forefront of our attention. The series is about taking something small, which many people don't always notice or appreciate, and giving it a story of its own. By framing the photos, I have made them into portraits using a direct relationship with human behavior and our desire to contain, collect and display images of those people we hold dear, in our homes. It is an intuitive sign for us that the object in the photograph is respected and that it is loved. We are faced with the stark reality that the subject in the photograph has a past, a present, and a future.

Claire Williams *Sea, Bush, River* (detail)
2015 Inkjet prints in found frames
dimensions variable

IMOGEN WALL

I felt sadness about loss of connection to Country – both the loss experienced by Indigenous peoples and my own loss as a settler from another land. But after observing the place and its intimate micro-landscapes and hearing stories of resilience and regeneration from the Indigenous guides, I saw how new connections might be made. My work aims to tell this story by reflecting on environmental loss and culture, contemplating the rocks, leaves, trees and water of the place, and sharing the creation of a lichen landscape.

It also references other journeys: of people travelling along the Bundian Way, Bogong Moths coming from Queensland to summer in the mountains; explorers searching for new lands. The title refers to these pathways and different ways of living and relating to the environment.

Trees, rocks, water, leaves, lichens, bark. Closely observing the small things in a landscape can be absorbing and inspiring, allowing people to lose themselves and lose track of time, but find clarity. The textures and colours in a landscape become part of the identity of the people living there.

Imogen Wall *Bark* (detail) 2015
Inkjet on canson 20 x 26 cm each



CLARE SOLOMON

This work is drawing on an anecdote which John Blay shared with our group about an Aboriginal man selling images of his sacred story. The man justifies how this practice was fine, as buyers were only purchasing the image and not the story attached to it. I found this 'compartmentalising' of knowledge captivating.

In this work, I am exploring the notions of shared and private knowledge. I am also considering aspects associated with the human habit of collecting, labelling and categorizing of objects in our Western derived white - settler culture.

I have been observing my own complacent and conditioned approach to collecting and have incorporated my personal collection of objects and photos gathered while exploring Jigamy Farm and its surrounds.

The container that I have made references 'cabinets of curiosity' and the histories surrounding these objects, which represent a strong impulse in the western world to collect and contain that which is unfamiliar. These 'cabinets' represent control over the objects that are contained within them, and the places from which the objects came.

I conceal the objects, my memory of place, and my limited understanding of the land in this work, whilst also subverting the conventions of these 'cabinets' and questioning my removal of these objects and their importance to me, in comparison to their importance to place.

Clare Solomon *Unrelated classifications and removed ideas* (detail) 2015
Antarctic beech, glass, polaroids, collected objects, sound 81 x 7 x 8 cm

JOANNA HARRIS - MACNEIL

Pathways: a learning journey

The Bundian Way led me on a journey; I travelled from a state of profound ignorance about the nature of Aboriginal occupation and land-use to a point where I now acknowledge a sophisticated agricultural people with a wealth of knowledge to offer contemporary Australia. I have tried to express this journey in a new body of work. On this road I learned to extract dye from plants endemic to the study area at Jigamy Farm - a keeping place for local Aboriginal culture near Eden in NSW. The dye pigments have informed my understanding of the landscape and I have used them as a colour palette in dyed fabric, stitching, cloisonné enamel. The forms refer to containers and baskets and to the business of women and through them I pay homage to the community of knowledge that has been passed unselfishly to me, from those who walked a road of discovery before.



Joanna Harris - MacNeil *Crayfish basket* 2015 Sterling silver, copper, enamel, linen, silk, natural dyes 13 x 6.5 x 8.5 cm



Joanna Harris - MacNeil
Hanging basket 2015
Sterling silver, copper, enamel, linen,
silk, natural dyes 5 x 7.5 x 4 cm



Kristin Totoritis *The Feed* 2015 Oyster shells, ink, solder, silver chain
25 x 30 cm

This piece of bodily adornment is made as a gesture of respect to Australian Aboriginal culture – from myself, an American visiting artist. My practice is informed by life cycles and death in particular.

This piece, entitled *The Feed*, references a mixture of western object making traditions, such as the memento mori and Victorian mourning jewellery. It incorporates imagery and found objects that were personally discovered during my experience as a visitor upon Aboriginal land. The technique of cameo engraving, an antiquated process of carving, brings new life to these discarded oyster shells. The shells are the remains of a generously shared feed, provided by our Aboriginal hosts at Jigamy Farm, on the Southeast coast of New South Wales.

This work also quietly alludes to the breastplate, an object of questionable value that was awarded to the Australian Aboriginal people during early colonization. The animal bone depicted on this animal shell is an emblem for the spirits of creatures, past present and future.

Clay catches form and movement - I love its tactility. The shell-like shapes are piled together suggesting a coastal midden, presented as a curious collection to be touched and talked about, as conversation so often begins or deepens when food is being gathered and shared. Each element is textured with imprints of fauna and flora of the land around Jigamy Farm- a materiality that gently refers to and holds the knowledge of 'country'.

Katy Penman *Gathering* 2015 Stone-ware clay, glazes, oxides and slips made from local materials dimensions variable



RICHILDE FLAVELL



Richilde Flavell *Reflections on Balawan* (detail) 2015 Eden clay, terracotta, white raku, red stoneware, ash, dung, seaweed dimensions variable

I am passionate about social and environmental advocacy that employs positive framing to empower through a sense of agency. I find myself continually returning to these themes with new ideas and perspectives. My practice focuses on materials and the making process to convey meaning.

Reflections on Balawan sifts through my experiences of Balawan (Mt Imlay) and the area of influence surrounding the Bundian Way, the immersive quality of field research and my gratitude at meeting the warm and positive Aboriginal leaders in the Eden community.

The glazes in this work are made from the ash of our campfire at Newtons Crossing, seaweed from Twofold Bay and clay dug near Eden, for me these materials speak of place, hospitality and friendship. The forms are drawn from local flora and the notion of listening respectfully to the words and culture of our generous Aboriginal hosts. This work forms a path to investigate and engage with shared histories and reconciliation.





Ceilidh Dalton *Collection Plate* 2015 Heat-coloured copper wire, found objects, cast 925 silver, cast bronze, rolled copper 25 x 3 cm

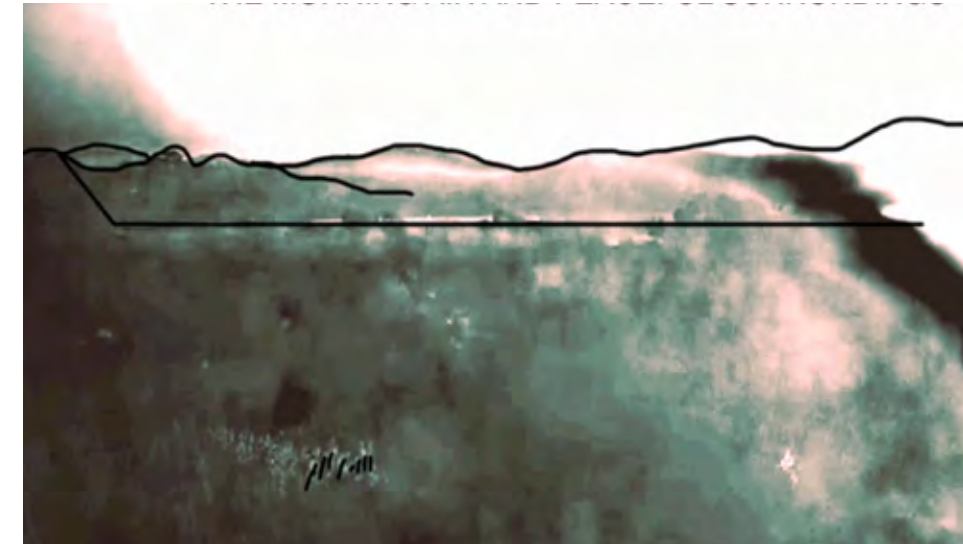
Humans collect and have been doing so throughout history. We collect food, tools, materials, ideas and objects that catch our eye for no reason but that we find them beautiful. I am particularly drawn to the beauty in imperfections and decay and how this is mirrored in the beauty of human faces at all ages. Through this project I became fascinated by Aboriginal knowledge of native flora, traditional techniques of rope making and basket weaving, as well as carving and art. I sought out information about traditional food sources and medicine and have been developing a deepening respect for the people who have lived in this land for thousands of years. By making the vessels and placing in them items I've collected and made, my intension is to share what I find most aesthetically pleasing in the Bundian way, coloured by the knowledge I've also collected during this journey.

The woven copper basket is used as a plate to display the objects i collected from the environmental studio field trips. Some of the objects have been transformed into metal via making a silicon mould and casting. Dried leaves were directly imprinted into metal. Delicate leaves and live bark I imprinted in wax, which was then cast in silver. Many of the samples have some sort of nutritional or medicinal use but some are simply aesthetically pleasing to me.

I learnt a lot as a foreigner being in the Australian bush for the first time. The ways of the people and the land, the teachings of John Blay and Darren, the amount of love, importance and respect they had for the land really made me step outside the material-oriented world we live in. My use of new media helps me to talk about areas and disciplines, which I was not able to explore otherwise, like issues regarding the political and cultural sphere of modern contemporary societies.

This video explores the cross-cultural spectrums of two different cultures from two different worlds and understandings. The overlay of sound provokes the title 'contrast', the video emphasises the memory of an experience of place - Jigamy.

Realising the importance of diversification of culture, I use the sound of two rhythms being in synchronization - in a 'state of infusion'. 'Difference' is important as a factor of authenticity and legitimacy.



Shevan Gunesequera *Contrast* 2015 Video still (video 1 min)

LOUIS GRANT

Experiential Nature, is investigating and deconstructing my personal experiences of Jigamy, a visually beautiful and spiritually charged Aboriginal 'Keeping Place' on the Far South Coast of New South Wales.

My personal methods of documenting this experience drew on Polaroid and macro digital photography, video recordings and reflective writing. The resulting images tend to capture the still, sensitive and meditative moments I experienced and are influenced by a heavy sense of spirituality. However, my written reflections showed a disconnect from those moments, a sense of struggling to take in the richness around me, as ideas of ephemeral and fleeting moments distracted my presence.

The sharing of Indigenous and non-Indigenous oral histories of the land that I have experienced, have inspired a complete transformation of the 'self', where the familiar (the Australian landscape), is perceived through the eyes of a different cultural lens. What is familiar, is not necessarily known, until it is perceived experientially.

www.louisgrantcreative.com/environment-studio

Louis Grant *Experiential Nature* 2015
Multi-media installation: Projected video,
Printed images, Typed Paper, Nails, Chair

Naturally there was curiosity about The Bundian Way. Questions were asked of people who might know about it. Field trips and consultations were arranged. Maps were marked - tentatively. Imaginings lingered after words were spoken. Photographs were taken from here and there. This one, more than all the others I took, visualised my thinking. I am conscious that this decision was taken before reading John Blay's book.

JOHN REID



John Reid *Thank you everyone* (From the series 'Excuse me. Do you know the Bundian Way?')
2015 Digital print on paper 8.36 x 14.85 cm

ROSEANNA PARKES



Roseanna Parkes
Mt Balawan 2015
Video still
(video 5.30 min)

The Bundian Way, a pathway of mystery and magic. To walk along the sacred men's mountain Balawan is a chilling and powerful journey. The feeling of welcome disorientation, switching between the past and the present. Finding lost memories.

AAH - HAA
(AMANDA STUART, HEIKE QUALITZ , AMELIA ZARAFTIS)

AAH-HAA
Moodgi campfire 2015
Video still from video installation



This work is a celebration of open ears, minds and hearts, featuring Darren Mongta. It is a quiet reflection on the building of friendship through the sharing of stories, experiences and music.



Campfire at Newton's Crossing 2015 Photograph: Heike Qualitz

Katy Penman working at Jigamy 2015 Photograph: Heike Qualitz





BJ Cruse, Darren Mongta & John Blay talking to students 2015 Photograph: Heike Qualitz