



**REGIONAL TARNANTHI**

**WOVEN  
WITHIN  
STARS**



**EDUCATION RESOURCE**

## Acknowledgement of country

At Country Arts SA we pay respect to Aboriginal and Torres Strait Islander Elders, artists, communities, and recognise their continuing connection and spiritual relationship to these lands, waters and skies.

We embrace the principle of 'First Nations first', are committed to listening and helping care for Country, and to safeguard, share and celebrate First Nations' living cultures.



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# EXHIBITION OVERVIEW



## Woven within Stars

Written by Marika Davies

Our knowledge building begins as children, exploring our countries, interacting with all living creature, sitting in dry riverbeds, scooping up the clay and rubbing it between our fingers, sifting through its silken body to find the grains of sands, searching for the details that go beyond the body of clay itself.

We also learn about our country by looking up to the night sky, knowing that is where we all came from and will return to one day. Our country is etched with stories, through water ways that teach us about our place within the stars. We are all woven inside of stars, as every living being was present at the beginning of creation.

Art Gallery of South Australia and Country Arts SA, in partnership are proud to present this new exhibition featuring commissioned works from Sonja (Jonas) Dare sisters Jenna and Vera Richards and Elders Donny McKenzie, Roy Coulthard, Reg Dodd, Regina McKenzie, Lavinia Richards and Patricia Fatt. This is an ongoing partnership, following the success of Saltbush Country exhibition in 2023. We continue to platform regional First Nation artists from across northern South Australia and Port Lincoln. Woven within Stars is unique given of the artists are independent and several of them work from home, making an important statement on the working regional artist.

**tarnanthi** means to appear or emerge, like the first light of day - a metaphor across cultures for new beginnings, and a fitting analogy for the creative opportunities for First Nations artists participating in Regional Tarnanthi.

Aboriginal and Torres Strait Islander art is now critically acclaimed at home and internationally.

It has also undergone a renaissance which has transformed contemporary Australian art.

**Australian Academy of the Humanities**

<https://humanities.org.au/power-of-the-humanities/recognising-aboriginal-art-transforming-australian-culture/>



## Thinking about your connection

Invite students to think about their own connection to the land on which they live: exploring favourite trees, spaces, and animals and acknowledging what is special about them on a personal and community level.

As Tarnanthi Regional Curator, I am lucky to be able to travel along ancient songlines and connect with a new mob of regional First Nations artists for this second iteration for the Regional Tarnanthi exhibition. Being able to witness their development and output, feels sacred to me, I am honoured to being in the role, bearing witness to their creativity, watching the works come to life and helping showcase their beautiful art to the public.

A strength-based theme echoes through all their works and practices, each artist is a survivor and community leader within their own right. These are powerful individuals, creating works that speak to our communities' power and resistance – our stories live on.

A strength-based theme echoes through all their works and practices, each artist is a survivor and community leader within their own right. These are powerful individuals, creating works that speak to our communities' power and resistance – our stories live on.

The stories that are present within these artists works are deeply rooted in their cultural and lived experiences, demonstrating that their works are beyond the art form, but encapsulate stories that are thousands of years old.

Through the journey of creating works for this exhibition, the artists have been given opportunity to develop the skills by introducing mentorships. This has opened up new possibilities of practice for each artist, either learning a new skillset or enhancing an existing set of skills.

Like seeds, these art works are symbols for the infinity of ever-changing growth, they sprout old stories, the same way seeds sprout new life from old plants, a reincarnation of narrative. Every seed is a story, every artwork is a seed, brought to life by the hands of each of these artists.

Culture is a cloak, its wrapped around our bodies and deeply centred into our spirit Tjukurpa. Culture cloaks all living beings, including the land herself, it shimmers across waterways and stretches across our skies, radiating in every star - culture is our life.

Aboriginal and Torres Strait Islander artists are engaging with a diverse range of artistic processes, the current generation of artists is finding new methods of expression, challenging stereotypes and reaching out to audiences.

### ***The art of aeons***

*National Geographic*

<https://www.australiangeographic.com.au/history-culture/2016/12/contemporary-australian-aboriginal-art-industry/>

## Art and authenticity

Aboriginal and Torres Strait Islander art is an expression of people's identity, culture, spirituality and relationships to Country. It tells stories of ceremony and Creation and connects people to ancestors and kin.

### ***AIATSIS***

<https://aiatsis.gov.au/explore/art-and-authenticity>



# EDUCATION RESOURCE OVERVIEW

## The Education Resource is aligned to:

- Australian Curriculum 9.0

### Appendix 10

Appendix 10 Australian Curriculum Links – The Arts - Visual Arts – Content Descriptions Year 3 to Year 10

## Activities in the Education Resource

The suggested activities have been developed by reading the artist bio, essay and reading articles and watching videos. The activities were inspired by these readings. It is imagined that students will also be inspired by their research to develop their own ideas to explore.

Within the section for each artist there is:

- a suggested structure to support research
- activities that explore the ideas, themes or concepts in the artist's work
- ideas for students to experiment with creating and making their own artworks without creating copies of the artist's work
- ideas and prompts to support exploration and discussion in the classroom prior to attending the exhibition and after the exhibition.
- opportunities for:
  - Aboriginal and Torres Strait Islander people to see themselves, their identities and cultures reflected in the curriculum
  - all students to deepen their knowledge of the 'diverse and continuing cultures, arts works and practices of First Nations Australians.
- Scope for activities to be adapted and extended the age or abilities of students.
- information to support cultural safety and respect in the classroom and at the exhibition.

# AGSA

## Art Gallery of South Australia

The Education Resource is guided by the intensive work the AGSA education team has undertaken in the development of a framework to support teachers across the country with Aboriginal and Torres Strait Islander art teaching and learning.

### Volume 2

<https://www.agsa.sa.gov.au/education/educators/tailored-sessions/aboriginal-and-torres-strait-islander-art-classroom/>



# CULTURAL SAFETY AND RESPECT

## Cultural Safety and Respect in the Classroom

South Australian Department for Education's Culturally Responsive Framework provides a clear guide and information for ensuring culturally responsive classrooms

The framework was designed and intended for use by all Department for Education employees. The framework is a key priority that aligns with and underpins the department's Aboriginal Education Strategy 2019 – 2029.

### **Culturally Responsive Framework – Aboriginal business is everyone's business**

<https://www.education.sa.gov.au/docs/p-and-c/culturally-responsive-framework.pdf>

### **Aboriginal and Torres Strait Islander Cultural Capability**

<https://www.apsc.gov.au/sites/default/files/2022-11/aboriginal-and-torres-strait-islander-cultural-capability-framework.pdf>

### **Aboriginal and Torres Strait Islander Art in the Classroom**

<https://www.agsa.sa.gov.au/education/educators/what-aboriginal-and-torres-strait-islander-art-classroom-program/publication-teachers/>

## The Framework

- provides basis for building successful partnerships and action
- supports ways to work respectfully within schools and the broader community
- explains skills, knowledge and practices to work in a culturally informed way.

## What is cultural responsiveness?

Cultural responsiveness is learning from and relating respectfully to develop meaningful and collaborative place-based relationships with Aboriginal people from diverse language groups and communities.

## Consult with your community

Talking with Aboriginal and Torres Strait Islander staff, families and/or community members about the exhibition students will be attending or the activities and learning you plan to undertake will support in fostering a safe and respectful learning environment.



## Question

Is it okay to use Aboriginal and Torres Strait Islander symbols in my own works of art?

## Answer

NO – it is not okay to do this.

Aboriginal and Torres Strait Islander artists are often deeply offended by this practice. It is considered cultural appropriation.

Aboriginal and Torres Strait Islander Art in the Classroom 2 (2023), page 57

# OFF TO THE GALLERY

## FOR FIRST TIME VISITORS TO AN ART EXHIBITION

For some students it might be their first visit to an Art Gallery. An understanding of the expectations and etiquette of an Art Gallery can avoid mishaps.

### Observe – look – see

Slow down and take the time to look – this takes practice. Come back and look again. Did you miss anything. Can you see something you didn't see before.

### Respect the art

- Unless you have been invited to handle an artwork make sure you do not touch it. Even the oils from your hands can damage an artwork.
- No eating or drinking in the gallery.

### Noise level

Discussing what you are looking at is great. However, be aware of the other people in the gallery and speak in quiet tones.

### Spatial awareness

Often there is artwork that you need to get up close to so that you can appreciate the detail. Make sure when you do that you:

- don't block the view for other visitors
- wait your turn to have a closer look if someone is already in front of you
- always walk inside the gallery.

### Etiquette

From Old French meaning "little note" or "label"

A set of expected and accepted behaviours and rules. Many of these rules are unwritten and complex.





# GETTING STARTED

## BEFORE THE EXHIBITION

The Woven within Stars exhibition reflects on how stories and connections to Country and culture are carried from childhood and retold in new ways. These stories, rich in memory and meaning, evolve over time, revealing deeper truths and greater understanding through art.

### Who is the artist

To develop an understanding of the stories and connections each artist has to Country and culture students will undertake research. Resources have been provided to support research including:

- An artist bio (available in the Appendices)
- An artist essay (available in the Appendices)
- Links to articles and videos under the heading Additional Resources available on each artist's page.

There are a number of ways for students to undertake the research. This could include:

1. Research each artist as a whole class.
2. Research & Share with a partner
  - Individually students research an artist and develop a brief presentation
  - Partner with another student who has researched the same artist and share their presentations
  - Discuss differences and similarities about what they found out about the artist.
  - Students share their information with a larger group or the whole class.
3. Students work with a partner and focus on an in-depth exploration of an artist and share this information with the whole class

#### Hints & tips

When students undertake research ensure they don't all select the same artist/s.

### Sharing learning and research

Working in small groups or as a whole class students share and discuss information about:

- The artist they have researched
- A connection the information had to the world around them
- A connection the information had to their own stories and places.

### Sharing Research

Research can be presented in a range of formats from simple oral presentations and posters in the early years to more formal written reports and digital presentation in later years.

### Main ideas, themes or concepts

After students have completed researching an artist, they will have gathered information about:

- the artist's style and the themes explored in their artwork
- the artist's cultural connections.



# ARTIST REGINA MCKENZIE



The story of the land comes to life through envisioning Akurru. As Regina says, 'Akurru is one of the main characters in Kuyani traditional culture. Akurru is not the Rainbow Serpent. Akurru has horns, mane beard and moustache, it looks like a dragon, it is an insult to Akurru, to refer then to it as a wubma (snake).' Regina wants to show what Akurru looks like and know it's still here. It's in the waters now and it's in the landforms that it created.

Regina's work of art brings Akurru to life. Her concept to make Akurru as a sculpture in leather is a direct vision to make it alive, most importantly for family. Leather is tactile and understandable as skin of a once living creature. When you look at it, you can feel its presence, like a taxidermied corpse brought to life.

## Stories and Connections

### Who is the artist

Find out about Regina McKenzie by:

- reading about her life and what has inspired and influenced her
- identify the main themes or concepts in her work.

#### Information about Regina McKenzie

Appendix 1: Artist Bio & Artist Essay  
Links in Additional Resources

### Exploring ideas, themes or concepts

- What are the main ideas and themes in Regina's artwork?
- Did you have any questions you would like to ask the artist?
- What connection did the research have with your own life, experiences and existing knowledge?
- Regina McKenzie describes Akurru as having 'horns, mane beard and moustache, it actually looks like a dragon'. What other cultures do you know that have a dragon. What does the dragon represent in these cultures?
- How will you share your information - simple oral presentation, poster or a digital presentation.

#### Regina McKenzie - National Museum of Australia

Murrdakurries 1 (Tasmanian Tiger), Regina McKenzie, 2008, acrylic on canvas.

<https://www.nma.gov.au/explore/blog/finding-thylacine>

## Additional Resources

"The land is like a book" – The story of Regina McKenzie  
<https://search.informit.org/doi/pdf/10.3316/ielapa.950100071>

We can, we do: Regina McKenzie – Walking The Land  
ABC Australia (Duration 2 minutes 29 seconds)  
<https://www.youtube.com/watch?v=X79NHmUSSr8>

The McKenzie Powerhouse – Aboriginal Art Directory  
July 2019 <https://news.aboriginalartdirectory.com/2019/07/the-mckenzie-powerhouse.php>

Aboriginal heritage 'totally disrespected' as Flinders Ranges renewable energy, mining projects forged ahead – by Declan Gooch, ABC North and West SA December 2021  
<https://www.abc.net.au/news/2021-12-06/aboriginal-heritage-flinders-ranges-mining-battery-yadlamalka/100676738>

Adnyamathanha people gear-up to save their land from nuclear waste dump. By Laura Murphy-Oates  
May 2016 – SBS

<https://www.sbs.com.au/nitv/article/adnyamathanha-people-gear-up-to-save-their-land-from-nuclear-waste-dump/jfdd3j3yq>

Protecting Country – Regina McKenzie  
(duration – 6 minutes 43 seconds)  
<https://www.youtube.com/watch?v=tNfENWh1YB0>

Ancient Aboriginal skull bone found at proposed nuclear waste site – By Laura Murphy-Oates June 2016  
<https://www.sbs.com.au/nitv/the-point/article/ancient-aboriginal-skull-bone-found-at-proposed-nuclear-waste-site/oc22luy9g>





## Responding – Making – Creating

What ideas and information about Regina McKenzie did your research inspire you to make and create?

Following is one idea to start with. Design and create a sculpture of an animal that is significant to you and your connection to place.

### Design

Begin by sketching or finding a photograph of the creature to guide the creation of the sculpture's basic form.

#### Create the armature

Select a range of materials to build the armature. This could include:

- Pipe cleaners
- Craft wire
- Florist wire
- Garden ties
- Alfoil
- Use pliers to bend and connect the lengths of wire.

#### Armature

A framework/basic structure used for structural support.

Twist and connect pieces of wire together to create the skeletal structure that forms the animal's outline and main shape. Thicker wire is usually used for the armature and thinner wire for the details.

#### Detail and form

By wrapping thinner wire around the armature, other details like legs, eyes, and texture can be added. Experimenting with other wrapping techniques to build up the form.

### Adjust and refine

- Give the sculpture a bit of space.
- Observe it from different angles.
- Check back with your sketch or photograph.
- Don't forget - trial, experimentation and having fun are important.

### Adding detail

To add detail to the creature, look around to see what you can add. This could include:

- Beads
- Papier mâché
- Leaves
- Cloth
- Tissue paper
- Sticks
- Recycled materials
- Clay
- Leather offcuts

#### Ideas to get you started

Making animal figures of wire - a spider  
<https://www.youtube.com/watch?v=Ges1AkBL6jk>

An easy wire sculpture of a bird  
<https://www.youtube.com/watch?v=31Xi4kTPsuU>

Making an armature for sculpting – <https://www.instructables.com/Make-an-Armature-for-Sculpting/>

Wire figure sculpting – <https://thatartteacher.com/2022/12/10/wire-figure-sculpture/>



Tasmanian Aboriginal kelp water carrier. National Museum of Australia. Creative Commons 3.0

# ARTIST DONNY MCKENZIE



As much as he loves drawing and painting, Donny has always been ready to try his hand with different materials. As an artist, he is known mostly for his sculptural work. Over the years, he has worked with rock, wood, metal, glass, mosaic, and just about anything else he can get his hands on. Often, several materials are combined into one sculptural idea.

More recently, Donny has started to look towards clay and the shapes, textures and decorative possibilities it holds. Clay is technically demanding, and the process can be long and complex. That's where I come into Donny's story. Clay is my specialty, and I've helped guide Donny in what he can do and the best ways to go about it.

## Stories and Connections

### Who is the artist

Find out about Donny McKenzie by:

- reading about his life and what has inspired and influenced him
- identify the main themes or concepts in his work.

### Exploring ideas, themes or concepts

- What are the main ideas and themes in Donny's artwork?
- Did you have any questions you would like to ask the artist?
- What connections did the research have with your own life, experiences and knowledge?

- Donny says, 'It's just doing it that's the best teacher. Most of the time, you don't know you're learning when you love what you're doing; you're just doing it.' What does Donny's statement mean to you. Describe a time where you just learned something by doing it?
- How will you share your information - simple oral presentation, poster or a digital presentation.

### Information about Donny McKenzie

Appendix 2: Artist Bio & Artist Essay  
Links in Additional Resources

## Additional Resources

- Donny McKenzie talking about his journey as a woodcarver <https://ictv.com.au/video/10077-yurtu-ardla-donny-mckenzie>
- Donny McKenzie bio University of New South Wales - [https://daao.library.unsw.edu.au/bio/version\\_history/donny-mckenzie/biography/?p=2&revision\\_no=2](https://daao.library.unsw.edu.au/bio/version_history/donny-mckenzie/biography/?p=2&revision_no=2)

### Australia Curriculum – The Arts

Rich in tradition, the arts play a major role in the development and expressions of diverse cultures and communities, locally, nationally and globally. The exploration of cultures and histories through Arts learning strengthens understanding of Australia's cultural diversity and develops critical intercultural understandings to inform decision-making and aesthetic choices.

### Found object mosaic

Items collected from a surrounding environment used to create a story that tells about a specific event, theme or time in history. (Pebbles, sticks, grass, everyday objects, broken bits of pottery.)

### Tesserae

The sticks, stones or other materials used in the construction of the mosaic.



The story of the Ngadjanji people - Drashokk CC4.0

## Responding – Making – Creating

Donny McKenzie's artwork tells the story of his life, his people and the land — from the present all the way back to the ancient past.

Over the years, he has worked with rock, wood, metal, glass, mosaic, and just about anything else he can get his hands on. Often, several materials are combined into one sculptural idea.

What ideas and information about Donny McKenzie did your research inspire you to make and create?

Following is an idea to start with. Design and create a mosaic that tells the story of your place, the people and the land.

### Investigate

- What is the traditional place where you live?
- Who are the traditional owners of the land where you live?
- Do you know the stories of this place? How could you find out about the stories of this place?

## Tell the story of your place

The following activity is a challenge to create a story using found objects. The found objects will be arranged onto a surface as a mosaic.

### Go on a treasure hunt

#### Planning

- Decide on the story – the event, theme or historical moment.
- Do a quick sketch of your story
- Go on the hunt for the objects to use in the mosaic from:
  - outside around the school
  - home
  - school making area.

### Think about the objects you choose

- What is the meaning in the object?
- What makes this object special?
- What does the object represent?
- What is the role the object plays in telling your story?
- What is your connection to the object?



### Arrange the objects

- Arrange the objects on a surface in a pattern that tells the story. Note the surface should be rigid for example thick cardboard, corflute, thin craft wood, plywood.
- After you are happy with the arrangement of the tesserae secure them to the surface using adhesive or mortar.
- Grout can be applied to fill the spaces between the objects, which will provide definition to the image.

### Ideas to get you started

Make mosaics from found and recycled materials  
[https://www.youtube.com/watch?v=UrONlg\\_bi-o](https://www.youtube.com/watch?v=UrONlg_bi-o)

Nested found object mosaic art  
<https://blog.mosaicartsupply.com/nested-found-object-mosaic-art/>

Using found objects in figurative mosaics  
<https://blog.mosaicartsupply.com/using-found-objects-in-figurative-mosaics/>



Seven Peace Keepers - on top of the Flinders Slopes. Artist Jamie Eastwood - includes sculpture, painting, mosaics and murals

# ARTIST JENNA RICHARDS



“We wanted to tell mum’s story, dad’s story and their families’ story. We’re all connected – we want to show our deep connection to Country, to community and our family.” – Jenna Richards

Working primarily with ink, Jenna Richards creates work that tells the stories of her Country and the interwoven connection between Country, ancestral lineages and songlines.

## Stories and Connections

### Who is the artist

Find out about Jenna Richards by:

- reading about her life and what has inspired and influenced her
- identify the main themes or concepts in her work.

### Exploring ideas, themes or concepts

- What are the main ideas and themes in Vera’s artwork?
- Did you have any questions you would like to ask the artist?
- What connections did the research have with your own life, experiences and existing knowledge?
- What is a warm family memory you have about an event or a place?

## Additional Resources

- Jenna and Vera Richards Art Panels installed under the fig trees as part of the renewal of the western end of the Parnkalla Trail – a component of the Port Lincoln Foreshore Project  
<https://yoursay.portlincoln.sa.gov.au/foreshore/news/galinyala-barngarla-sisters-art-panels->
- Resilience and healing through an exhibition of the darkest years for the Stolen Generation – ABC News April 2021  
<https://www.abc.net.au/news/2021-04-24/resilience-stolen-generation-exhibition-first-nations-healing/100090570>
- Reclaiming their language - South Australia News July 2013  
<https://ourlanguages.org.au/reclaiming-their-language/>

### Information about Jenna Richards

Appendix 3: Artist Bio & Artist Essay  
Links in Additional Resources





## Responding – Making – Creating

Jenna Richard's large-scale works represent her father's country, her mother's country and their coming together.

### Extract – Artist bio

Although Jenna will always remain passionate about her language, these days she is focusing on creating art in various mediums including designing her own clothing line, jewellery and watercolour cards and acrylic paintings on canvas.

What ideas and information about Jenna Richard did your research inspire you to make and create?

### Investigate

- What is the traditional place where you live?
- Who are the traditional owners of the land where you live?
- What are the stories and images of the connection you have to the place where you live?

*Welcome to my Country*

*The ancient land of my people*

*Where my ancestors walked before me*

*And where I now follow in their footprints*

*This land, she is My Mother, giver of all life*

*When I sink my toes in her warm earth, I can feel her heartbeat*

*It is strong, it is powerful and it is never ending*

*And it compels me to reconnect with her time and time again*

— Jenna Richards





Mood Board - Jordanhill School D&amp;T Dept CC2.0

### Mood Board

A visual presentation of images, materials, pieces of text, colours, that convey an idea about a set topic.

Note: tools like Canva can assist students with the creation of a mood board.

## Design your own range

Thinking about the connection you have to a place design a piece of jewellery, clothing or a postcard that reflects this connection.

### Develop a mood board

On an A3 piece of paper present elements that communicate your place and your connection to it. The mood board and collected elements will serve as the inspiration for your jewellery, clothing or postcard. Include:

- Colours
- Textures
- Images
- Symbol – shape that represents an idea
- Motif – a recurring idea

A special place - what makes your place special

- colour of the sky
- flora and fauna
- shape of the hills
- texture or colour of the sand/soil
- architecture.

Your feelings and emotions:

- happiness
- sense of belonging
- friendships

## From inspiration to design

### Clothing

- design an image for a t-shirt that incorporates a representation of the environment or a map of your place
- a pattern on a scarf that uses the palette of colours of the local landscape
- an image that incorporate the lines of your local architecture into a pattern for a t-shirt
- use the dramatic shades of red, purple, ochre and dusty grey of the Flinders Ranges to create textiles.

### Jewellery

- collect materials from the local environment to make a necklace
- design charms that incorporate the local flora or fauna

### Postcard

- create abstract designs using the colors and textures from your mood board that tells the story of your place
- take your own photographs of the local area for postcards
- create a design using local landscapes
- think about the font you use or create your own unique one.

# ARTIST VERA RICHARDS



Vera has been wanting to paint these portraits of her family for a long time. 'Without them I wouldn't be here, without all of them,' she says. She wanted to do them justice, to put a paintbrush in her hand with intention and to give it everything. Slowly she has been working on building confidence, and she feels that now is the time, 'they just wanted to come out'. Vera describes the process of working on this collection as play, jumping from piece to piece, guided by spirit. She works first on an acrylic background before layering oil paint, a new medium for Vera, to re-create the faces of her ancestors.

Vera's collection of portraits features people from both sides of her family. For Vera, family is everything. 'People are losing their family right at this point in time and we are like this because of our families' hardship ... we had to walk this road in order for us to be us, for this story to come out and be told.

Vera has been wanting to paint these portraits of her family for a long time. 'Without them I wouldn't be here, without all of them,' she says. She wanted to do them justice, to put a paintbrush in her hand with intention and to give it everything.

**Information about Vera Richards**  
Appendix 4: Artist Bio & Artist Essay  
Links in Additional Resources

## Stories and Connections

### Who is the artist

Find out about Vera Richards by:

- reading about her life and what has inspired and influenced her
- identify the main themes or concepts in her work.

### Exploring ideas, themes or concepts

- What are the main ideas and themes in Vera's artwork?
- Did you have any questions you would like to ask the artist?
- When reading Vera's Artist essay what did you find out about the connection to and importance of the painting of the family portraits.

## Additional Resources

- Galinyala Barngarla sisters Art Panels  
<https://yoursay.portlincoln.sa.gov.au/foreshore/news/galinyala-barngarla-sisters-art-panels->
- Port Lincoln's bloody past explored in new exhibition on the frontier wars – ABC News by Emma Pedler and Amelia Costigan August 2024  
<https://www.abc.net.au/news/2024-08-24/port-lincoln-exhibition-frontier-wars-settlers-aboriginal-people/104257966>



## Responding – Making – Creating

Vera Richard's family portraits feature people from both sides of her family.

The following activity challenges students to create a portrait of someone significant in their life that captures the essence of the person. It could be:

- a friend
- family member
- someone who has influenced them.

### Young Archie portrait competition

Look at portraits created by young people who entered the Young Archie competition to see how each one has captured the essence of the person.

This is a link to the winners and finalists in the Young Archies 2025:

<https://www.artgallery.nsw.gov.au/prizes/young-archie/2025/>

### Artistic Technique & Style

Students select one or a combination of a range of techniques including:

- drawing
- painting
- collage
- digital manipulation.

### History of Portraits – ABC BtN

October 2018

<https://www.abc.net.au/btn/classroom/history-of-portraits/10611872>

### National Portrait Gallery

Learning Resources

<https://www.portrait.gov.au/content/learning-resources/>

Students decide on the style of their portrait:

- realistic depiction
- stylised interpretation
- something else

### Getting started

1. Select a photo or combine old and new photographs for the portrait.
2. Observe the physical appearance of the person:
  - Facial features – shape of their face, eyes, nose, mouth, and ears.
  - Hair and hairstyle - Does their hairstyle reflect their personality
  - Body language – posture and gestures
  - Clothing and accessories – style of clothing, or accessories
  - Expressions – are they smiling, serious, thoughtful
  - Known traits – something important to them, or an interesting story/s about them, for example a special celebration.
  - Symbolic elements - incorporate symbolic elements into the portrait to add meaning, for example a soccer ball if that is important to them.



# ARTIST LAVINIA RICHARDS



Creative story writing allows Lavinia to find cathartic expression, creating images of what she has endured, a private map to her patterns of thought. It is this process that assists her to heal and to feel grounded. The beauty of this work subdues past restlessness, a perceived non-acceptance and an absurd guilt for her absence.

Now she returns to her childhood with a renewed passion. Through the skills of Ngarrindjeri creator Isaac Coen Lindsay, her story is transforming to animation, a metaphysical avenue to revive, to inflate the telling for self-benefit and ownership. Titled the Colour of My Skin, this narration is the peak of poignant truth-telling and acts as a spark of hope

## Stories and Connections

### Who is the artist

Find out about Lavinia Richards by:

- reading about her life and what has inspired and influenced her
- identify the main themes or concepts in her work

### Exploring ideas, themes or concepts

- What are the main ideas and themes in Lavinia's artwork?
- Did you have any questions you would like to ask the artist?

### Information about Lavinia Richards

Appendix 5: Artist Bio & Artist Essay  
Links in Additional Resources

Storytelling involves a deliberate effort to create a narrative that speaks to the human experience. A powerful thing about storytelling is that it can create an emotional connection between the artist and the audience.

Animation can be used to communicate and tell stories that we wouldn't otherwise be able to tell simply by interviewing or filming people because the story.

The collaboration between Lavinia and Isaac was a way to use different storytelling devices to communicate different and difficult emotions and the periods of time in life.

## Additional Resources

- Stolen Generations elder Lavinia Richards goes back to school to tell her story – ABC News by Lucas Forbes 20 May 2023  
<https://www.abc.net.au/news/2023-05-10/stolen-generations-elder-aboriginal-pathway-program-whyalla/102323310>
- Stolen Mother's Days – how an Indigenous family finds strength in the horrors of the past – ABC News by Jodie Hamilton May 2019  
<https://www.abc.net.au/news/2019-05-12/stolen-mothers-day-strength-and-happiness-beyond-survival/11104408>
- Preschoolers join work to revive Australia's Indigenous languages – Al Jazeera by Smriti Danil July 2021  
<https://www.aljazeera.com/news/2021/7/28/barnarla-language-australia>



Mood Board - Jordanhill School D&amp;T Dept CC2.0



Celeste - Artist Maddy Makes Games CC4.0

### Collaboration

Lavinia collaborated with Isaac Lindsay to tell her story.

Isaac Lindsay's first interaction with film was in 2013 when he attended a workshop in Port Augusta run by ABC OPEN. There he made his first short, *Post Card From the Edge*. In 2015, he was part of SA Film Corporations "micro docs" where he was exposed to the great experiences and knowledge of the filming world.

### Responding – Making – Creating

Lavinia Richard's storytelling has used the medium of animation to be able to tell a story that is difficult to communicate.

The ability to be able to create animated film has been made much easier today with the development of new technologies.

Following is suggested animation platforms for students and beginners.

Free, open-source software:

- Blender for 3D and 2D animation
- Krita for digital drawing and 2D animation.

Paid software:

- Adobe Animate for 2D animation
- Procreate for Apple – for artists who prefer a pencil based workflow
- Animaker – online creation tool with customizable templates.

### Create a main character

Instead of creating an entire animation students are challenged to work either individually or with a partner to design the main character for a story. This could be a story about themselves or one they have devised.

#### Step 1 - Develop a mood board for the story

Collect elements that communicate the essence of the main character and the story. The mood board will serve as the inspiration. Include:

- Colour samples
- Shapes
- Styles you like
- Symbols – shapes that represent an idea
- Motifs – recurring ideas.

#### Mood Board

A visual presentation of images, materials, pieces of text, colours, that convey an idea about a set topic.

Note: tools like Canva can assist students with the creation of a mood board.

#### Step 2 – Create character concept

- Define the main character's personality, backstory and role
- Use the mood board for inspiration
- Sketch basic shapes exaggerating key features to communicate traits, for example round shapes to suggest friendliness and sharp angular for unfriendly ones.

### Step 3- Review and refine

- Review the character – does the character communicate the personality, strengths, weaknesses in your story.
- Consider the audience for the story, will the character be something they relate to.

### Step 4 - Incorporate colour and texture

- Refer to the mood board for the colour palette to use.
- Develop textures and design costumes to communicate and define the character.

### Step 5 - Key poses

What will the character look like and act like in different situations.

- Include a front-facing view, a back view, side view and key action poses that show how the character moves.

### Step 6 - Feedback

Seek feedback from your peers to check if the character communicates what is intended.

1. Prepare some questions to guide the feedback.
2. Present the character along with the questions.
3. Use the feedback to refine the design of the character.

## Resources for creating animated characters

Some great ideas for creating characters for animation.

- 3 Tips for Designing Characters for Animation  
<https://www.youtube.com/watch?v=BoGCKXp7MZA>
- Designing Characters for Animation  
<https://www.youtube.com/watch?v=sjp5NQ36mBA>
- How to design a character for animation  
<https://www.youtube.com/watch?v=dhkmqkndXxU>
- How to design a character for animation  
<https://www.scottishbooktrust.com/articles/how-to-design-a-character-for-animation>





# ARTIST PATRICIA FATT



My paintings are not of my Wapar (Ancestral stories) but of something that is so precious to country, kapi, water. Water is vital and a life source in the desert, and through my art I love to paint the creek lines, waterholes and rockholes from my country.

## Stories and Connections

### Who is the artist

Find out about Patricia Fatt by:

- reading about her life and what has inspired and influenced her
- identify the main themes or concepts in her work.

### Exploring ideas, themes or concepts

- What are the main ideas and themes in Patricia's artwork?
- Did you have any questions you would like to ask the artist?
- Can you identify on a map the places Patricia Fatt mentions? Ask for help if you aren't sure.
- What is source of inspiration for Patricia's artwork?
- Why is water so important to Patricia?

- What is the significance of water in your life?
- Water exists in many varied forms across this country which informs the relationship the people have with it – what is your relationship with water?
- How does water shape the place where you live?
- What is the colour of the water in the place where you live?
- Where does your water come from?

### Information about Patricia Fatt

Appendix 6: Artist Bio & Artist Essay  
Links in Additional Resources

## Additional Resources

- Patricia Fatt – Madel Art Gallery Victoria  
[https://mandelartgallery.com.au/collections/patricia-fatt?srltid=AfmBOopF8AE9uLbp0m0Q911Xhj\\_Lzzdlbc1efONiKunVkxW5VTU-6anf](https://mandelartgallery.com.au/collections/patricia-fatt?srltid=AfmBOopF8AE9uLbp0m0Q911Xhj_Lzzdlbc1efONiKunVkxW5VTU-6anf)
- Find out about the cultural importance of rock-holes in South Australia's Gawler Ranges  
<https://www.environment.sa.gov.au/goodliving/posts/2022/10/rock-holes-gawler-ranges>



## Responding – Making – Creating

Working in small groups:

On the largest piece of paper that you can find write down **everything** you know about water:

- Where does it come from
  - Does where your water come from change if you live in different parts of Australia – think **BIG**. Coastal, mountains, islands, cities, billabongs, central Australia.
  - What do we need to think about to look after water?
  - Who and what relies on it?
  - What water sources can you name?
  - What would happen if the water source became scarce?
  - Pair up with another group and compare what you have written down – what was different or the same. Was it difficult or easy? Can your group add to your piece of paper.
  - Swap with a different group – go through the same process comparing the information you have recorded.
1. Draw a mind map showing how you use water in your everyday life. If there were less water accessible to you, how would this change your water use? Add this to your mind map.
  2. Monitor the water levels in your local dam. How much water can the dam store, and how much is being stored? (If there is more than one dam, write down each dam's details.)



Billabong - Kate Branch CC4.0

## Finding out about water use

- How did Aboriginal peoples manage their water resources - [https://www.resources.qld.gov.au/\\_data/assets/pdf\\_file/0007/1408282/aboriginal-peoples-manage-water-resources.pdf](https://www.resources.qld.gov.au/_data/assets/pdf_file/0007/1408282/aboriginal-peoples-manage-water-resources.pdf)
- Aboriginal water values and management in northern Australia (duration: 14 mins 16 secs) <https://www.youtube.com/watch?v=XMKYybtUJ-o>
- Aboriginal connection with water (duration: 79 secs) <https://www.youtube.com/watch?v=vtLkYp4bUX0>
- “Gali Maayrr”: Why Australian Water Managements Needs Indigenous Voices <https://wwf.org.au/blogs/why-australian-water-management-needs-indigenous-voices/>
- Caring for River Country <https://www.mdba.gov.au/publications-and-data/school-resources/lesson-packages/caring-river-country>
- Cultural and spiritual values <https://www.waterquality.gov.au/anz-guidelines/guideline-values/derive/cultural-values>



## Zoom in - storytelling through images

Explore and find images that express the cultural, spiritual and environmental values of water where you live?

Working with a partner or in small groups of 4 students:

- Collect images from your local community – school, home, and broader community.
- Decide how you will present an image or a range of images to tell the story of the connection to water in your place.



Lake Gairdner National Park - Murray Foubister CC2.0



Windmill at Beltana - Frank Hurley Public domain



# ARTIST REG DODD



His work, SEEDING OUR FUTURE, depicts plants of the Lake Eyre Basin printed onto small pouches filled with their seeds. Each of these plants either provides food or prevents soil erosion. His work is an important commentary on the significance of these plants and their place in the ecosystem

## Stories and Connections

### Who is the artist

Find out about Reg Dodd by:

- reading about his life and what has inspired and influenced him
- identify the main themes or concepts in his work

### Exploring ideas, themes or concepts

- What are the main ideas and themes in Reg Dodd's artwork?
- Did you have any questions you would like to ask the artist?
- Why do you think Reg Dodd chose photographs to tell his story?
- Would it make a difference to you if the images Reg Dodd captured were drawn and not photographed – why/ why not.

### Information about Regg Dodd

Appendix 7: Artist Bio & Artist Essay  
Links in Additional Resources

### Commentary

An expression of opinions or offering of explanations about an event or situation. (Oxford languages)

### Ecosystems

A biological community of interacting organisms and their physical environment. (Oxford languages)

## Additional Resources

- 2019 SA Senior Australian of the Year  
<https://australianoftheyear.org.au/recipients/reginald-dodd-oam>
- Talking Sideways by Reg Dodd and Malcolm McKinnon (March 2019) (duration: 1 min)  
<https://www.youtube.com/watch?v=8cMo6Tr77r8>
- Australian of the Year: Reginald Dodd, reconciliation advocate (duration: 1 min 12 secs)  
<https://www.youtube.com/watch?v=N1LQowOSFtc>
- Uncle Reg – cultural consultant for Bangarra's work Terrain (duration: 1 min 45 secs)  
<https://www.youtube.com/watch?v=gKBowjUbM7U>
- Travel Oz travels to Lake Eyre and learns about the effects of the salt and Aboriginal traditions from Regg Dodd  
<https://www.youtube.com/watch?v=fxlQOvysWul>
- Reginald Dodd OAM, Office of the Official Secretary to the Governor General  
<https://www.gg.gov.au/australian-honours-and-awardsorder-australiarecipient-profiles/reginald-dodd-oam>
- "We talk kind of sideways, because that's the respectful way" Inside Story – February 2020  
<https://insidestory.org.au/we-talk-kind-of-sideways-because-thats-the-respectful-way/>



### Photos are everywhere

It is estimated that in 2025 the world will take 2.1 trillion photos. The number of photos taken in 2024 was approximately 1.9 trillion. If you want to do the math's on that it would be 5.3 billion photos daily or 61 400 per second.

### You and photos

In small groups or as a whole class discuss photographs.

- Why do we take photographs been? (purpose)
- Where do you see photographs?
- What message does a photograph convey? (interpretation)
- Can you tell if a photograph has been altered and if so, why? (creative expression, manipulation).
- Is it important to know who took the picture? (authorship)
- What photographs do you find interesting?

### Responding – Making – Creating

Growing up on Finnis Springs Mission Station, Dodd was taught by the old men and women about the stories that serve as a map of the land, where to find water and important knowledge about the plants and animals. He learnt at a very early age which plants were food, which were medicine, and which plants helped to stop the erosion of the land.

Climate change and overworking of the land are consistent themes in Dodd's work. He talks about how a disruption in the growing cycle of mistletoe can affect a whole generation of witchetty grub, whereas some plants such as the bush onion are more resilient and will grow anytime. He's also acutely aware of grazing animals and how they can affect topsoil and distribution of seed.

### Photo Story

Working with a partner or in small groups students document the story of the local ecosystem using photographs.

- Identify a story you want to tell and the location
- Think about and note who you need to talk
  - Aboriginal Elders
  - Local community members
  - Scientists
  - Conservationists
- List down where you will find the information
- School or local library
- Online
- Local council

### What's the story you want to tell

Like all great stories the photo story should have:

- A beginning, middle and end.
- Characters
  - Characters don't have to be people they can be wildlife, plants, buildings, or locations.
  - Identify the character – who they are, what are their values and what are their desires and goals.

### A bit of an idea

The chosen character is going on a journey.

1. Something happens that they can't ignore – they must act based on their desire
2. The character has to face an obstacle or challenge and overcome it.
3. The resolution is then how the character achieves or fails at their desired outcome.

All of this can be captured and illustrated through photographs using colour, location and lighting.



### Planning the shots

- You've met with your key people
- You have your story
- You have all of the information you need.

Before going out to take photos draw a quick storyboard/comic of the images needed to tell the story.

The storyboard helps to stay focused on capturing the necessary shots.

#### Storyboard TIP

Keep it really simple.  
Think stick figures!

Now comes the **FUN** part!

- Start taking the photos
- For visual interest make sure there is a close-up detailed shot, a medium angle shot, and a wide shot, making sure no image repeats itself.
- Experiment with different angles, lighting, and compositions.

#### VERY IMPORTANT

Don't ever forget you are there to capture photographs not to interfere.

- **DO NOT** harm the environment
- **GET** permission if you need to
- **FOLLOW** rules and guidelines for photographing in protected areas
- **RESPECT** the environment and other people at all times.

MOST IMPORTANTLY – enjoy the experience!

### Put your together story

- Select your top 20 – 40 shots
- Display the photographs to tell your story as a poster or in a digital format.



**Close up shot** Warren Garst CC4.0



**Medium shot** Dietmar Rabich CC4.0



**Long shot** Jones/ Shimlock CC4.0



# ARTIST SONJA (JONAS) DARE



'I am of this Country, and I have a responsibility and an obligation to look after it. I do part of that through my art. Our art is our tjukurrpa – our songlines, our culture, our law, ourselves. Our paintings are documents of our land rights, the title deeds for our culture and our land past, present and future.'

## Stories and Connections

### Who is the artist

Find out about Sonja (Jonas) Dare by:

- reading about her life and what has inspired and influenced her
- identify the main themes or concepts in her work

### Exploring ideas, themes or concepts

- What are the main ideas and themes in Sonja (Jonas) Dare's artwork?
- Did you have any questions you would like to ask the artist?
- What do you know about the star cluster Pleiades?
- What do you know about the story or songline of the Seven Sisters?
- Where have you seen stained glass windows?

### Information about Sonja (Jonas) Dare

Appendix 8: Artist Bio & Artist Essay  
Links in Additional Resources

Sonja's striking glass work *Balaridi Barlarri* weaves a rich narrative grounded in Barngarla tradition. Embracing sacred narratives and iconography, her work reflects on Barngarla connection with Country and culture in the context of both Aboriginal and western sites of sacredness.

At a spiritual level, *Balaridi Barlarri* (balaridi meaning to shine, be lighted, enlightened; and barlarri being the Barngarla word both for 'women' and for the star cluster Pleiades) depicts the tjukurrpa (story or songline) of the Seven Sisters as they travelled through Barngarla Country in South Australia.

## Additional Resources

- Protecting country through art and storytelling – ABC Australia 2020 (duration: 1 minute)  
<https://www.youtube.com/watch?v=V0dYGo0giSM>
- Keeping Aboriginal culture and songlines alive in South Australia's Flinders Ranges – ABC News by Shannon Corvo July 2019  
<https://www.abc.net.au/news/2019-07-14/keeping-aboriginal-culture-alive-in-the-flinders-ranges/11306866>



## Stories of the Stars

People throughout time have looked to the stars and joined groups of stars to represent forms. Stars and constellations are seen in many ways in different cultures around the world.

As a whole class watch the story of

*The Seven Sisters - Story from – Eastern Arrernte*

<https://www.commonground.org.au/bedtime-stories/the-seven-sisters>

The Wirangu Seven Sisters creation story – Walking Together ABC Australia

<https://www.youtube.com/watch?v=n9pu4fGOp2Y>

Also available online as an article:

<https://www.abc.net.au/news/2020-10-08/wirangu-seven-sisters-songline-indigenous-healing-reconciliation/12380698>

The story of the Seven Sisters is found in cultures worldwide, particularly connected to the Pleiades star cluster. These stories share common themes of a pursuit and a lost sister, but vary significantly in details and origin, with First Nations people in Australia, Greek, and First Nations people in America stories among the oldest and most complex narratives. The stories are deeply integrated into cultural knowledge.

The Pleiades: Cultural Stories of the Seven Sisters – the following article includes information about the story from:

- Blackfoot Alberta Canada
- Cherokee
- Iroquois
- Kiowa
- Nez Perce
- Tohono O'Odham

<https://nightskytourist.com/pleiades/>

Seven Sisters – Art Gallery of South Australia

<https://www.agsa.sa.gov.au/search/?query=seven+sisters>



Pleiades - an open star cluster, also known as the Seven Sisters - Orthogaffe CC3.0



## Responding – Making – Creating

### It's about the light

Celebrate and explore creating images using light.

### The dark space in between

First Nations people of Australia have been described by many leading astronomers as the “world's first astronomers”. Many of the constellations were given names based on their shapes but the naming of the constellations describes the dark patches rather than the points lit by the stars.

### Shine a light on the dark spaces

1. Take a piece of black paper or card
2. Put the paper on the carpet and using a wooden skewer, sharp pencil, pin, or a paper clip make lots of holes of different sizes all over the paper (think hundreds of holes)
3. Hold the paper up to the light or shine a torch from behind the paper onto a wall
4. What can you see, in the dark spaces in between, share your interpretations with a partner.
5. What do the dark space in between the holes remind your partner of?
6. Create a story for what you have interpreted.

### Let the light shine through

Staying with stars students explore the Seven Sisters stories.

After finding out about the story students select a section of the story to create a design for a leadlight panel.

#### Step 1: Traditional leadlight designs

Look at images of leadlight panels, for example online or in your local community.



Leadlight panel. Creative Commons Zero.

#### Step 2: Sketch the design

- Use simple geometric shapes
- Show each piece of glass including the lead lines
- Scale and Complexity: think about how the design will translate into glass pieces.

#### Step 3: Full-Size Pattern

Create a detailed, full-sized creation of the design using cellophane paper and black card.

#### Step 4: Let the light shine through

Place the cellophane and black card creation on a window to appreciate the beauty of your design



# ARTIST ROY COULTHARD



Uncle Roy Coulthard OAM is an Adnyamathanha Elder living on Banggarla Country. He is recognised as the master woodcarver of the Flinders Ranges in South Australia

## Stories and Connections

### Who is the artist

Find out about Roy Coulthard by:

- reading about his life and what has inspired and influenced him
- identify the main themes or concepts in his work

### Exploring ideas, themes or concepts

- What are the main ideas and themes in Roy Coulthard's artwork?
- Did you have any questions you would like to ask the artist?
- Roy Coulthard is recognised as the master woodcarver of the Flinders Ranges in South Australia. How would you explain the words "Master Woodcarver" and why do you think Roy Coulthard was given this title?

### Information about Roy Coulthard

Appendix 9: Artist Bio & Artist Essay  
Links in Additional Resources

"The Adnyamathanha people are from the greater Flinders Ranges area. The name Adnyamathanha means 'Rock People'. According to one account, this relates to the striking and unique rock formations in and around Vulkathunha – the Flinders and Gammon ranges."  
— State Library of South Australia

## Additional Resources

- Ray Coulthard talking about his journey as a woodcarver <https://ictv.com.au/video/10082-yurtu-ardla-uncle-roy-coulthard>
- *The Mulka Man*, a short documentary following Adnyamathanha Elder Roy Coulthard, the last wood carver of the Flinders Ranger, as he passes on his skills to a new generation of Mulka carvers, crossing traditional conventions and gender lines in the process. (duration: 8 mins 19 secs) <https://tallstoreez.com/project/2019/the-mulka-man>
- A celebration of Nukunu and Adnyamathanha wood carving – by Jared Thomas, The Adelaide Review April 2019 <https://www.adelaidereview.com.au/latest/opinion/2019/04/17/yurtu-ardla-nukunu-adnyamathanha-wood-carving/>
- NAIDOC Week: Connection and cultural continuity through wood carving – by Clayton Cruse City Mag July 2019 <https://citymag.indaily.com.au/culture/yurtu-ardla-ku-arts-south-australian-museum-wood-carving-nukunu-adnyamathanha/>

Uncle Roy is always keen to go out looking for wood or talk about carving. In our conversations we would always think about what types of wood there are out there.



## Adnyamathanha Culture

- Great Australian Walks – SBS On Demand – Wilpena Pound Season 2 Episode 8 (duration: 46 mins 18 secs) <https://www.sbs.com.au/ondemand/watch/2373628483609>
- Akurra Trail – The Akurra trail in Leigh Creek guides users through remote bushland and provides rich information about Adnyamathanha language and culture. This film highlights the significance of the trail to the Adnyamathanha community and the Leigh Creek Area School. (duration 5 mins 30 secs) <https://www.youtube.com/watch?v=Dwxgl25QGzc>

## Responding – Making – Creating

Using skills and knowledge handed down from his father and grandfather before him, Uncle Roy has carved and smoothed the same wood as they used, keeping Muda strong. Muda (ancestral beliefs and stories) is present when he works the wood.

Roy Coulthard “... began carving at the age of ten, taught by his father and grandfather, shaping boomerangs, shields, and other traditional tools from mulga and native timbers. “On weekends or after school, Dad and I would cut mulga down with an axe... we cut 15 boomerangs by day’s end,”

Offering students the opportunity to learn about wood carving needs to come from engaging directly with First Nations artists, elders, educators, families and community members.

## What is that tree

Exploring the trees in the local area will support students to develop a knowledge and understanding of the importance of the trees.

Guided tours led by Adnyamathanha people offer visitors insights into traditional plant use, cultural protocols, and the interconnectedness of the landscape.

### Australian Arid Lands Botanic Garden

Our arid lands are home to thousands of highly evolved plant communities that are specially adapted to thrive in an environment where temperatures are extreme and drought can last for decades. Australia’s arid zone ecosystems are fragile and complex and they are found nowhere else on earth. <https://www.aalbg.org/>

## Find out about the trees in your place

This is by no means an exhaustive list but a bit of a start.

- Purplewood Wattle (*Acacia carneorum*) – restricted to the northeast district east of the Flinders Ranges towards Broken Hill. Growth rate is very slow. Fact sheet <https://cdn.environment.sa.gov.au/landscape/docs/saal/acacia-carneorum-fact.pdf>
- Marlka – Mulga (*acacia aneura*) <https://www.anbg.gov.au/gnp/interns-2010/acacia-aneura.html>
- Nguri – Silver Wattle/Acacia Gum <https://spapps.environment.sa.gov.au/SeedsOfSA/speciesinformation.html?rid=111>
- Vada – *Acacia tetragonophylla* <https://spapps.environment.sa.gov.au/SeedsOfSA/speciesinformation.html?rid=235>
- Virnba – Native Pine <https://flinders-ranges.com/tag/callitris/>
- Ata – Yacca
- Mallee Box (*Eucalyptus porosa*) <https://plantselector.botanicgardens.sa.gov.au/Plants/Details/719>



### Health care of the tree

Don't take anything from the tree that will affect the health of the tree.

- Summer Red Mallee (*Eucalyptus socialis*)  
<https://plantselector.botanicgardens.sa.gov.au/Plants/Details/2834>
- Dryland Tea Tree (*Melaleuca lancolata*)  
<https://spapps.environment.sa.gov.au/SeedsOfSA/speciesinformation.html?rid=2881>
- Fragrant saltbush (*Rhagodia parabolica*)  
<https://plantselector.botanicgardens.sa.gov.au/Plants/Details/2871>
- Sturt's Desert Pea  
<https://spapps.environment.sa.gov.au/SeedsOfSA/speciesinformation.html?rid=26>
- Iga (*Alectryon oleifolius*)  
<https://plantselector.botanicgardens.sa.gov.au/Plants/Details/17975>
- Alunga – Chinese Lantern Tree  
<https://www.landscape.sa.gov.au/saal/news/alunga-doing-well-in-the-flinders>
- River Red gum  
<https://cdn.environment.sa.gov.au/landscape/docs/saal/river-red-gum-fact.pdf>

### Flora of the Ikara-Flinders Ranges

- Trees of the Flinders Ranges  
<https://flinders-ranges.com/category/flora/trees/>
- Flora of the Flinders Ranges  
<https://flinders-ranges.com/category/flora/>
- Quorn Foothills Flora [https://www.frc.sa.gov.au/\\_data/assets/pdf\\_file/0038/879743/Quorn-Flora.pdf](https://www.frc.sa.gov.au/_data/assets/pdf_file/0038/879743/Quorn-Flora.pdf)
- Natural Resources – South Australia – Flora and Fauna -  
<https://cdn.environment.sa.gov.au/landscape/docs/hf/flinders-lofty-block-bio-region-plus-bioicons-fact.pdf>

- New genomic research highlights Indigenous ecological knowledge <https://www.botanicgardens.org.au/discover-and-learn/watch-listen-read/genomic-research-highlights-indigenous-ecological-knowledge>

### Botanical inspirations

After students have found out about the trees in the local area ask them to select one to create a botanical drawing about.

- Take photos of the tree and any other distinguishing features like flowers, type of bark
- Pick up a seed pod belonging to the tree that might be on the ground.
- Do quick sketches of things of interest
- Describe the colour of the tree – branches, leaves, bark, flowers, fruit.

### Create a botanical drawing

- Observe and collect information about your tree
  - Read about your tree
  - Take photos
  - Observe
- Break down the tree into simple geometric shapes
  - Start with simple shapes you know like circles and squares to draw the main forms of the tree.
- Refine the lines and add texture
  - Add more detail to the basic shapes while observing how different parts of the tree relate to each other.
- Add colour using watercolour or coloured pencils.
  - Add colour by using layers of watercolour – observe how areas away from the light are darker.





# CURATE YOUR OWN EXHIBITION

When students know that their artwork will be publicly displayed with a real audience it can motivate students to extend their practice, depth of exploration and quality of work.

## As a whole class:

- Students discuss how they would like to curate an exhibition of their artwork they have completed.
- Find an exhibition space in the classroom or another place in the school to exhibit the artworks.
- Identify the tasks they will need to complete to mount the exhibition:
  - Invitations for other students, community members or parents and families.
  - Planning the exhibition space, including any resources required and how artworks will be displayed, for example do some pieces need to be on a stand.
  - Creating posters, labels and supporting material that provide information about the theme of the exhibition.

## Exhibition opening

The exhibition opening could be as simple as the class going on a gallery walk to view their work or students could invite other classes to view their work. Students could consider activities for the exhibition opening including:

- artist talks to describe the development of the exhibition
- inviting someone from the community to open the exhibition.

## Sharing

Here at Country Arts SA we would love to see what you have done.

Please send us photographs of your exhibition to [education@countryarts.org.au](mailto:education@countryarts.org.au)



## AFTER THE EXHIBITION

The visit to Regional Tarnanthi exhibition provides an experience for students to stand in front of the artworks of the artists they have explored. When they are close up to the artworks, they will be able to see the colours, scale and the textures.

### Working in small groups students discuss:

- The experience of attending the Regional Tarnanthi Exhibition.
- Their responses and experience of viewing the artists artworks.
- What you thought differently about after attending the exhibition.
- Any questions or things they have wondered about after attending the exhibition.

### Additional Resources

- Protocols for using First Nations Cultural and Intellectual Property in the Arts – Australia Council for the Arts <https://creative.gov.au/sites/creative-australia/files/documents/2025-04/protocols-for-using-first-nati-5f72716d09f01.pdf>
- Barngala Mobile Language team <https://mobilelanguageteam.com.au/languages/barngarla/>
- The Barngala dictionary app <https://wcclp.com.au/barngarla/>

- OUR MOB – catalogue 2015. OUR MOB launched in 2006 by the Adelaide Festival Centre an exhibition of South Australian First Nations art and culture. The following catalogue includes artwork by Donny McKenzie <https://www.adelaidefestivalcentre.com.au/assets/volumes/downloads/Exhibitions/2015-OUR-MOB-catalogue.pdf>

### The artists want to hear from you!

Often artists don't get to hear how people have connected with their artworks. Hearing from exhibition visitors can be a very affirming experience for an artist.

The following activity invites students to respond to an artist's artwork. To make the experience of responding a little easier and a bit more fun we have included a postcard. Students can respond to the questions on the postcard – save it – and then email to Country Arts SA at [education@countryarts.org.au](mailto:education@countryarts.org.au).

Country Arts SA will then email the postcard to the individual artists.



# WRITE A POSTCARD TO AN ARTIST



Dear \_\_\_\_\_

Your artwork really connected with me because...

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

It made me wonder

\_\_\_\_\_  
\_\_\_\_\_



From

\_\_\_\_\_  
\_\_\_\_\_



# APPENDIX 1: REGINA MCKENZIE

## Artist bio

Born: 1965 at Port Augusta

Language group: Luritja/Lower Southern Arrernte/Kuyani/Walpi yura

Regina McKenzie is a Adnyamathanha and Luritja artist, who predominately works in the medium of paintings. Born in Port August, the youngest of 13 children in 1965, Regina has always painted, when maintaining rock paintings with her father, or sand paintings with her aunty. Painting has always been a way of keeping her stories strong and her links to her father and mother. For Regina, art is an act of love. Regina Adnyamathanha and Luritja heritage is central to her artmaking, with her works often exploring creation stories and ancestral knowledge. Her work is rich in iconography and landscape imagery, demonstrating her connection and love for country.

Since early 2008, Regina has worked as an arts worker for Unique Statewide Indigenous Community Arts Development (SICAD). Regina's work primarily focuses on supporting and promoting regional and remote South Australian Aboriginal artist who reside outside of the APY lands. Regina co-founded Yarta Arts with Juannella McKenzie, an Aboriginal art group. They have successfully been exhibiting every spring at the Arkaba Woolshed since 2004. Regina is a respected cultural educator, facilitator of workshops and painting circles, passing on her knowledge to younger generations.

Regina now resides on her father's country, at Yappila, Flinders Rangers, a former pastoral station 10km north of Hawker.

### Group Exhibitions:

2008 Seven Sisters Stories, Foundation Gallery, Port Augusta

2008 Our Mob, Adelaide Festival Centre Adelaide

2008 Flinders Rangers through our eyes, Foundation Gallery, Port Augusta

2008 NAIDOC Exhibition, Foundation Gallery, Port Adelaide

2006 Our Mob, Adelaide Festival Centre, Adelaide

2006 Yarta Arts, Arkaba Woolshed, Flinders Rangers

2005 Yarta Arts, Arkaba Woolshed, Flinders Rangers

2004 Yarta Arts, Arkaba Woolshed, Flinders Rangers

2002 Arid Arcadia, Art Gallery of South Australia, Adelaide

# APPENDIX 1: REGINA MCKENZIE

## Artist Essay – written by Talitha Kennedy

Akurru  
Regina McKenzie

When I was told Aunty Regina McKenzie had picked me to mentor her for Tarnanthi, I knew I'd learn more from her than she would ever be 'mentored' by me. Which is how all good working relationships form, through a synchronicity of thinking, as she says 'outside the box', and listening to each other. Regina is a good storyteller, and I listened. I soon realised that all I could hope to achieve was to help spark Regina's joy for making art again amid all her other important busy life.

Aunty Regina has a lot of really good stories from her very courageous life. She is a traditional owner of Adnyamathanha Country in the Flinders Ranges of South Australia, a Kuyani woman living in Yappala Indigenous Protected Area and working in Hawker. Her work can be seen in the National Museum of Australia alongside that of her daughter Juanella Donovan, a series of ochre paintings made when Juanella was just eighteen. Regina has a great legacy as a cultural leader and got the world's attention when she successfully campaigned to stop the nuclear waste dump on her country at Wallerberdina Station.

Regina has a big voice listened to by politicians, lawmakers, mining execs, anthropologists, geologists, family and friends alike. Her power comes from her Elders; "My father is the late Malcolm MacKenzie senior, he's an Adnyamathanha man, a Altjawi (wilyru) Lore man, and knowledge keeper. And my mother is Ruth MacKenzie who's from up Iringa and she's a Luritja/Southern Arrente. When I used to go up with my aunty, Ungula, she used to teach me sand paintings, tell me stories in the sand, but also my father he'd tell me the storylines. He'd not only tell them, but he'd sing them. He introduced me to the relationship we have with the land, how our story is not just a story, it's part of the land and it's in the land."

The story of the land comes to life through envisioning Akurru. As Regina says, 'Akurru is one of the main characters in Kuyani traditional culture. Akurru is not the Rainbow Serpent. Akurru has horns, mane beard and moustache, it actually looks like a dragon, it is an insult to Akurru, to refer then to it as a wubma (snake).' Regina wants to show what Akurru looks like and know it's still here. It's in the waters now and it's in the landforms that it created.

Regina's work of art brings Akurru to life. Her concept to make Akurru as a sculpture in leather is a direct vision to make it alive, most importantly for family. Leather is tactile and understandable as skin of a once living creature. When you look at it, you can feel its presence, like a taxidermied corpse brought to life.

When Regina said she wanted to make Akurru out of leather, I thought of the ruins of the old R.M. Williams workshop which I was shown when I stayed at Iga Warta in 2005. Adnyamathanha people from Nepabunna Mission worked for Williams in the 1930's, and it is said that it's they showed him the leather-working techniques that developed the iconic boots, whips and bags. The legacy of the Aboriginal stockman and their skills is part of the story of the Flinders Ranges.

The way of making this sculpture comes from deep within Regina and reflects her traditional knowledge. Shaping leather like water carriers and using what we now call 'blanket' stitch is how things were made with animal skin forever there. We also had to work out how to make the structure of the sculpture, and Regina took to wire with all the fencing tricks her father had taught her.

This sculpture is a new way of working for Regina, but it brings together many of the skills that ring true in the old ways. Making this work of art has involved time talking about Akurru and teaching the next generations who have helped her make it and will see it.

One time when Regina was explaining to me how Akurru looks, she pointed up to a cloud in the sky and said, 'There it is, there's the Akurru'. And so it was, a big singular cloud shape was right in front of us. She directed my gaze to the shape of the body: long serpent-like with a big head and mane, the almond-shaped eye actually had a flaming iris, and horns rising from its head. Akurru was alive and right there for us to see.

Magic things like that kept happening as Regina spun her yarns, sending shivers down my spine. I learnt from Regina that time is immortal, and the wonder of all things ancient comes into being even now.

# APPENDIX 2: DONNY MCKENZIE

## Artist bio

Born: 1966 Port Augusta

Language group: Wangkangurru/Adnyamathanha

Donny McKenzie is an Adnyamathanha and Wangkanguru artist born in Port Augusta. He began his artistic journey in 1989, studying visual arts at TAFE in Mildura. Since then, Donny has become a versatile and skilled artist, equally comfortable working across a range of media, with particular strength in three-dimensional sculpture.

He has shared his knowledge and passion by teaching visual arts in Port Augusta, Queensland, local schools, and youth programs such as the U-Turn Youth Group. Donny encourages his students of all ages to find their own artistic voice, pushing beyond conventional dot painting to experiment with new styles and materials.

Donny's sculptural works are a significant part of his practice and can be seen in public spaces including the Port Augusta Hospital and the Port Augusta Court Complex, where he played a key role in designing and executing artworks and installations. He has also collaborated with renowned sculptor Silvio Apponyi on several projects, further honing his craft.

In addition to his sculpture, Donny has been active in creating community-focused public art. He has painted murals, created lanterns for the Yarnbella Festival, taught art at the local jail, and contributed to artworks for community events like the Christmas Pageant in Davenport.

His talent and contributions to the arts were formally recognised in 2006 when he received the Port Augusta NAIDOC Artist of the Year Award. Donny continues to live and work in Port Augusta, remaining deeply connected to his Country and culture while nurturing the next generation of artists.

Over the years, Donny has exhibited widely, participating in major group exhibitions such as the ARID Sculpture Exhibition at the Australian Arid Lands Botanic Garden in Port Augusta, Sculpture on the Cliffs in Elliston, and Our Mob at the Adelaide Festival Centre. His work has also featured in the National Limestone Sculpture Symposium in Mt Gambier and regular exhibitions with Yarta Arts at the Arkaba Woolshed in the Flinders Ranges.

### Group Exhibitions:

2008 ARID Sculpture Exhibition, Australian Arid Lands Botanic Garden, Port Augusta

2007 Our Mobm, Adelaide Festival Centre Gallery, Adelaide

2006 Sculpture on the Cliffs, Elliston

2006 ARID Sculpture Exhibition, Australian Arid Lands Botanic Garden, Port Augusta

2006 Yarta Arts, Arkaba Woolshed, Flinders Rangers

2005 National Limestone sculpture symposium, Mt Gambier

2005 Survival of a Family, Survival of a culture, Foundation Gallery, Port Augusta.

2005 Yarta Arts, Arkaba Woolshed, Flinders Rangers

2004 ARID Sculpture Exhibition, Australian Arid Lands Botanic Garden, Port Augusta



## APPENDIX 2: DONNY MCKENZIE

### Artist essay – written by Andrew Allen

Caring for Country  
Donny McKenzie

Donny McKenzie lives in Davenport, in Barngarla Country, on the hot, sandy and dry land between Port Augusta's harbour and the ranges. As a boy, Donny had a bit of a wild streak — he loved roaming the open land, but he also loved hearing the stories of his home, the land and the animals around him. It was these stories that first fired his imagination and would go on to fuel his art over the years.

Donny's first experiences with art came from the community around him — family and school. He had a natural ability early on, which not only helped him learn and understand the stories but also connected him to the past and the natural world. Like so many artists, it provided a sanctuary where he could find peace, even if only for short periods. There were always mentors and teachers in those early years, although Donny says, 'It's just doing it that's the best teacher. Most of the time, you don't know you're learning when you love what you're doing; you're just doing it.'

As much as he loves drawing and painting, Donny has always been ready to try his hand with different materials. As an artist, he is known mostly for his sculptural work. Over the years, he has worked with rock, wood, metal, glass, mosaic, and just about anything else he can get his hands on. Often, several materials are combined into one sculptural idea.

More recently, Donny has started to look towards clay and the shapes, textures and decorative possibilities it holds. Clay is technically demanding, and the process can be long and complex. That's where I come into Donny's story. Clay is my specialty, and I've helped guide Donny in what he can do and the best ways to go about it.

I first met Donny at a raku firing workshop that was run through Country Arts SA in Whyalla. Donny was the artistic and cultural adviser to the group of artists who came to decorate pots and have them fired. We've worked together a few times since and have developed a strong friendship and an intuitive understanding of how we both work. It often involves me explaining to Donny how he can make certain shapes and achieve the types of surfaces and colours he wants. At this point, Donny's mind ignites with a stream of different ideas. The more I talk about technique and shapes, the more his ideas flow. It's here I get to see Donny walk the line between contemporary and traditional art — between a wild and free artist with rebellious tendencies and one who is respectfully aware of his responsibilities and the stories he can and can't tell. From playful to quietly serious, from sombre and reflective to flowing with ideas and excitement, watching Donny work is both an honour and an inspiration.

His work tells the story of his life, his people and the land — from the present all the way back to the ancient past.

# APPENDIX 3: JENNA RICHARDS

## Artist bio

Born: 1985 Galinyala (Port Lincoln)

Language group: Barngarla/Nauo/Wirangu/Gubran/Noongar/Ngaji Ngaji/Balardong

Jenna was born in Galinyala (Port Lincoln) as the fourth daughter to father Brenton Richards (dec.) and mother Davina Sambo and 1 of 7 siblings. Jenna grew up in Galinyala until she was 14 when she and the family moved to her mother's country of Kalgoorlie and then across Western Australia, before moving to Port Lincoln when she was 21.

Her father, Brenton Richards (dec.) was a Barngarla Elder and Traditional Owner of Galinyala and worked tirelessly to improve the conditions for, not only the family, but for the local Aboriginal Community and Wider Community. Jenna's father imparted the local stories of the tjukurpa (dreamtime) of the Barngarla region to Jenna and her siblings and she continues to follow the themes that were passed down to her.

Jenna is a contemporary Aboriginal artist and paints the Seven Sisters Story detailing the journey of the sisters and embracing femininity, birthing stories and especially women working together for each other and family and community. Jenna also paints themes about Country and the flowers, rock holes, flora and fauna that make up the beautiful landscape of Galinyala.

She has spent many years learning and teaching her ancient Barngarla ngaoowala (language) to her family and extended family as well as developing resources to help teach her language to the community.

Jenna collaborated with composer Yetzikh Yedid on a number of pieces, which utilised her poetry as lyrics.

Although Jenna will always remain passionate about her language, these days she is focusing on creating art in various mediums including designing her own clothing line, jewellery and watercolour cards and acrylic paintings on canvas.

Jenna is a proud mother of three beautiful children, Jenna has strived to pass on her acquired knowledge of language, culture and stories that she has received over time to her children in much the same way as her parents did with her.

## Art Achievements

### 2024

Artwork	Town Entry Signage artwork – in production – City of Port Lincoln
Artwork	Stolen Generations Memorial – Whait Reserve, City of Port Lincoln
Artwork	Fig Tree Panels – Port Lincoln Foreshore Redevelopment – City of Port Lincoln
Artwork	Creation of painting presented to the Mayor of City of Lincoln, UK as Gift from Mayor Mislov and the City of Port Lincoln
Exhibition	Barngarla Artists – Beer Garden Port Lincoln
Clothing	T'Shirts, Hoodies, Windcheaters, Tote Bags, Product Range
WTC*	Official Opening of Foreshore Redevelopment - City of Port Lincoln
WTC*	Ministers Forum Country Cabinet at Port Lincoln High School
WTC*	Nelson Square Opening – City of Port Lincoln

### 2023

Artwork	'RAP' Artwork – Navigator College, Port Lincoln
Activate	Darwin Professional Development Trip Darwin Arts Fair
Artist	Tarnanthi Art Fair with KuArts/Country Arts
Artist	Group Exhibition - Galinyala Sisters, Rogue & Rascal Port Lincoln
Exhibition	Group Exhibition - Artists of the Month, Nautilus Art Centre, Port Lincoln
Exhibition	Group Exhibition - Flinders Medical Centre, Adelaide
Artist	Group Exhibition – Galinyala Sisters
Artwork	Product Range – Tarnanthi Art Fair

\*WTC – Welcome to Country

## APPENDIX 3: JENNA RICHARDS

### Artist Essay – written by Eliza Wuttke

Wilyarri Ngarrinyalbooroo Boodlanbi Moori – Spirits of our Family  
Vera and Jenna Richards

“We wanted to tell mum’s story, dad’s story and their families’ story. We’re all connected – we want to show our deep connection to Country, to community and our family.” – Jenna Richards

Working primarily with ink, Jenna Richards creates work that tells the stories of her Country and the interwoven connection between Country, ancestral lineages and songlines. One of seven children of Brenton Richards (Barngarla/Nauo/Wirangu) and Davina Sambo (Gubran/Noongar/Ngaji Ngaji/Balardong), Jenna was raised on the South Australian coast in Galinyala (Port Lincoln), ‘place of sweet water’, before moving as a teenager to her mother’s country in the Goldfields of Western Australia. She now lives in Port Lincoln but still holds a special place in her heart for the desert landscapes of Western Australia. ‘Even though we’ve grown up on this side, by the wambiri (coastline), the bush and the desert of our mother’s country, it’s still been a very big part of our life, it’s still special to our hearts,’ she says.

Jenna’s large-scale works represent her father’s country, her mother’s country and their coming together.

### **Welcome to my Country**

Excerpt of poem by Jenna Richards

*Ngoonidi gamangoodoo ngaidya yardanha  
Galgaridni yoorra ngaidya yoorari  
Wana ngaidya boogininya wilyarri  
Ngoogadha ngaidyidnambara  
Wana Ngayi yada badnandoodoo yadnagooroo indarri ilgaringoodoo*

*Nani Yardanha, bana Ngaidya Ngami  
Noonggoodoo moonda ibi  
Warrbara Ngayi inada ngaidya idnarri dhoorlgoo boola yoorra  
Ngayi nimada bana yoolgoo boolda wabiridao  
Bana minaboono, bana walbadli, bana walbooridi  
Bana badnoodoo ngaidya  
Noornbidi yoolda yoolda warda goodyoo*

*Welcome to my Country  
The ancient land of my people  
Where my ancestors walked before me  
And where I now follow in their footprints  
This land, she is My Mother, giver of all life  
When I sink my toes in her warm earth, I can feel her heartbeat  
It is strong, it is powerful and it is never ending  
And it compels me to reconnect with her time and time again*



## APPENDIX 3: JENNA RICHARDS

With rich pinks, reds and oranges of Gubran Country, Jenna captures the essence of her mother's home. Using an aerial shot as her guide, Jenna manipulates the ink until it reflects the landscape. In this case, she features her mother's birthplace of Southern Cross and Lake Koorkoordine at the bottom, surrounded by pink, a beautiful representation of Jenna's matriarchal lineage. Towards the top of the painting the colours shift towards red and orange in the areas surrounding Coolgardie, Kalgoorlie and Kambalda, the more masculine colours representative of the country of her Grandfather, Poppa William Sambo. Layered on top are symbols of gathering and place, Southern Cross, Coolgardie, Kalgoorlie and Kambalda. Everlastings scatter the landscape, a nod to the Seven Sisters story, a recurring theme in Jenna's work.

Using deep blues, greens and sepia tones, Jenna depicts her father's country, the land of the Barngarla people. Layered with symbolism, this landscape represents childhood memories and Jenna's home. Jenna's father, Brenton Richards, was a Barngarla Elder and traditional owner of Galinyala, who worked tirelessly to improve conditions for his family and community. He imparted to Jenna and her siblings the Barngarla stories of the Tjukurpa, or 'Dreamtime', and these themes feature heavily in Jenna's catalogue of work.

Connecting these two landscapes is a third large-scale piece, From Karlkarla to Galinyala, a collaboration between Jenna and her sister Vera. This piece picks up the colours from Jenna's and Vera's individual works to tell the story of who they are and where they come from. It is representative of a trip they took every summer, travelling between Karlkarla (Kalgoorlie) and Galinyala (Port Lincoln), 'Mum's country to Dad's country'. Together the sisters aim to capture the stories of their ancestors, the stories of the people and the Country.

'We wanted to capture this for Mum, and for family we've lost, for our Dad. It's to honour them, to honour ourselves and our ancestors. We've been here since time immemorial and through our strength and resilience, our descendants and their future descendants will remain connected to this country for many years to come.'

### **Mentor: Dr Daniel Connell**

Dr Daniel Connell born Kurna Country, 1970

Daniel's full-time arts practice is multidisciplinary and socially engaged. Spanning 35 years

As painter, drawer, advocate and activist across multiple sectors. Affiliate researcher with University of Glasgow UNESCO and Senior Lecturer Adelaide Central School of Art.

# APPENDIX 4: VERA RICHARDS

## Artist Bio

Born: 1982 Galinyala (Port Lincoln, SA)

Language group: Barngarla

Vera Richards is a proud Barngarla artist from Galinyala (Port Lincoln), whose family's traditional lands span from the Eyre Peninsula through to the Goldfields and Southern Wheatbelt of Western Australia. Inspired by her late father, Elder Brenton Richards, Vera carries forward the Dreaming and Creation stories he shared, weaving the Yangooroo (Tjukurpa) of Barngarla Country into her vibrant paintings.

Her artworks are deeply connected to Country, often portraying ancestral narratives, coastal and coastal flora, and local songlines. Vera describes the natural world—sky, sea, animals, plants—as alive with cultural energy, and her acrylic paintings are dynamic storymaps, bridging emotion and landscape.

In 2022, Vera painted a large-scale mural at Brennan's Wharf, known as the "Red Shed," visualising Barngarla creation stories—including the Seven Sisters Dreaming—and illuminating coastal songlines and community identity.

That same year, she and her sister Jenna were selected to design steel art panels for the renewed Parnkalla Trail on Port Lincoln's foreshore. These panels draw on the fig tree grove—a setting tied to the Seven Sisters—and feature symbols like gooya (fish), karkalla (pigface), whales, and the sun spirit Thindoo, representing Barngarla spirituality and connection to land and sea.

Vera's creative practice extends beyond wall murals. In 2023, she participated in the Galinyala Sisters group exhibition at the Nautilus Arts Centre, presenting works inspired by local fauna and flora cultivated during regular community workshops, Nautilus Arts Centre. She also led mural commissions at the Toybox Childcare Centre and Port Lincoln High School, and took part in the Colour Me Tumby solo exhibition in Tumby Bay. As part of the Barngarla community's engagement, she contributed artwork for the Port Lincoln Foreshore Revitalisation and for the Stolen Generations Memorial at Whait Reserve in 2024.

Vera is sought after for workshops—including National Aboriginal and Torres Strait Islander Children's Day and at the Port Lincoln Library—and collaborates with companies and local councils on public art. In 2023 she was invited to work alongside renowned artist Matt Adnate for the Colour Tumby Street Art Festival.

## APPENDIX 4: VERA RICHARDS

### Artist Essay – written by Eliza Wuttke

Wilyarri Ngarrinyalbooroo Boodlanbi Moori - Spirits of our Family  
Vera and Jenna Richards

Wadlada Milingoodoo – Tree of Creation  
Vera Richards

'Our ancestors want to speak now, on both sides.'

Vera Richards lives and paints alongside the ocean that she loves in Galinyala (Port Lincoln). A Barngarla Woman, her traditional connection to country spans from the Eyre Peninsula and the West Coast of South Australia on her father's side right through to the Goldfields and Southern Wheatbelt of Western Australia on her mother's. Vera's work is inspired by a passion for her culture, heritage and the Creation Stories passed down by her ancestors. When she puts paint on her brush, it is always to tell a story.

Vera has been wanting to paint these portraits of her family for a long time. 'Without them I wouldn't be here, without all of them,' she says. She wanted to do them justice, to put a paintbrush in her hand with intention and to give it everything. Slowly she has been working on building confidence, and she feels that now is the time, 'they just wanted to come out'. Vera describes the process of working on this collection as play, jumping from piece to piece, guided by spirit. She works first on an acrylic background before layering oil paint, a new medium for Vera, to re-create the faces of her ancestors.

Vera's collection of portraits features people from both sides of her family. For Vera, family is everything. 'People are losing their family right at this point in time and we are like this because of our families' hardship ... we had to walk this road in order for us to be us, for this story to come out and be told.'

Surrounded by the warm pinks and oranges of the Goldfields are Vera's maternal family. Her mum, Davina Sambo, born in Southern Cross, was one of seven children to Nana Linda Champion (Noongar/Ngaji Ngaji/Balardong) and Poppa William Sambo (Gubran). Grandma Elsie Nelson and Poppa Ted Champion, Linda's parents, also feature, as does Davina's brother, Uncle Dennis Sambo. Granny Lucy Sambo, Poppa Cordie Sambo and Broad Arrow Tommy round out this half of the collection. Each of these people has their own stories to tell.

Enveloped in the cool blue tones of the ocean are Vera's father's family. Born in Galinyala (Port Lincoln), Vera's Dad, Brenton Richards, was also one of seven children born to Nanna Vera Richards (Barngarla/Nauo/Wirangu). Members of the Stolen Generations, Brenton and four of his siblings were taken from his family, and he returned home as a young adult. His resolve to fight for his country was strong, and he imparted this to Vera and her siblings. Also featured are Nanna Vera's parents, Nanna Lizzie (Elizabeth) Eyles (Barngarla/Nauo) and Pop Fred Richards (Wirangu), alongside Nanna Vera.

For Vera, these portraits and the collaborative piece she has created with her sister Jenna Richards, From Karlkarla to Galinyala, are about connection to family, Country and spirit. 'We wanted to honour our ancestors who have been taking care of Country [and family] long before we come along.'



# APPENDIX 5: LAVINIA RICHARDS

## Artist bio

Born: 1957 Galinyala (Port Lincoln, SA)

Language group: Barngarla/Wirangu

Aunty Lavinia Richards, born in 1957, is a respected Barngarla Elder from Galinyala (Port Lincoln, SA), and a proud mother, grandmother, and great-grandmother. As a member of the Stolen Generation, Lavinia courageously shares her personal story to raise awareness of this painful chapter in Australian history. Through art and poetry, she finds healing and strength, using creative expression as a way to connect with culture, memory, and community.

Lavinia's role as an Elder carries deep responsibility; she regularly presents Welcome to Country ceremonies, offers cultural guidance, and mentors younger generations within the Barngarla community. Her dedication to cultural revitalization extends into her artistic practice, where she blends storytelling, language, and visual arts to celebrate Barngarla identity and resilience.

Her artistic journey has been enriched by formal studies in creative writing at the University of South Australia and visual arts qualifications from the Bachelor Institute in Alice Springs. Lavinia is also a published author, contributing to anthologies such as *Write Around Our Country*, which showcases Indigenous voices and experiences.

Lavinia's artworks reflect a profound connection to Country, incorporating Barngarla language and Dreaming stories, and she has participated in significant exhibitions such as the Tarnanthi Art Fair, group shows at the Nautilus Art Centre, and community exhibitions in Port Lincoln and Adelaide. Her creative contributions also extend to public art projects, including the Port Lincoln Foreshore redevelopment, where her artwork celebrates cultural heritage and language.

Beyond her art, Lavinia is a passionate poet and storyteller, known for her eloquence and cultural knowledge. She continues to inspire both Indigenous and non-Indigenous audiences, embodying resilience, wisdom, and hope. As a cultural custodian and artist, Lavinia Richards sets a powerful example for future generations, fostering pride and understanding of Barngarla heritage.

## Art Achievements

2025	Group Exhibition Encore Gallery Port Lincoln
2024	Group Exhibition Barngarla Artists – Beer Garden Port Lincoln
2023	Tarnanthi Art Fair KuArts/Country Arts
2023	Group Exhibition Artists of the Month, Nautilus Art Centre
2023	Group Exhibition Flinders Medical Centre, Adelaide
2023	Product Range Tarnanthi Art Fair
2023	Foreshore Re-development artwork & language Port Lincoln

## APPENDIX 5: LAVINIA RICHARDS

### Artist Essay – written by Ali Cobby Eckerman

The Colour of My Skin  
Lavinia Richards

Lavinia Richards is a Barngarla storyteller and mother of five children. More fondly known as Lovey, she is Gadyini (Grandmother) to nine grandchildren, two great-grandchildren and is devoted to family. As a girl she was born and raised in Port Lincoln. She is the middle of seven children, a pivot between six children removed and one staying behind.

She was abruptly taken by government welfare men and involuntary compelled into the role of mothering at the age of nine. A random summoning into the office by the headmaster at Kirton Point Primary School in 1967 began days of unfolding disbelief: driven off by a stranger in a car with her younger brother and cousin, no reason given for the excursion back to the family home to watch the snatching of their baby brother, the sound of her mother's inconsolable lament and loud vocal protest still audible in her mind today. The sisters and baby brother stayed overnight with a police officer's family while the boys spent the night in the cells, arrested and charged with neglect. The following day at the wharf there was another strange and surreal farewell with family. Led up the gangplank, the babies and small children were huddled inside a small lounge area aboard the Troubridge and on 15 June 1967 they sailed away on the freighter with the cars and the cattle to Adelaide, all they had known fading to dusk.

Lovey knows the value of cautious storytelling. It is this care that is central in her life; she keeps her family close and her house busy. It is the way she copes and only on occasion does she pause to think, to recall and remember. In these rare moments she is reminded of the pain that cannot truly be erased, her longing to say Mum I wish I could spend more time with you, regretting not knowing more intimately what her mother felt and what she went through. Time drifts and then suddenly the opportunity to talk is gone. Unbelievably Lovey retains a handful of letters in her mother's beautiful cursive handwriting, received during her incarceration at Windana remand home and Seaforth Home and the years in foster care – stark messages of family news and endearing treaties of love. My dear daughter, from your loving Mum.

Creative story writing allows Lovey to find cathartic expression, creating images of what she has endured, a private map to her patterns of thought. It is this process that assists her to heal and to feel grounded. The beauty of this work subdues past restlessness, a perceived non-acceptance and an absurd guilt for her absence.

Now she returns to her childhood with a renewed passion. Through the skills of Ngarrindjeri creator Isaac Coen Lindsay, her story is transforming to animation, a metaphysical avenue to revive, to inflate the telling for self-benefit and ownership. Titled The Colour Of My Skin, this narration is the peak of poignant truth-telling and acts as a spark of hope.

Standing within the strength of her heart, Lovey is also gifting her story to a wider Australian audience, primarily to educate about the long-term government practice to remove Aboriginal children from their families and that these actions continue today. There is no doubt of the deep impact this policy has upon these children.

# APPENDIX 5: PATRICIA FATT

## Artist bio

Born: 1965, Tarcoola, South Australia

Language group: Yankunytjatjara/Kokatha

Art Centre: Umoona Art Centre / APY Art Centre Collective

Patricia Fatt is a Yankunytjatjara/Kokatha artist based in Coober Pedy, where she paints with Umoona Art Centre, part of the APY Art Centre Collective. Although Patricia only formally began painting in mid-2021, her practice is rooted in a lifetime of lived cultural knowledge and storytelling. Her works are shaped by a deep connection to Country, especially the desert landscapes surrounding Coober Pedy, where her father is from (8 Mile).

Patricia paints rockholes, soakages, creek lines, and the shifting seasons across desert Country, expressing the spiritual and practical knowledge passed down by her family. Through dot painting and vibrant colour palettes, her works depict the rhythms of the land and her ancestral stories, particularly those of women's Country, hunting trips, and Dreaming stories linked to honey ants (tjala) and maku (witchetty grubs).

"I paint about my Country — the creek lines, the travelling, and everyone being together going out hunting. Honey ant is my grandmother's dreaming," she explains. While she doesn't like eating the ants herself, the stories they carry hold special meaning.

Painting has become an important part of Patricia's everyday life, offering her time to relax and reflect, whether she's working at Umoona Art Centre or painting from home. Her practice is also a way of keeping her family and culture strong — art-making brings relatives together, shares knowledge between generations, and affirms ties to Yankunytjatjara traditions.

Patricia has taken part in numerous group exhibitions since beginning her painting career. In 2025, her work will feature prominently in the Regional Tarnanthi Exhibition in Port Augusta, where a new body of work will be on public display.

## Selected Exhibitions

- Tarnanthi Regional "Woven within Stars" 2025 (upcoming), Port Augusta
- Tarnanthi Across the City (2021), Adelaide – with Umoona artists
- Exhibited through Umoona Art Centre, APY Gallery, and Darwin Aboriginal Art Fair (DAAF) platforms



## APPENDIX 5: PATRICIA FATT

### Artist essay – written by Karina Lester

Kapi – water  
Patricia Fatt

Wai ngayulu ini Patricia-nya.

I am a proud Yankunytjatjara/Kokatha woman and was born at Tarcoola on Kokatha Country in the far north of South Australia. Tarcoola was a goldmining town and a railway siding for the train travelling to Kalgoorlie, Western Australia. My first memories of home were living under a tree on Bon Bon Station, south of Coober Pedy. I lived and moved around the Kingoonya area with my parents and my people, and then later moved to Coober Pedy as a young child. It was there where I spent many years growing up with my family and went to school at the Coober Pedy Area School.

I spent many years with my father's sisters (Aunties) travelling back and forth from Coober Pedy to Port Augusta while my father was working as a fencing contractor. Mum was around in Coober Pedy, but I didn't spend a lot of time with her.

My mother was born on Bulgunnia Station south of Coober Pedy, where she grew up on country, learning the old ways. Mum's country was around the Bulgunnia Station area and Coondambo Station, but she also had ties to the Aangu Pitjantjatjara Yankunytjatjara Lands (APY Lands), at Fregon and Pukatja (Ernabella) Communities. My father was born in Coober Pedy where he grew up, and later he lived and worked in and around the Coober Pedy region, and later around the Kingoonya area as a fencing contractor on the surrounding pastoral properties.

I have lived in Coober Pedy (Opal Country) for most of my life, where I did most of my schooling and did the odd job working with the Community Development Employment Projects. I have many fond memories of Coober Pedy and one of them was noodling, and I enjoyed noodling (sifting) for opal in the early days, trying my luck.

I'm now painting and enjoy painting the country I grew up in, painting the beautiful colours of country. My paintings are not of my Wapar (Ancestral stories) but of something that is so precious to country, kapi, water. Water is vital and a life source in the desert, and through my art I love to paint the creek lines, waterholes and rockholes from my country. I have been painting for over fifteen years and I love it, it's relaxing and I enjoy it. I have many paintings and some of my early days' paintings were of bush foods and country – we would travel on country and go gathering for wangki (wild tomatoes) and camp overnight at the Ka ku – Breakaways Conservation Park. At that time it wasn't a conservation park, it was our home, our country to enjoy. We would gather food and have picnics on country, walking around and learning from elders about country and culture, inma (traditional song) and I would learn my Yankunytjatjara wangka (language) when with my elders. I have many fond memories of those good old days on country with my elders, learning about our Aangu ways.

Today I am painting those memories of my country, and I hope those who see my paintings enjoy them also.

# APPENDIX 7: REG DODD

## Artist bio

Born: 1940, Finniss Springs Mission, South Australia

Language group: Arabunna

Reg Dodd is a senior Arabunna Elder, artist, and cultural custodian whose life's work spans storytelling, photography, advocacy, and deep care for Country. Born at the Aboriginal mission at Finniss Springs, on the southern edge of Lake Eyre, Reg grew up on Arabunna land learning from family, station life, and the mission environment. He worked as a stockman from the age of 13 at Anna Creek Station before joining the South Australian Railways in Marree in 1960, where he remained until the closure of the line in 1986.

Following his railway career, Reg moved into public service, working with the Department of Community Welfare and later with the Department of Environment and Planning, where he was involved with Aboriginal heritage protection. He has held multiple leadership positions, including Chairperson of the Marree Arabunna Peoples' Committee and the Marree Progress Committee, and served as an elected representative in the Aboriginal and Torres Strait Islander Commission (ATSIC). Across all of his work, Reg has been dedicated to empowering his community and protecting Arabunna Country.

Reg is also well known for his Arabunna Tours, which he ran for many years out of Marree. These tours offered visitors the chance to learn directly from Arabunna knowledge systems and history, with Reg guiding people through Country and sharing stories about water, land management, and the cultural significance of the Lake Eyre region.

As a photographer, Reg has documented his world since childhood, when he was gifted a Box Brownie camera to take photos around Finniss Springs. Over the decades, he has used film, digital, and mobile photography to record desert landscapes, the tracks of animals, and the old railway lines that once connected communities across the outback. His photographs reflect both lived experience and a deep spiritual connection to the land.

In the 1990s, Reg began exhibiting his photographs and stories in collaboration with artists and curators. His first major exhibition was *Beyond the Picture* at Tandanya in 1991, alongside artist Malcolm McKinnon. He later toured *Looking After Country* (2000–01) with Lyn Hovey, and in 2001 his solo photographic exhibition *Working Together* was again curated by McKinnon at Tandanya. Reg continued to exhibit regularly, including in *Tracks in the Desert*, *Maintaining Culture through Art*, and *Connections to Country* at Broken Hill Regional Art Gallery in 2010. Since 2011, he has been a regular contributor to *Our Mob*, and in 2024 his textile-based photographic work *Seeding the Future* won the Trevor Nickolls Art Prize at the Adelaide Festival Centre.

In addition to his visual art, Reg co-authored *Talking Sideways* (2019), a memoir written with Malcolm McKinnon that weaves Arabunna history, language, and personal reflections into a compelling narrative about life at Finniss Springs and the cultural interface of Aboriginal and settler life. Reg was also a cultural consultant for Bangarra Dance Theatre's acclaimed 2012 production *Terrain*, which drew from Arabunna knowledge of the Lake Eyre basin.

Reg Dodd was named South Australia's Senior Australian of the Year in 2019 and awarded a Medal of the Order of Australia (OAM) in the same year. His life and practice reflect a remarkable commitment to cultural preservation, intergenerational knowledge sharing, and the creative celebration of Arabunna Country.

## APPENDIX 7: REG DODD

### Artist essay – written by Celia Coulthard

#### SEEDING OUR FUTURE

Reg Dodd

Reg Dodd is an Arabunna Elder and artist based in Maree, in the north of South Australia.

His work, SEEDING OUR FUTURE, depicts plants of the Lake Eyre Basin printed onto small pouches filled with their seeds. Each of these plants either provides food or prevents soil erosion. His work is an important commentary on the significance of these plants and their place in the ecosystem.

Growing up on Finnis Springs Mission Station, Dodd was taught by the old men and women about the stories that serve as a map of the land, where to find water and important knowledge about the plants and animals. He learnt at a very early age which plants were food, which were medicine, and which plants helped to stop the erosion of the land.

Dodd started making art from the age of five using chalk and blackboard. He quickly moved on to using photography as a medium, which has become an important form of communication for him.

Climate change and overworking of the land are consistent themes in Dodd's work. He talks about how a disruption in the growing cycle of mistletoe can affect a whole generation of witchetty grub, whereas some plants such as the bush onion are more resilient and will grow anytime. He's also acutely aware of grazing animals and how they can affect topsoil and distribution of seed.

It's this precious knowledge that he wishes to share through his art.

When asked if he considers himself an environmentalist, Dodd says,

I think I am. All my photos are about the land, how we impact on the land. I would say yes, 'cause that's your upbringing. You realise growing up on the land that if the land is not in prime condition, it's not gonna look after you. It's not gonna look after you if you don't look after it.

Dodd hopes that exhibition visitors will come away with a better understanding of the deep connection between Aboriginal people and the environment, and the way the changing climate and the way we interact with the land is affecting our plants, animals and our future.



# APPENDIX 8: SONJA (JONAS) DARE

## Artist bio

Language group: I am a Barngarla, Kokatha, Wirangu woman from South Australia with ties to Yankunytjatjara through my great grandmother on my grandfather's side.

I am the oldest child of Lorraine Dare who was an original registered claimant in the Barngarla Native Title 25-year fight with the government. I was born at Crown Street Women's Hospital in Surrey Hills, after my Mum hitch hiked from Brisbane to Sydney to give birth. At 17 she had been placed in a girls home for unwed pregnant Aboriginal girls so that her unborn child could be stolen at birth and placed with white foster parents. My Mum was determined that no one would steal her baby and so she made the decision while 8 months pregnant to climb a barbed wire perimeter fence in the middle of night. She hitched to Sydney and found a suitably aged Aboriginal man to pretend to be her husband so the hospital couldn't steal her baby.

The strength my mother had to endure that trip as well as the pain of later having all 3 of her daughters stolen away by the SA government when I was 5 years old has influenced my creative work. Mum fought the government to get her daughters back and when I was 11 years old, she won that fight.

I started my creative journey when I secured a work experience placement at Melbourne University in the Graphics/Printing Department. For 3 months I was immersed in all interesting creative outlets including, airbrush art. My mind was suddenly open to the possibilities and my creative life was born. I started designing business cards, logos, posters, product labels and graphic artwork using rudimentary digital graphic programs combined with collage art. Most of the time these commissions were what I refer to as 'lovejobs', no payment required. I did the work because I loved the work, and I was learning constantly.

I studied Applied Science while starting a graphic design business at 19. Strangely enough, science and art are a great mix. In 1999 I moved to Alice Springs from Melbourne and worked for a few Aboriginal organisations (CAAMA and Waltja Tjutanku Palyapayi) while maintaining my graphic business. I still did a lot of 'lovejobs' but I also branched out to painting canvases. I was working in remote communities with Anangu ladies, and they were always painting. I mixed the paints and stretched the canvases for the ladies, and they in turn started teaching me their tjukurrpas and how to paint. I worked with a multitude of Anangu ladies for 20 years in remote central Australia and made strong family connections that continue today.

When I moved back to Barngarla country (Quorn, Flinders Ranges) I opened an art gallery in an old Salvation Army citadel (church) to help promote Aboriginal women's artwork. Probably not the best time in 2019/20 because COVID happened and changed the landscape of social interactions and buying artwork. But that just meant I had more time to be creative and less time to socialise, which for a hermit such as myself, was perfection.

I mainly paint the Seven Sisters tjukurrpa, Barngarla country and Women's Bodypaint (during ceremony and lore). The Seven Sister's tjukurrpa is the most important tjukurrpa for Barngarla women. Barlarri is the Barngarla word for both women and Pleiades the Seven Sister's constellation. It is sacred to Barngarla women.

My creative artwork spans many mediums such as walka boards (design or patterns in the form of burnt etchings on plywood), acrylic on a variety of surfaces, watercolours, carving sculptures, digital animations, dot painting on perspex (light boxes) and weaving to name a few.

## APPENDIX 8: SONJA (JONAS) DARE

### EXHIBITIONS

2020	Yarta Purtli - Solo Exhibition
2020	Red Poles - Solo Exhibition
2019	Osaka Japan
2018	Alice Springs

### ART INSTALLATIONS and Commissions

2025	Port Augusta Bridge Murals x 3
2025	Port Augusta Seven Sisters Bridge Sculpture
2024	Port Augusta Bridge Banner spanning entire length (both sides)
2023	Artwork - Whyalla Office of Hydrogen Power South Australia
2022	Long Haul Spa artwork

### TELEVISION

2015 & 2016	8MMM   Indigenous Comedy (6 x 26mins)   Co-Writer/Co-Creator   ABC TV
2007 - 2008	Grounded (24 eps x 29 min   Director/Co-Writer/Title Animations   NITV

### DOCUMENTARY

2008	Bush Toys (Arrernte language)   Director/Writer/DOP/Animator/Assistant Editor
2007	Cooldrink and Culture (Luritja language)   Director/Writer/DOP/Assistant Editor
2007	Destiny in Alice   Drama/Mockumentary   Director/Writer/Graphics
2006	Cheeky Dog   Animator
2005	Creating a Canvas   Director/Camera/Editor/Animator
2005	Desert Soul Train   Director/Camera/Editor
2004	Looking Around   Curator/Supervisor   Museum of Australia, National Exhibition
2002	Snake Dreaming   Co-Director/Co-Editor   Winner Best Documentary 2002 Outback Film Festival
2001	Stick to The Fence   Producer/Director/Editor   Tropfest Film Festival
2001	Dreamtime Baby   Music Clip - Warren H Williams   Co-Director/Co-Editor

## APPENDIX 8: SONJA (JONAS) DARE

### Artist essay – written by Leda Sivak

Balaridi Barlarri  
Sonja (Jonas) Dare

Sonja (Jonas) Dare is a Barngarla interdisciplinary artist from South Australia whose works of visual art – including digital media, photography, painting and filmmaking – explore socio-cultural, environmental and political issues affecting Aboriginal people.

Inspired by her mother's leadership in the successful twenty five-year Barngarla native title claim, Sonja continues her mother's legacy:

'I am of this Country, and I have a responsibility and an obligation to look after it. I do part of that through my art. Our art is our tjukurrpa – our songlines, our culture, our law, ourselves. Our paintings are documents of our land rights, the title deeds for our culture and our land past, present and future.'

Sonja's striking glass work Balaridi Barlarri weaves a rich narrative grounded in Barngarla tradition. Embracing sacred narratives and iconography, her work reflects on Barngarla connection with Country and culture in the context of both Aboriginal and western sites of sacredness.

At a spiritual level, Balaridi Barlarri (balaridi meaning to shine, be lighted, enlightened; and barlarri being the Barngarla word both for 'women' and for the star cluster Pleiades) depicts the tjukurrpa (story or songline) of the Seven Sisters as they travelled through Barngarla Country in South Australia. On their journey the Seven Sisters camped at many places and built shelters and windbreaks. When there was plenty of food and water available, the eldest sister would teach her sisters songs and inmas (dances) for Barngarla Country. The songs enabled the sisters to successfully navigate Barngarla Country. They were able to read the landscape and find water, food and shelter. The songs and inmas also helped to keep the sisters safe during their travels.

At a socio-political level, manifesting this sacred Aboriginal story using the medium of leadlight places Barngarla spirituality into dialogue with spaces sacred within western cultures, where leadlight and stained glass are so frequently used in sites of worship. Valued and protected within western sites of worship, leadlight windows speak to the sacred. While Aboriginal art is increasingly embraced by mainstream Australia, this is sometimes motivated by a recognition of the commercial value rather than an appreciation of the spiritual dimensions of Aboriginal works of art.

At a practical level, the artist needed to overcome a childhood-learned fear of the dangers of broken glass to make this work. As each line is scored with the blade and the glass is snapped, slices and splinters burst into the workspace. Sharp shards sometimes shatter. Thus, this work reflects a tension between the desired and the dangerous.

At a symbolic level, this piece represents the building of beauty from brokenness. In the medium of leadlight, the glass must be broken to make something new, transforming the shattered. Fragments connect and unite to become a new whole. Drab and featureless in the darkness, the dormant images emerge only when illuminated. Vibrant new stories unfold, revealed by luminous light.

Sonja Dare's work is a testament to transformation, resilience and the enduring spirit of culture. This multifaceted meditation on intercultural sacredness is actualised and enlivened by illumination, by light.



# APPENDIX 9: ROY COULTHARD

## Artist bio

Language group: Adnyamathanha

Roy Coulthard is a respected Adnyamathanha Elder and master carver, deeply connected to his Country in the Northern Flinders Ranges. He began carving at the age of ten, taught by his father and grandfather, shaping boomerangs, shields, and other traditional tools from mulga and native timbers. “On weekends or after school, Dad and I would cut mulga down with an axe... we cut 15 boomerangs by day’s end,” Roy recalls — a memory that captures the rhythm of tradition passed through generations.

Although now retired from carving, Roy remains deeply committed to cultural transmission. He is actively teaching his grandson the art of carving, ensuring the continuation of knowledge that has been in his family for generations. Roy’s reputation as a cultural mentor has been built over decades of running carving workshops throughout Port Augusta and regional South Australia. He has introduced thousands of people—young and old—to traditional Adnyamathanha woodwork, reigniting practices that had been dormant in some communities for many years.

Roy was a central figure in the Yurtu Ardla project, a landmark cultural initiative uniting Adnyamathanha and Nukunu men through carving camps held across their shared Country. The project focused on revitalising traditional wood carving using cultural materials and ancestral methods, while also reclaiming language and stories associated with the tools. Roy’s knowledge, experience, and gentle teaching have been at the heart of the project’s success.

His work was included in the Yurtu Ardla exhibition at the South Australian Museum in 2019, which brought together newly carved pieces and historical artefacts from museum collections. Roy also featured in the 2019 documentary *The Mulka Man*, which follows his life and cultural practice as one of the few remaining traditional carvers in the Flinders Ranges.

Roy has exhibited widely, including in *Our Mob* at the Adelaide Festival Centre, and has participated in the Mulk Art Prize in Port Augusta. His carvings are held in the South Australian Museum’s permanent collection.

From a young cowboy mustering sheep in the Gammon Ranges to a master woodworker and cultural leader, Roy Coulthard has spent a lifetime shaping not just timber, but the cultural strength of his community. Through his teaching and stories, he ensures that Adnyamathanha carving traditions will continue long into the future.

## APPENDIX 9: ROY COULTHARD

### Artist essay – written by Marika Davies

Muda

Roy Coulthard

Uncle Roy Coulthard OAM is an Adnyamathanha Elder living on Barngarla Country. He is recognised as the master woodcarver of the Flinders Ranges in South Australia.

Using skills and knowledge handed down from his father and grandfather before him, Uncle Roy has carved and smoothed the same wood as they used, keeping Muda strong. Muda (ancestral beliefs and stories) is present when he works the wood.

Uncle Roy is now handing down this ancient practice to his grandson Tyron, who is just as keen to learn as Uncle Roy is to teach. They sit side by side talking about the wood, where to find the best types, what it looks like, and how it might show up throughout the process of the carving. It makes Uncle Roy happy to know that Muda will continue in his family line now he has retired from carving. But retirement doesn't stop the endless conversations between Uncle Roy, Tyron and Tyron's wife Tisharni as they look ahead. Carving, family, tradition, Muda are interconnected in their past and now their future.

Uncle Roy has led workshops around the community in Port Augusta and surrounding areas, guiding other woodcarvers, including myself, to bring back a forgotten skill that has lain dormant since colonisation. Many of these artists have moved on and are curating some of the best woodcarving in Australia.

As you sit with Uncle Roy, he is only too happy to tell you the stories of long ago, how his family would pick up their cotton bags that once used to hold flour, now filled with tools for carving. Adnyamathanha people used to walk out onto Country and, after collecting the wood, they would make a fire and sit to make artefacts. He remembers as a child he could look out over the landscape at night and see the orange glow from the fires and hear singing in Adnyamathanha language as they made their carvings. These were old-ways stories being sung in language by the firelight overnight, and in the morning, they would walk back carrying their flour bags filled with their tools and carvings. These are old memories of a man, himself now old, who has given so much to others, helping them to understand the wood and to look beyond it – to see their ancestors in the movement of their hands and to hold their culture as they shape wood. Uncle Roy keeps talking and then, pausing, sits quietly at the table as if he is that young boy watching out over the landscape looking for the firelight.

Uncle Roy is always keen to go out looking for wood or talk about carving. In our conversations we would always think about what types of wood there are out there, remembering we once had a chat about an American wood I had heard about that turns blue on the inside after a fire. We would talk for a long time about different woods that we would like to see and to smell. Watching Uncle Roy on Country, his movement between the trees is old in itself, as he does what his forebears did – picking the right piece to carve what he can see, only to be revealed to others once he's finished carving.

His knowledge of carving, timeless and grounded in Muda, is something that no classroom with four walls can ever teach.

# APPENDIX 10: AUSTRALIAN CURRICULUM 9.0

Year level	Australian Curriculum Links – The Arts - Visual Arts – Content Descriptions
Year 1 and 2	<p>Exploring and Responding - AC9AVA2E02</p> <ul style="list-style-type: none"> <li>• Explore examples of visual arts created by First Nations Australians</li> </ul> <p>Creating and Making - AC9AVA2C01</p> <ul style="list-style-type: none"> <li>• Use visual conventions, visual arts processes and materials to create artworks</li> </ul> <p>Presenting and performing - AC9AVA2P01</p> <ul style="list-style-type: none"> <li>• Share artworks and/or visual arts practice in informal setting</li> </ul>
Year 3 and 4	<p>Exploring and Responding - AC9AVA4E02</p> <ul style="list-style-type: none"> <li>• Explore how First Nations Australians use visual arts to communicate their connection to and responsibility for Country/Place</li> </ul> <p>Creating and Making - AC9AVA4C01</p> <ul style="list-style-type: none"> <li>• Use visual conventions, visual arts processes and materials to create artworks that communicate ideas, perspectives and/or meaning</li> </ul> <p>Presenting and performing - AC9AVA4P01</p> <ul style="list-style-type: none"> <li>• Share and/or display artworks and/or visual arts practice in informal settings.</li> </ul>
Year 5 and 6	<p>Exploring and Responding - AC9AVA6E02</p> <ul style="list-style-type: none"> <li>• Explore ways that First Nations Australians use visual arts to continue and revitalize cultures</li> </ul> <p>Creating and Making - AC9AVA6C01</p> <ul style="list-style-type: none"> <li>• Use visual conventions, visual arts processes and materials to plan and create artworks that communicate ideas, perspectives and/or meaning</li> </ul> <p>Presenting and performing - AC9AVA6P01</p> <ul style="list-style-type: none"> <li>• Select and present documentation of visual arts practice, and display artworks in informal and/or formal settings</li> </ul>
Year 7 and 8	<p>Exploring and Responding - AC9AVA8E02</p> <ul style="list-style-type: none"> <li>• Investigate the diversity of First Nations Australians' artworks and arts practices, considering culturally responsive approaches to Indigenous Cultural and Intellectual Property rights</li> </ul> <p>Creating and Making - AC9AVA8C02</p> <ul style="list-style-type: none"> <li>• Select and manipulate visual conventions, visual arts processes and/or materials to create artworks that represent ideas, perspectives and/or meaning</li> </ul> <p>Presenting and performing - AC9AVA8P01</p> <ul style="list-style-type: none"> <li>• Curate and present examples of their visual arts practice to accompany exhibits of their artworks to communicate ideas, perspective and/or meaning to audiences.</li> </ul>
Year 9 and 10	<p>Exploring and Responding - AC9AVA10E02</p> <ul style="list-style-type: none"> <li>• Investigate the ways that First Nations Australian artists celebrate and challenge multiple perspectives of Australian identity through their artworks and visual arts practice</li> </ul> <p>Creating and Making - AC9AVA10C02</p> <ul style="list-style-type: none"> <li>• Select and manipulate visual conventions, visual arts processes and/or materials to create artworks that reflect personal expression, and represent and/or challenge ideas, perspective and/or meaning.</li> </ul> <p>Presenting and performing - AC9AVA10P01</p> <ul style="list-style-type: none"> <li>• Evaluate art exhibits to inform the curation and exhibition of their own and/or others' artworks and/or visual arts practice</li> </ul>





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**tarnanthi**

**BHP**



*Woven with Stars* exhibition is a partnership between Country Arts SA, Tarnanthi and the Art Gallery of South Australia, with support from Tarnanthi Principal Partner BHP.