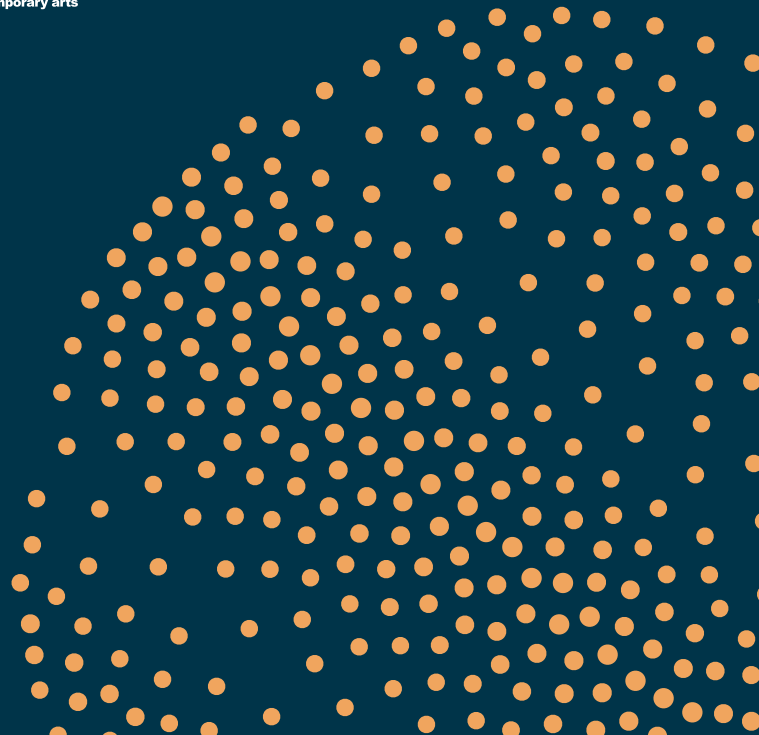


# LEGACY : Reflec— tions on — Mabo

## Education Resource Kit

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Townsville





## — Legacy: Reflections on Mabo

marks 27 years celebrating the end of the term *terra nullius*, which means ‘the land of no one’. Through winning that case [my father, Eddie Koiki Mabo] gave the right for all First Australians to celebrate those things we hold most dear to us. To bring back our voices. To bring back our culture. To bring back strength to the proud people that we are. This meant that the fight that he started for his land on his Island in the Torres Strait became more than about a recognition of land ownership, but importantly it gave our people the right to speak their language, name their countries, and to do the Welcome to Country.

Gail Mabo

artist, exhibition co-curator,  
and daughter of Eddie Koiki Mabo <sup>1</sup>

Arone Meeks

*Mabo 25 & Big Wet Community* (detail)

Mixed media

61.2 x 183.2cm



## — Teacher resources guidelines

..... *Legacy: Reflections on Mabo* is an exhibition that recognises the deep and lasting influence of a key figure from Queensland and Australian history: Eddie Koiki Mabo. Though recognised widely for his indelible role in the Mabo Decision of 1992 that destroyed the notion of *terra nullius*, this exhibition encourages visitors to expand their understanding of Mabo's many contributions to Australian history, especially through his advocacy for and preservation of Torres Strait Islander culture and society, and his personal contributions as a father, teacher and groundskeeper. The twenty five artists that have contributed work to this exhibition each have different connections to Mabo's legacy and their art reflects their varied cultural backgrounds and perspectives. The materials used are diverse, with particular focus on the continuation of traditional techniques in contemporary life, as well as painting, sculpture, text-based art, and weaving. Students will find that there are many ways to engage with and reflect on Mabo's legacy through these different material approaches.

This education resource kit is intended for secondary students studying Visual Arts. Each of the selected artists and their corresponding artworks discussed in this kit are accompanied by text written for secondary students to help their entry into the works, and a series of activities that will help to expand their understanding of the complex histories that these works consider. The kit's activities and discussion points are split into separate sections for Years 7 to 10 and Years 11 to 12 students.

Years 7 to 10 activities and discussion points are informed by the Australian Curriculum: Visual Arts Achievement Standards and its "Valued features" of "Responding" and "Making".<sup>2</sup> The kit also reflects the band and content descriptions relevant to these years of Visual Arts education. Students are encouraged to explore, respond to, analyse and interpret artworks as a means for deepening their visual engagement. This stimulates students' further engagement with artworks in the future, building their skill sets for looking at, interpreting, and articulating their responses to art. The kit also encourages students to understand art through their own making — providing suggested activities that ask them to work with similar mediums and materials as the artists, so they develop and refine techniques and processes to expand their capacity to represent ideas and subject matter in their artworks. Following Gail Mabo's concept of the past "as a tool"

to look at the future,<sup>3</sup> the meaning and value of each artwork is also considered for Years 7 to 10 students through additional 'Before/During/After' activities that reflect a connection to the past, its influence on our views in the present, and how it shapes us in the future. These activities encourage students to: prepare before viewing the exhibition; consider and contemplate while viewing the works, and reflect on and respond to the context and lessons gained when they return to the classroom. This concept is one that is best discussed with students prior to visiting the exhibition, to help them to evaluate how their learning through art helps to broaden or deepen their engagement with social issues.

Years 11 to 12 students' activities and discussion points are informed by the "Visual Art 2019 General Senior Syllabus" and is structured in keeping with its four units:

1. Art as lens: "lenses to explore the material world"
2. Art as code: "art as a coded visual language"
3. Art as knowledge: "constructing knowledge as artist and audience"
4. Art as alternate: "evolving alternate representations and meaning"<sup>4</sup>

In this kit, each unit is assigned to one of the four artwork case studies/activities: Art as lens — Toby Cedar; Art as code — Veronica Lulu and Kim Mahood; Art as knowledge — Patricia Hoffie; and Art as alternate — Katina Davidson. Within each of these pairings, the activities and discussions have been informed by the four processes of inquiry learning: developing, researching, resolving and reflecting.<sup>5</sup> Both the activities and discussion points are also directly informed by the objectives relevant to each unit.

This education resource kit aligns with and incorporates Cross-Curriculum Priorities and General Capabilities within the Australian Curriculum.<sup>6</sup> It also reflects the Cross-curriculum priority of developing engagement with Aboriginal and Torres Strait Islander Histories and Cultures — a key value of an exhibition such as this, which has a specific focus on First Nations' peoples.<sup>7</sup>

Although the activities and resources here are categorised as mostly suitable for secondary students, some tasks may be appropriate for upper primary — however teachers should consider all activities before selecting those which best suit their students' needs. Teachers are free to identify which tasks to do before, during and after visiting the exhibition, depending on what they feel most suitable. All students are to be informed of appropriate behaviour and etiquette in gallery spaces: 'look but don't touch', so as to ensure the ongoing safety and conservation of these important artworks.

# —Exhibition and curatorial rationale

..... *Legacy: Reflections on Mabo* is the first exhibition of its kind to explore the life and legacy of the late Eddie Koiki Mabo through the artwork of Indigenous and non-Indigenous artists. The curators decided to take this approach as a modern take on the spirit of cultural reconciliation. The exhibition includes artworks from twenty five leading artists from across Australia, six of whom have collaborated in pairs. It is also the first to have significant curatorial direction from Mabo's family — with his daughter Gail Mabo, a respected artist herself, one of three exhibition curators alongside Dr Jonathan McBurnie and Kellie Williams.

The exhibition was conceived by Gail Mabo and Jonathan McBurnie in 2017 on the 25th anniversary of the 1992 Mabo Decision in the High Courts of Australia, which abolished the legal doctrine of terra nullius and led to the Native Title Act of 1993. Eddie Koiki Mabo was central to the victory of the legal case in the High Court of Australia. This case was led by the Meriam people of Mer (Murray Island) in the Torres Strait. Mabo—a proud Meriam man—and his broad legacy is expressed through the art presented in this important show. 'Legacy' aims to broaden the public's view on Mabo's history beyond just this aspect of his life — to explore and celebrate him as a man, not just as a mythical giant. Crucial to the exhibition rationale is the spirit of reconciliation that Mabo advocated for throughout his life, with the High Court's decision an important step toward fuller recognition of Indigenous Australian sovereignty and as the Traditional Owners of this continent.

According to his close friend and biographer Professor Noel Loos, Mabo "decided early in his life" that he had to master the laws, language, and structures of Euro-Australia to exist in the society that it dominated, but without losing "his Islander custom and language."<sup>8</sup> He had to speak to and understand both cultures to achieve legal change for the Meriam people. This reflects the spirit of reconciliation, where the relationship between Aboriginal and Torres Strait Islander peoples and non-Indigenous peoples is strengthened through a process of: acknowledgement of the violent history of colonisation, overcoming racism across society;

'Closing the Gap' so that First Nations peoples participate equally and equitably in Australian life; full support from political, business, and community institutions; and finally valuing and recognising Aboriginal and Torres Strait Islander cultures and heritage within our shared national identity.<sup>9</sup>

By incorporating the work of both Indigenous and non-Indigenous artists, the exhibition represents this spirit of coming together with multiple voices reflecting on how Mabo's work and life impacted their own lives and art, as well as Australian society more broadly. It asks what Mabo's legacy means today for Australia in general, and reflects on what values our future nation prioritises and the way we treat our fellow citizens — especially First Nations peoples. Important to Gail Mabo's vision for 'Legacy: Reflections on Mabo' was a fuller recognition of her father's contributions to Torres Strait Islander culture and representation as a cultural mediator, trade union representative, groundskeeper, activist, and parent. To engage with these aspects further, the exhibition is divided into four key themes:

- **Preservation of culture:** looking at the broader outcomes of the 1992 Mabo decision for encouraging a celebration and protection of First Nations' language, customs and cultural practices.
- **Place:** considering how the High Court's decision had an important impact on broader Australia's understanding of the importance of place, as well as its links to personal identity, community, and a sense of belonging.
- **Political:** recognises the ongoing political struggle and activism of Indigenous Australians and their fight for full representation and rights. This section also considers Australia's complex history of race relations and Mabo's legacy and impact on this history.
- **Personal:** encourages closer attention to the human story of a man who was not a myth or a legend, but a gentle giant who was a father, groundskeeper, school principal and a son in the Mer Island community and in Townsville, North Queensland.



# — Eddie Koiki Mabo and his legacy

..... Eddie Koiki Mabo was a father, a groundskeeper, an academic, a school principal, and an activist. He was a person with many skills, yet central to his life and focus was Mer, an island in the Torres Strait where he was born on 29 June 1936. Situated in the far eastern part of the Torres Strait Islands, Mer (or Murray Island) is one of 18 inhabited islands, 100 uninhabited islands, and two communities on the mainland that represent this diverse group of peoples. These communities are scattered over 48,000 square kilometres of ocean, reaching from Australia's northern borders with Papua New Guinea and Indonesia, down south to the northern most tip of Queensland, Cape York.

The traditional owners of Mer, the Meriam people, speak Meriam Mir as well as Torres Strait Creole, a language based on English also spoken across a number of other Torres Strait Islander communities. One of three islands that make up the Murray Islands, Mer has a tropical climate with a dry and wet season, rich volcanic soil that produces sweet potatoes, yams, coconuts, bananas, and other fruits. The Meriam people are both renowned agriculturalists, growing crops and farming, and seafarers, cultivating coastal fish traps made from hand-built rock walls, and hunting for sea turtles in long, outrigger canoes. Mabo grew up in the Mer village of Las, situated on the sacred hill of his ancestors. Mabo could recall a long history of his family's traditional ownership of the Murray Islands and recount seventeen generations of their family. \*See the short film accompanying this exhibition, highlighting Gail Mabo walking and talking on Country on Mer Island. You may wish to show this to your students — available here <https://umbrella.org.au/exhibitions/legacy-reflections-mabo>

The Meriam people and their long history of living on and caring for the lands and waters of Mer was drastically challenged, as were Australia's First Nations peoples and their livelihoods in general, by British colonisation in 1788 and the Crown's declaration of *terra nullius*, a Latin term which means "the land of no one."<sup>10</sup> Despite an estimated population of between one to one and a half million Indigenous peoples occupying Australia at the time, this law declared their ownership 'invalid' based on a British declaration that Australia was uninhabited, and that these peoples did not exist.<sup>11</sup> This had significant and broad impacts on the lives of First Nations peoples across Australia and

continues to impact understanding of land ownership to this day. In the early 1970s, Mabo was surprised to discover that the Meriam people, under *terra nullius*, did not legally own the land and seas of Mer.<sup>12</sup> Mabo was determined to challenge this.

Mabo's political involvement began after he left Mer to move to the mainland. After shifting to Townsville in 1957, Mabo found work fishing for trochus shell, highly prized for their mother-of-pearl appearance, before becoming, at various times, a canecutter, a repair person on the railway, and a labourer. He became involved in the trade union movement in 1960, representing workers' rights and as a spokesperson for Torres Strait Islander employees. Mabo advocated for Indigenous rights through his involvement in the Aboriginal and Islander Advancement League, Council for the Rights of Indigenous People, the Aboriginal Legal Aid Service, Aboriginal Medical Service, and helped establish Townsville's first Black Community School. His involvement in these organisations established Mabo as a national Indigenous leader.

In 1981, Mabo and fellow Islanders Sam Passi, David Passi, Celuia Mapo Salee and James Rice decided to take their claim for Native Title (legal recognition of their traditional ownership) of Mer to the High Court of Australia — the highest court in the Australian judicial system. The case, *Mabo and Others v. the State of Queensland* began in May 1982 through the Supreme Court of Queensland, before being appealed to the High Court. On 3 June 1992, the Court ruled that the Meriam people were holders of Native Title of Mer, ending the concept of *terra nullius*. This victory was bittersweet however, as four months earlier on 21 January, Mabo had passed away after a battle with cancer.

Mabo's central role in the legal challenge is recognised through the naming of this case as the Mabo Decision, its significance influencing the passing of the Native Title Act in 1993 — establishing a legal pathway for First Nations peoples to claim native title for their land. After his death, Mabo was awarded a Human Rights Award by the Human Rights Commission in 1992 and Australian of the Year in 1993. After initially being buried in Townsville in February 1992, he was reburied at his village, Las, on the island of Mer on 18 September 1995.





*Artwork Activities*



## — Preservation of culture *Toby Cedar*

These four Daris represent the four tribes of Erub Island (my cultural homeland) where we still proudly use this sacred object today. The Dari originated from Mer (Murray) Island but was also used in the eastern Island Ugar Erub. My Mer Island Grandad Koiki Mabo was a very traditional man, and so I have been inspired to celebrate the culture he so loved.

– Toby Cedar, artist <sup>13</sup>

..... The Dari (Dhoeri in the western Torres Strait islands) is a distinctive traditional headdress of the Torres Strait and is used in cultural ceremonies and dance. The Torres Strait Islander flag features a prominent Dari at its centre, an important symbol of Torres Strait culture and identity. Dari is the Meriam word for ‘headdress’ which is a highly detailed and intricate cultural object. Today, Daris are constructed from a mix of materials such as feathers, cane, plywood, and shells. Made and worn by men, Daris were traditionally constructed from the feathers of the Frigate Bird and Torres Strait Pigeon and designs vary between different islands and communities. If worn during night time performances, the feathered ‘spokes’ of the Dari shake as the performers dance and create a ‘shimmering’ effect: this has been described as looking like “the glint of a pearl shell dropped in water.” <sup>14</sup>

Originally born in the town of Dampier, Western Australia, Cedar now lives in Townsville. He is a descendent of the Peiudu tribe of Erub (Darnley) Island and the Samsep–Meriam tribe, one of eight tribes that make up the peoples of Mer, Eddie Koiki Mabo’s place of birth and central to the court challenge of *terra nullius*. Titled *Headdress (Dari)* (2019), Cedar’s four designs are made from bamboo cane, twine, feathers, pearl shell, and kulup bean. Cedar’s Daris continue the distinctive arched shape of these ceremonial objects and are fringed by feathers whose tips have been cut to recall the darted tails of fish. The lengths of bamboo cane are manipulated to create different patterns at the centre of each of the four Dari displayed here. Two of these works incorporate pearl shell pieces, their iridescent surface reflecting light in an evocative way. Like Mabo, Cedar is passionate about the legacy of the traditional practices and protocols that his elders passed down to him. By making and wearing Dari, as well as dancing, Cedar preserves this tradition for future generations.

Toby Cedar

*Headdress (Dari)* 2019

Bamboo cane, twine, feathers,  
pearl shell, kulup bean

65 x 45cm each



## —Years 7 – 10

### RESPONDING

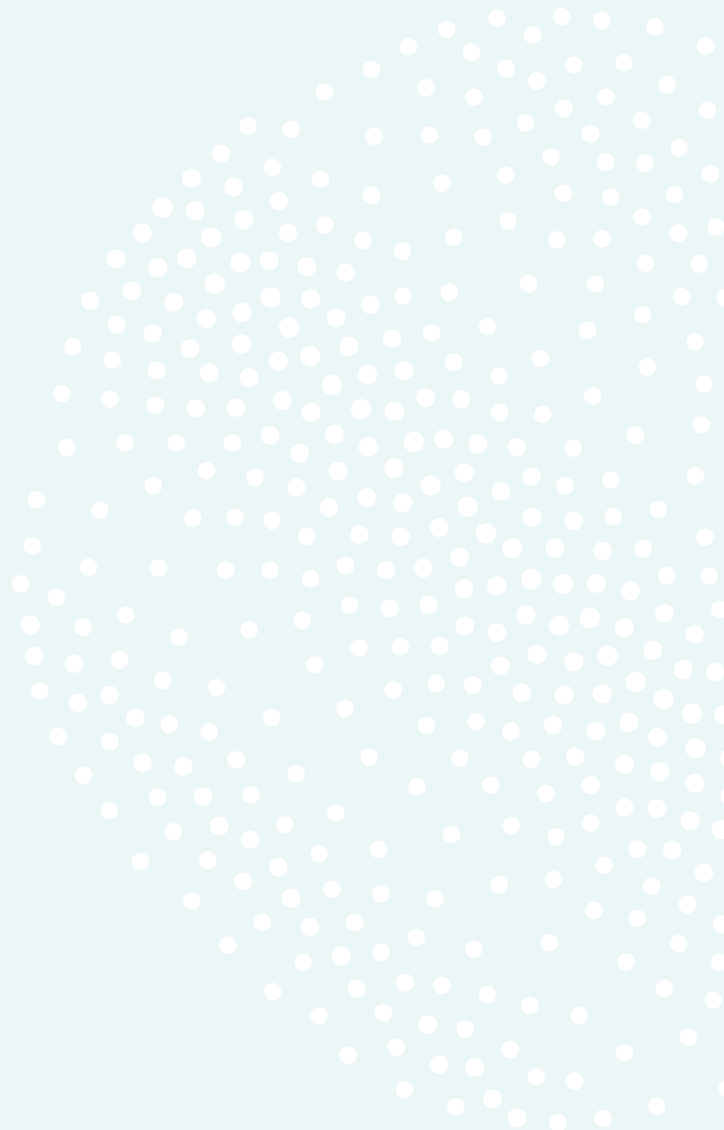
- Daris are often used as part of the initiation ceremonies of young Torres Strait Islander men. What rites of passage are there for young people today in your communities? Why are they important? What lessons do they teach us about growing up? **Research other cultures and their rites of passage – in what ways are they different or similar to yours?**
- Look closely at Cedar's Dari and write down the different materials, shapes, and variation in design that you can see for each headdress. **How do each of these elements change across each different Dari? Which stay the same? Share your observations with your classmate making use of visual art terms. Consider aspects like symmetry or asymmetry, contrasting elements or materials, and geometric patterns.**

### MAKING

- The Torres Strait Islander flag features a simplified image of a white Dari, representing its status as a sacred symbol of Torres Strait culture and identity. Research your family's cultural background and an object or artefact that has traditional and ongoing relevance. **Sketch a simplified drawing of this cultural object that could be recognised on a flag. How much can you reduce your drawing to simple lines and shapes, but still make it identifiable to the viewer?**
- **Using thin pieces of cane or bamboo, create an abstract composition inspired by the shapes and forms of the Dari.** Utilise string or twine to hold the cane together. Look to nature or the weather for inspiration, like the sea, wind, or rainforest. Consider how you can communicate feelings or characteristics inspired by these elements through generating alternating patterns or lines. Attach your abstract shape to a contrasting coloured piece of card for display.

### BEFORE / DURING / AFTER

- Before your visit: Research Torres Strait Daris and look at designs from the past and present – what different materials and shapes can you see?
- During your visit: Look closely at Toby Cedar's four designs – in what way do they change between each? What materials can you recognise and how are these materials different to those you looked at as part of your research?
- After your visit: In what ways does Cedar's use of new materials reflect changes in society or the world? Consider environmental factors and changes in manufacturing.





## — Years 11 – 12

**Art as lens** — “lenses to explore the material world,” apply different lens/viewpoints, artistic processes to create new ways of thinking, meaning and representation.

### DEVELOPING – HOW DO ARTISTS GENERATE SOLUTIONS TO VISUAL PROBLEMS?

- Toby Cedar’s Daris have distinctive shapes and forms that reflect the long tradition of these headdresses within Torres Strait communities. Select a medium, such as ink, pastel, or clay, and utilise this to develop an abstract representation of a significant cultural activity inspired by your cultural background. How does the medium reflect this activity? How does your use of line, tone, texture, scale or volume help to describe the feeling or emotion attached to this activity for you?

### RESEARCHING – HOW DO ARTISTS REACT TO STIMULUS?

- Torres Strait Daris move and shimmer as the wearer participates in cultural performances – though they serve an important practical purpose, they also function as works of art in their display within this exhibition. How have other artists created and used designs to be worn on the body as part of performance? As part of a process of cross-cultural comparison, research the work of German artist Rebecca Horn and compare her performance objects with the Daris. Design and construct a performance object like Horn’s to be worn on your body and conceive of a series of movements that activate this object. Consider how it could be presented as an art object when not being worn. How does it make you feel when you wear it and how does it influence the movement of your body? Does it allow you to communicate in new ways?

### REFLECTING – HOW DO ARTISTS CONSIDER IDEAS AND INFORMATION, MEDIA TECHNIQUES AND PROCESSES?

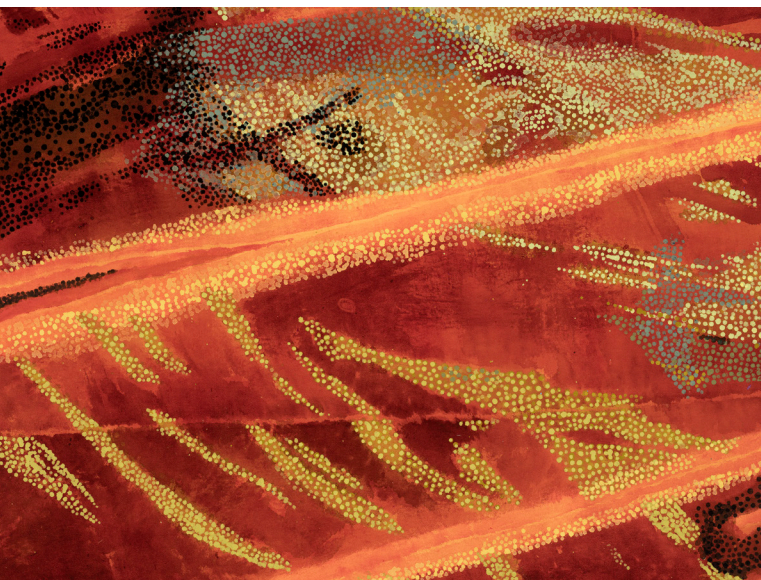
- Cedar’s Daris utilise materials that are local and available to the artist, but also have cultural value and significance. Create a mixed media composition in two or three dimensions that incorporates materials from your local environment and life that are important to you. How do each of these materials reflect your identity, culture, or lifestyle? What 21st century materials, such as technology or industrial parts, can you incorporate? How can you utilise these to change or distort the viewers’ experience of your finished artwork?

### RESOLVING – HOW DO ARTISTS COMMUNICATE INDIVIDUAL IDEAS AS VISUAL, WRITTEN OR SPOKEN RESPONSES

- Select one of your three creative outcomes from the activities above. Write a written response to your selected work that translates the visual experience of this piece into words – read your text out loud to your peers and ask them to recreate it as a pencil or pen sketch from your description alone. How close is it to your original? How did their interpretation of your words influence their drawing or understanding of the object?

## — Place

### *Veronica Lulu and Kim Mahood*



Veronica Lulu and I grew up on neighbouring cattle stations in the Tanami Desert in the 1960s, prior to Native Title ... The painting collaborations between Lulu and I are an expression of a shared attachment to country that transcends racial divisions and pays homage to cross-cultural friendship. — Kim Mahood, artist <sup>15</sup>

..... Veronica Lulu and Kim Mahood are artists and friends who collaborate together on paintings about their shared, but different relationship to the land. Their paintings focus specifically on Lulu's ancestral Country around Paruku (Lake Gregory), which lies on the edge of Tanami Desert in Western Australia. Lulu was born in 1952 on Billiluna Station, sitting at the junction of the Tanami and Great Sandy deserts — her father was a Walmajarri man from Paruku and her mother was a desert woman from Walkarli, south of this region. Mahood grew up close to Billiluna, her father working in the nearby Lajamanu Aboriginal Community, and returning again when Mahood was ten years old to establish the cattle station of Mongrel Downs (now Tanami Downs) in the Tanami. As Mahood grew up, she returned from boarding school to the cattle station on holidays, learning the skills of stockwork and reading the country from stockmen that worked for her father — including Lulu's older brother Rex Johns. In 2004, Mahood met Lulu and they began working together on mapping projects and on paintings since 2009.

These two artists and their collaboration is symbolic of the spirit of reconciliation that Mabo and this exhibition represent. Lulu and Mahood's work *Sand Dunes and Fire Scars, Great Sandy Desert* (2019) is a large, acrylic painting on canvas that incorporates a warm colour palette of oranges, yellows, blacks, browns, and ochres. Across the painting, these colours vary in brightness, with contrasting use of lighter yellows and oranges over the top of darker ochres and red oxides. Variation in patterns also criss-cross over the picture plane, mixing 'scar' lines with fields of fine dot work. The combination of each of these elements seems to evoke the vibrant heat and winds of the Great Sandy desert. Though both artists have very different relationships and understandings of this place, this painting recognises their shared respect for it and they paint its unique waterways and fire scars, areas of desert land discoloured by burning and often visible from space.

Veronica Lulu and Kim Mahood  
*Sand Dunes and Fire Scars,  
Great Sandy Desert* (detail) 2019  
Acrylic on canvas 80 x 155cm



## — Years 7 – 10

### RESPONDING

- Look closely at Lulu and Mahood's painting – consider how their use of colour, overlapping lines, and dots creates a sense of depth to the work. How does this create the sense of both two-dimensional surface and the illusion of three-dimensional depth? Does the painting describe a particular environment to you? How do the artists achieve this? Share these thoughts with your classmate.
- This work is made collaboratively by two artists: Veronica Lulu, an Indigenous artist, and Kim Mahood, a non-Indigenous artist. Are you able to identify from looking at the painting the work of two different artists within one canvas? What aspects of the work, such as the type of paint application, colour choice, or technique, might demonstrate each artist's contribution? Or do you think it is too hard to tell?

### MAKING

- Taking inspiration from Lulu and Mahood's painting, experiment with different coloured paints to create a palette of colours that recall a desert environment. Look at images of the Tanami and Great Sandy deserts online – how do these colours change at particular times of the day and in different light conditions? **Paint your selected colours in your folio and evaluate how they complement or contrast each other. Do you see similar colour combinations in Lulu and Mahood's work?**
- Use Google Maps' satellite overlay feature and navigate to the Tanami and Great Sandy Deserts. What shapes and forms can you recognise from Lulu and Mahood's painting that are replicated in the satellite imagery? Can you see any fire scars? **Try to identify different elements of the landscape from space visible in the artwork and draw these in your notebook or folio. What sort of inspiration can you find in Lulu and Mahood's artwork to inspire your drawing?**

### BEFORE / DURING / AFTER

- Before your visit: Research the history of the Tanami and Great Sandy Desert and their landscapes – what flora and fauna live in this region of Australia? What sort of introduced species also call this area home?
- During your visit: What colours or shapes stand out to you in Lulu and Mahood's work that remind you of the landscape that you saw as part of your research?
- After your visit: How do artworks like this capture a particular quality or attribute of a landscape? In what way do colours, shapes, and lines help to describe an experience of an environment through an artwork?



## —Years 11 – 12

**Art as code** — “art as a coded visual language,” how is visual language capable of expressing complex ideas, transcending conventional language to communicate across cultures, time and geography, foregrounding formal and cultural contexts.

### DEVELOPING — HOW DO ARTISTS GENERATE SOLUTIONS TO VISUAL PROBLEMS?

- Veronica Lulu and Kim Mahood’s work is a cross-cultural painting about their shared experience and understanding of the Tanami and Great Sandy Desert region. They paint this country using shapes, lines, and colours that describe their personal relationship and connection to this landscape, their own visual code that may not be immediately comprehensible to some viewers. **Develop with pen, pencil or paint your own series of visual codes or symbols that represent different characteristics of the environment surrounding your home.** Experiment with uses of line, colour, and shape to create your own visual language and record your finished symbols in a ‘dictionary’ list. How can you communicate complex subjects in the most minimal way?

### RESEARCHING — HOW DO ARTISTS REACT TO STIMULUS?

- Research the Balgo region, the Tanami and Great Sandy Deserts, including their unique landscape, flora, and fauna. What sort of animals call home to this region? Find an audio or field recording from this country online and listen to the sounds generated — how do they encapsulate or describe this landscape and sense of place? **Using your phone’s microphone, capture a series of audio recordings of the local environment around your school or at home. Stitch the recordings together on a computer to create a sound artwork that represents this particular place and its characteristics.**

### REFLECTING — HOW DO ARTISTS CONSIDER IDEAS AND INFORMATION, MEDIA TECHNIQUES AND PROCESSES?

- Thinking about visual language that you have learned in class, what words or terms could you use to describe Lulu and Mahood’s artwork and communicate it verbally to someone who hasn’t seen it before? **Write a list of terms, considering the use of line, colour, shape, volume, and form, that describe the artwork. Reflect on these words and return to the artwork to see how this list helps you to engage with different aspects of the work not seen during your first viewing.**

### RESOLVING — HOW DO ARTISTS COMMUNICATE INDIVIDUAL IDEAS AS VISUAL, WRITTEN OR SPOKEN RESPONSES

- **Responding to the results of your engagements with your local environment from the above activities, develop and create a site-specific artwork outdoors using found materials.** Considering the different use of visual codes and capturing characteristics of place through audio, how could you translate this knowledge and describe it through plant matter, rock formations, and other introduced materials. Consider the work’s sculptural composition, playing with form and the contrast of various materials to help to articulate your experience and understanding of this particular place. Reflect on how artists like Lulu and Mahood translate objects and environments from the real world into a different medium.



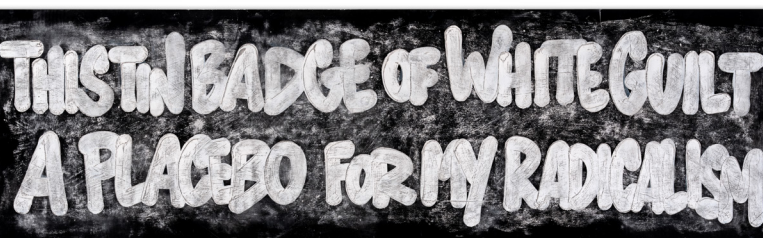
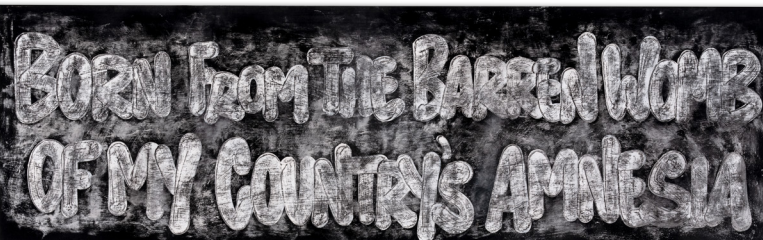
## — Political

### *Patricia HOFFIE*

As an Australian, how can I make a ‘statement’ in relation to Mabo’s legacy when I know the cost of the lies and silences of Australia’s past? Why would I hope to make an ‘artist’s statement’ when I know that the statistics of the present have been born from the hollowed-out core of those silences? — Patricia HOFFIE, artist <sup>16</sup>

..... As a non-Indigenous artist living in Australia who is aware of the violent history of its colonisation, Patricia HOFFIE’s work asks: how can art speak about this country’s fascination with forgetting the past? A Queensland-based artist, HOFFIE’s work often utilises text and language as a way to reflect on political and social life in Australia. HOFFIE’s text frequently recalls the short, sharp and memorable words from protest posters. Often simplified or rhyming, this style of text is written so that it sticks in people’s minds and helps to remind us of important issues. Australia has a history of political activism and signs such as these are a way that this country’s population express their views on many issues, such as climate change, reconciliation, and legal rights. This sort of political activism recalls the energy and drive of pioneering activists like Eddie Koiki Mabo.

*Forgive Us Our Tresspass* (2019) is a work made up of three boards, painted with text that recalls classroom blackboards or hand painted signs that are often seen in regional areas of the country. Where these signs might normally advertise a special at the local fruit shop, here HOFFIE uses this recognisable style to recreate a series of poetic phrases — utilising the familiar look of these signs or blackboards as a way for us to connect to our everyday lives. Each of these texts reflect on the theme of silence, forgetting, and inaction: “Born from the barren womb of my country’s amnesia,” “this tin badge of white guilt a placebo for my radicalism,” and “the silences of my country’s past render my white self mute.” Around and behind these texts, the faint remainder of old writing seems to have been partially erased or painted over — as if the artist has tried many times to express themselves and removed it, perhaps out of guilt, shame, or uncertainty. These works seem to recall the history of attempts from a non-Indigenous position to express an apology or regret for the colonial history of Australian settlement, but a sense that these words never quite measure up to the scale of the damage caused.



Patricia HOFFIE

*Forgive Us Our Tresspass* 2019

Painting on board

60 x 204cm each

## —Years 7 – 10

### RESPONDING

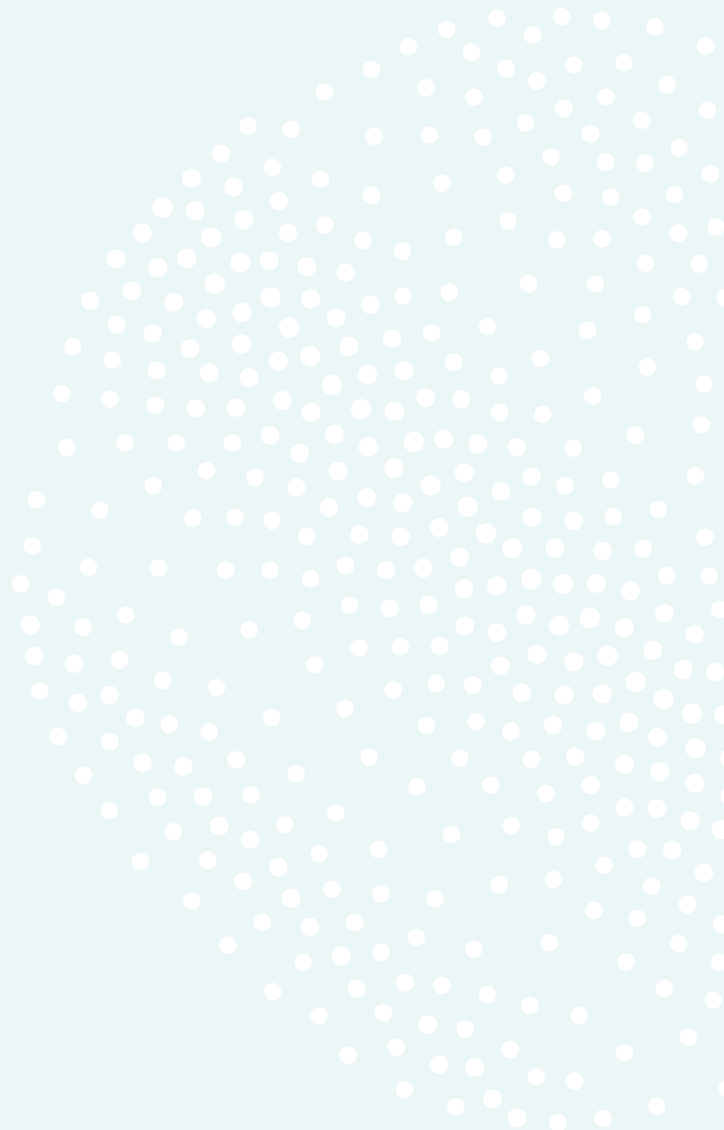
- Look closely at Patricia Hoffie’s artwork – what materials have they used and what does its appearance remind you of? Consider how this work’s aesthetic might remind you of your school environment, as well as how text is central to learning and our understanding of the world around us. How has Hoffie engaged with the history of colonisation within Australia in this work?
- How do artists like Patricia Hoffie engage with political issues in Australia? Do you think that art is a helpful way to speak to the general public? **Discuss as a class group the positives and negatives of political art – how does it help society or perhaps only speak to particular parts of it? Prepare competing arguments and conduct a debate within your class group.**

### MAKING

- How does Hoffie’s artwork recall the use of text during political protest? How is the quality of the text different to our typical understanding of political protest? **Brainstorm and develop short and memorable texts that represent an issue that is important to you, such as climate change – design a protest poster using these words. Consider how Hoffie uses particular fonts and materials to convey her message.**
- Using a blackboard and chalk, work as a class group on short phrases like those seen in Hoffie’s work that reflect causes that are important to each of you – what similarities or differences can you find between each of these causes? **Write a series of texts across the blackboard that describe each of the concerns raised by the group and try to summarise them as a series of statements to guide future Australia.**

### BEFORE / DURING / AFTER

- Before your visit: Research the history of activism and political protest in Australia – what areas of life, such as employment, the environment, or industry, tend to attract the most protest?
- During your visit: In what way do Hoffie’s artworks and its text impact or shift your emotions? Do the phrases feel familiar or relevant to your feelings about Australia?
- After your visit: Reflect on the way language can impact our emotions and feelings toward particular issues – how are these utilised as a way to impassion people during political protest or activism?



## — Years 11 – 12

**Art as knowledge —**  
“constructing knowledge as artist and audience,”  
enrich knowledge and aesthetic experience of their world through making and responding, informed by students’ knowledge of art practices, experiences, history and influences, engaging audiences through sensory experience, provoking conversation, inspiring action or challenging expectations.

### DEVELOPING — HOW DO ARTISTS GENERATE SOLUTIONS TO VISUAL PROBLEMS?

- Patricia HOFFIE’s artwork responds to the colonial violence of Australia’s settlement and its ongoing impacts. **Working individually, develop a personal inquiry question that explores the history of colonisation in Australia, perhaps even a specific historical event such as the arrival of the First Fleet. Consider how your cultural background influences your investigation of this history and what sort of visual responses you could utilise to reflect on the results of your investigation. Which art materials would be suitable for expressing this and also speak to the scale and violence of these events?**

### RESEARCHING — HOW DO ARTISTS REACT TO STIMULUS?

- Research the use of text and language in other artworks from across the world throughout history. What role does text play in art and how do we respond differently to it in comparison to other art making techniques? How have early examples of text in art been reinterpreted by contemporary artists? **Collect images as part of your research and compile an inspiration board of the examples you feel are the most successful or evocative. Considering font, size, colour, and spacing, document in your notebook what characteristics impact or shift your engagement with or understanding of text in art.**

### REFLECTING — HOW DO ARTISTS CONSIDER IDEAS AND INFORMATION, MEDIA TECHNIQUES AND PROCESSES?

- Reflect on the role of artists in society — what do you think is a typical understanding of what artists contribute? And how do artists like HOFFIE challenge these notions, and how might their artwork challenge visual, social, political, or historical ideas more broadly? **Survey the work of other artists in ‘Legacy: Reflections on Mabo’ and document how you think their work functions — is it purely for aesthetic enjoyment or describe particular cultural practices? How many different ways does art ‘function’ within the exhibition?**

### RESOLVING — HOW DO ARTISTS COMMUNICATE INDIVIDUAL IDEAS AS VISUAL, WRITTEN OR SPOKEN RESPONSES

- **Resolve a finished artwork that utilises the materials and ideas that you outlined in the first activity.** Try incorporating text into your work — how does it change the experience of your piece or communicate an additional level of meaning? Is it harder than it looks to utilise text in an artwork and how does this knowledge shift your interpretation of the text used in HOFFIE’s work?



## — Personal *Katina Davidson*



Sharing these intimate family histories — historical snapshots of some of those who were instrumental to the establishment of the early Indigenous services of Brisbane (some which have been omitted from public record) — act as reminders of our collective predecessors. Like Mabo has left a national footprint, every town also had and have figures engaged in their local struggle — real community leaders. — Katina Davidson, artist <sup>17</sup>

..... Katina Davidson is a Brisbane based artist and curator whose family has a history of activism in the city, especially her grandparents Georgina Margaret Thompson Davidson OAM and Donald Davidson. As part of Katina Davidson’s involvement in ‘Legacy: Reflections on Mabo,’ she was given access alongside a number of other artists into the family archives of the Mabo family — including family objects and artefacts that are not available to the public. This special access inspired these artists, like Davidson, to reflect on their personal connection to Mabo through their family — to look at the past through their own personal history and the lives of their parents and grandparents. This reflects co-curator Gail Mabo’s interest in recognising her father Eddie Koiki Mabo’s role as not only an activist and community leader, but as a father, groundskeeper, cultural mediator, and educator.

In the ‘Sites of resistance’ series (2019), Davidson uses white ceramic porcelain as her medium, painting portraits of her family members and important historic sites from across Brisbane. These locations are sites where the Davidson family were activists, especially during the years of Joh Bjelke-Petersen’s harsh reign as Premier of Queensland from 1968 to 1987 — the longest-serving leader in the state’s history. Similar in size to postcards, these small ceramic panels are handmade — they have blunt edges and pinched corners, which help us to reflect on the direct connection that the artist has with both the work and the histories they document. Davidson also notes how porcelain is a material that is “graded” in quality, “with purity and whiteness being the ideal features.” <sup>18</sup> These personal works act like small and intimate memorials — encouraging us to remember the important role that Davidson’s family members had in Brisbane and recall the same spirit that Mabo embodied as a key community leader.

*Katina Davidson Georgina Hostel,  
Morningside, Queensland est.1990*  
[Sites of resistance series] 2019  
oil on porcelain  
10.5 x 13.5cm

## — Years 7 – 10

### RESPONDING

- Look closely at each of Davidson's artworks. How do these works engage visually with memory and the process of remembering? Consider the works relationship to photography and how the use of porcelain encourages feelings of nostalgia and the past. How is a process of remembering reflected in the subject matter of each work? In what ways do these works recall photographs?
- Two of Davidson's works on display depict sites of political resistance in the form of Brisbane hostels. Despite being historic locations, Davidson has depicted these sites in a modest, even humble way. How does this reflect the underacknowledged role that the artist's grandparents played within the Brisbane community? How do these images make you feel?

### MAKING

- Inspired by the postcard-sized size of Davidson's work, design a postcard that replicates an image of a historic site important to you or your family – summarise the history of this area on the back of the postcard and mail it to an older friend or family member. **Ask them to send a return postcard with a different history they want to share with you.**
- Davidson's works engage with her personal, family history in Brisbane. Look through your family's photo albums and ask your family to explain a specific person's life and achievements. If you were to design a memorial to them, what would it look like? It could be a sculpture, a song, or simply a letter that you could send to other family members. **Share your design with your family and ask for their thoughts and feedback.**

### BEFORE / DURING / AFTER

- Before your visit: What do you know about the Bjelke-Petersen era in Queensland? Research the history of Joh Bjelke-Petersen's premiership – how was Queensland different then in comparison to now?
- During your visit: Which different sites from Brisbane are depicted in Davidson's artworks? Write down their names to help you research after you return to the classroom.
- After your visit: Research the different sites visible in Davidson's porcelain memorials to her family members and historic locations. What role did these places play, like the Aboriginal Legal Service and why are they important?



## — Years 11 – 12

**Art as alternate** —  
“constructing knowledge as artist and audience,”  
enrich knowledge and aesthetic experience of their world through making and responding, informed by students’ knowledge of art practices, experiences, history and influences, engaging audiences through sensory experience, provoking conversation, inspiring action or challenging expectations.

### DEVELOPING — HOW DO ARTISTS GENERATE SOLUTIONS TO VISUAL PROBLEMS?

- Further progress your research into Australia’s colonial history by considering how an alternative approach can shift your artwork concept. **Research your family history and consider how this history could be incorporated into your investigation or artwork. Develop an alternate concept that includes the outcomes of this research.** How does this change the tone or your artwork and generate different perspectives on the past? How has Katina Davidson’s use of her family history created a new view point on the legacy of the Mabo Decision?

### RESEARCHING — HOW DO ARTISTS REACT TO STIMULUS?

- Davidson’s work uses porcelain as a material to consider the role that members of her family played in Brisbane’s history. What other unexpected materials have been used throughout history by artists to document their families? **Choose an old image of a member of your extended family, perhaps someone who has made a contribution to society or political life, and reproduce or reinterpret it using unexpected or new materials.** How does the use of an experimental technique or medium change the viewer’s engagement with the image? Does it extend your understanding or subvert it?

### REFLECTING — HOW DO ARTISTS CONSIDER IDEAS AND INFORMATION, MEDIA TECHNIQUES AND PROCESSES?

- **Reflect on the outcomes that your new material experiments in the previous activity have generated. What worked and what didn’t? Write a list of the various effects each material generate — how does it add to, change, or detract from an engagement with the image?** How does Davidson’s use of porcelain add a particular feeling or experience to her work? How does it change our engagement with her family’s history?

### RESOLVING — HOW DO ARTISTS COMMUNICATE INDIVIDUAL IDEAS AS VISUAL, WRITTEN OR SPOKEN RESPONSES

- **Generate a written response to Davidson’s artworks and the personal histories they depict.** How are these histories shown in the work? What does a personal viewpoint add to our understanding of broader history and how does this counter traditional notions of history? Include reflections on the purpose of history and what aspects are often overlooked in our everyday understanding of its structure or form.





*Artist Biographies*

## — Elisa Jane Carmichael

..... Elisa Jane Carmichael belongs to the Quandamooka people of Moreton Bay, Queensland, Australia. Elisa is very passionate about nurturing and preserving her strong connection to the sand and sea, Yoolooburrabee.

Her practice visually explores the beauty of nature and surrounding environment, drawing inspiration from her cultural identity and heritage. She works in an array of colours and materials, weaving her family's connection to country through paints and fibres.

Carmichael is a graduate of the Queensland College of Art in a Bachelor of Fine Art and is currently completing a Masters of Fine Art in Fashion by Research at the Queensland University of Technology. Her practice traverses across a range of media which has seen her creative works and collaborations exhibited in Queensland, New South Wales, Victoria and South Australia and in the UK, Europe, USA, Japan and India. Her work has been published in national and international publications, whilst she has also facilitated arts workshops. Her work is held in both private and public collections including Redland Art Gallery and Queensland Museum.

## — Sonja Carmichael

..... Working expansively in the medium of fibre, Sonja Carmichael's basketry and woven sculptures reflect her family's cultural connections with the land and seas of Minjerribah. She draws inspirations from the many stories connected to Quandamooka traditional woven bags and explores materials and techniques to continue the making of them today.

Carmichael also uses the diverse lost and discarded items that are washed up on Minjerribah's shoreline, which she unravels to create new forms. Weaving is central to understanding Carmichael's deep-rooted connectedness to Country. As she asserts: Despite a painful history of colonisation, we still know the web of family histories since contact and have close ties, connecting to our place of belonging and cultural reinheritance. Her work reflects the changing patterns of life: Before the Burn – the pre contact era, the Burn – colonisation's impact on weaving practices and After the Burn – weaving in the regenerative spirit. Carmichael is currently completing a Master of Philosophy at The University of Queensland, which is exploring the regeneration of Quandamooka (Carmichael is of the Ngugi people) weaving practices. She works actively across community, sharing her weaving skills and passing on her acquired knowledge of Country. Recently, she has been involved as workshop presenter for the Boomerang Festival (2016); *Clancestry* (2015); Homeground Festival, Sydney Opera House (2015); and Australian Museum (2015). She has exhibited in group exhibitions, including *Woven*, BCM Crucible Gallery, artisan (2014); *Connections to the Waters of Minjerribah*, Redland Art Gallery (2015); and *Marketplace*, artisan (2015). Her work is held in both private and public collections including Redland Art Gallery and Queensland Art Gallery/Gallery of Modern Art.



Elisa Jane Carmichael  
and Sonja Carmichael

*Circles of Life and Light* 2019

Ghost net, wire, nylon fishing net,  
synthetic fibres and fish scales,  
dimensions variable

## —Toby Cedar

..... Toby Cedar is a proud Torres Strait Island man born in Dampier, Western Australia, in 1978 who now resides in Townsville, North Queensland. His bloodlines being from both Eastern and Western Islands of the Torres Strait.

He comes from the Peiudu tribe Erub (Darnley Island) with his lubabat (totem) being Waumer (frigate bird), Beizam (shark), Deumer (Torres Strait pigeon) and wind identity – Koki (North West). And Samsep–Meriam tribe Mer (Murray Island) his lubabat are Korseimer (moth), Deumer (Torres Strait pigeon), Beizam (tiger shark), Sap (driftwood) and wind identity – Sager (southeast) from his father's side. His parents moved to mainland Australia from the islands, like many Torres Strait people, for work on the railway, which took them to Western Australia.

Cedar felt as though, growing up Western Australia, he was always surrounded by his Torres Strait culture, with a large family and community around him. He was taught the importance of his culture by his elders who passed down to him traditional ways, practices and protocols. Dance is very important in Torres Strait Culture. Cedar dances regularly, including traditional Eastern Island dances and new dances choreographed and written by Cedar and his father. The artist has works in many collections, including those of the Australian Navy, Cairns Regional Gallery, NGV and the National Gallery of Australia, as well as private collections.



Toby Cedar  
*Headdress (Dari)* 2019  
Bamboo cane, twine, feathers,  
pearl shell, kulup bean  
11 x 68 x 58cm



## — Dian Darmansjah

..... Artist and collaborative printer Dian

Darmansjah was born in central Queensland in a farming and mining town. With Minangkabau father and Anglo-Australian mother, cross cultural exchange, questioning and defining a sense of place and belonging have always been a source of inquiry and inspiration that resonates throughout his works.

Darmansjah obtained qualifications in Visual Arts (majoring in printmaking) at the Queensland University of Technology in 1994. After graduating he worked at QUT for a number of years before undertaking post graduate studies at the Tamarind Institute, University of New Mexico, USA in 1999. Upon returning to Australia he worked at the Northern Territory University as Lecturer, before being appointed as the Workshop Manager of Northern Editions in 2003. In 2006, Darmansjah moved to Sunshine Coast, QLD and established Firebox Print Studio. Alongside his work as a collaborative printer, Darmansjah has always maintained his own visual arts practice.

Darmansjah's primary medium of expression is the printmaking mediums. Darmansjah's work often employs several printmaking mediums, working with and against each other in a desire to create pictorial possibilities and meanings that can only be achieved in the layering that printmaking mediums afford. Darmansjah has exhibited in solo and group shows since 1994 in Australia, the USA, Chile, Thailand, Canada and China, and is represented in regional, corporate and private collections in Australia and abroad.



Dian Darmansjah  
*Cultivate* 2019  
Etching and engraving  
109.2 x 82cm



## —Katina Davidson

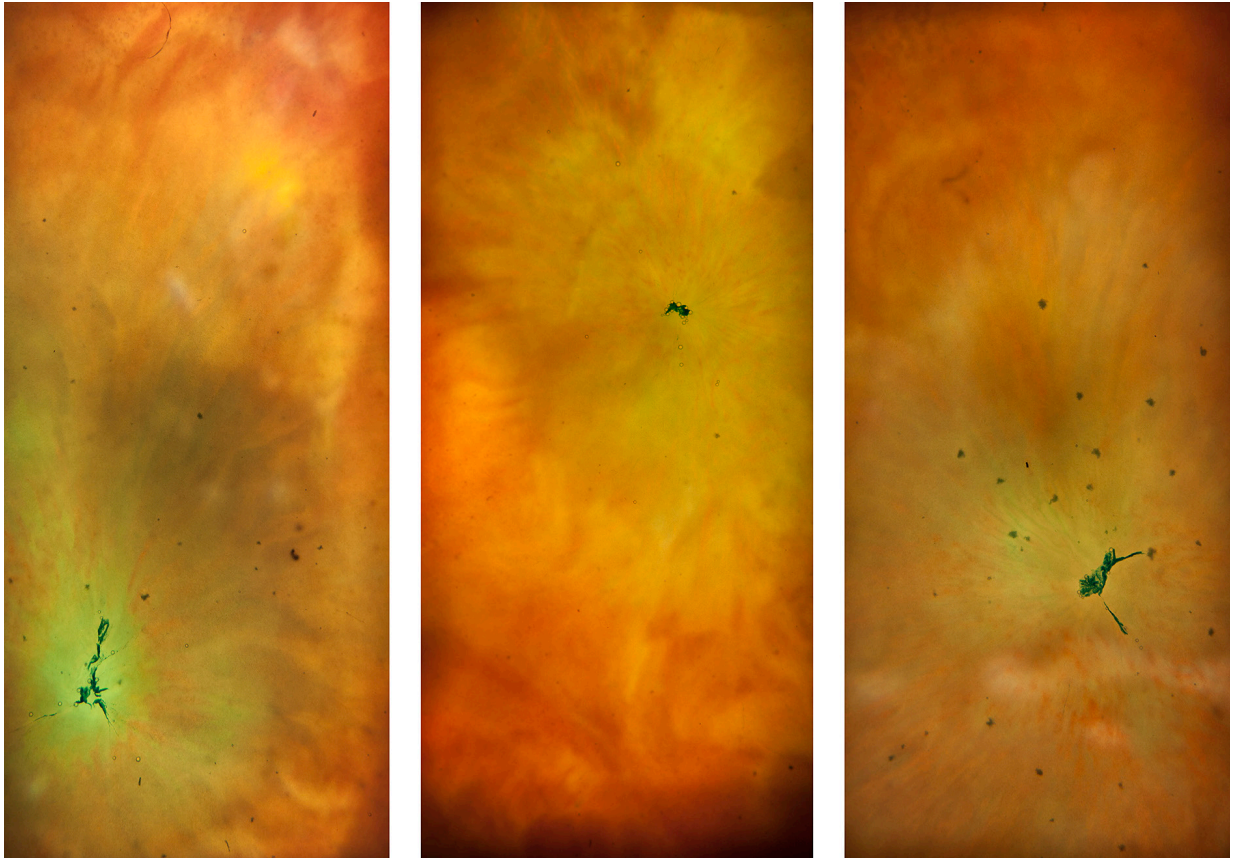
..... Katina Davidson identifies as a Kullilli and Yuggera woman and a descendent of the Purga Mission with maternal non-Indigenous Australian heritage. Her father's mother, Georgina Margaret Thompson OAM's family were originally from the Ipswich area (Yuggera Country) and were residents at Deebing Creek Mission in the early days under the Aboriginals Protection and Restriction of the Sale of Opium Act of 1897 and its amendments, commonly referred to as The Act.

Her grandfather, Donald Davidson's family were taken 1000kms by carriage from Thargomindah in the early 1900s to Deebing Creek Mission before being transferred to Purga Mission, after Deebing Creek closed. A portion of the original Purga Mission property was handed back to its Elders and descendants in the early 1990s. There is a cemetery onsite that is for Elders and descendants of the original Purga occupants to be buried. Her grandfather was born under the birthing tree at Purga Mission in 1933, and buried there in 1993. She has often visited this site since childhood and holds fond memories of camping and playing, as well as heartfelt memories of funerals and the long procession between the property and the cemetery across the road.

Katina Davidson  
*Georgina Margaret  
Thompson OAM, for  
services to the Aboriginal  
community, 1985 [Sites of  
resistance series] 2019*  
oil on porcelain  
10.7 x 13.5cm



Katina Davidson  
*Georgina Hostel,  
Morningside,  
Queensland est.1990*  
*[Sites of resistance  
series] 2019 oil on  
porcelain*  
10.5 x 13.5cm



## —Shane Fitzgerald

..... Shane Fitzgerald is an artist and arts worker based in Victoria. A highly collected artist, Fitzgerald is a sought after arts professional in his own right, formerly Director of the Rockhampton Regional Gallery and Perc Tucker Regional Gallery.

Shane Fitzgerald  
*Incendiary II 2018*  
Fujiflex prints  
153cm x 235cm

## — Hayley Megan French

..... Hayley Megan French is an early-career artist, living and working in Parramatta, Sydney. French's work exists in the realm of painting, in the philosophies of abstraction, in the mindscape of landscape; in painting as a site of embodiment and critical thinking played out in actions recorded on the canvas. Actions layered over time; erased and retold.

In 2015 she was awarded a PhD (Painting) from Sydney College of the Arts titled *See Where it Drifts: The Influence of Aboriginal Art on an Australian Ontology of Painting*. This research was informed by her context of working in Australia and a drive to learn more of the colonial and postcolonial histories and stories of this place. French has recently held solo exhibitions at Penrith Regional Gallery, Broken Hill Regional Gallery and Galerie pompom, Sydney. Her work is held in the collection of Artbank Australia and private collections in Australia, New Zealand and the United States. French's writing has recently been published in *Art Collector magazine* and *Eyeline*. In 2017, French co-curated *Landing Points*, with Dr Lee-Anne Hall at Penrith Regional Gallery. *Landing Points* brought eleven contemporary artists together to respond to Tracey Moffat's *Up in the Sky* in personal and polemical considerations of race, place and identity. French is represented by Galerie pompom, Sydney and Alexandra Lawson Gallery, Toowoomba.

Hayley Megan French

*Being at home* 2019

Acrylic on canvas

101.5 x 162.5cm





## — Marion Gaemers

..... Born to Dutch parents, Marion Gaemers has been exhibiting nationally since 1988, and is a lynchpin of Townsville's artistic community. Gaemers considers herself a basket maker continuing the traditions of women using traditional techniques. In 1995/6, Gaemers worked with Flying Arts Queensland and travelled to various regional North Queensland communities including Darnley Island. Since 2010, Gaemers has been involved in the GhostNet program, going into North Queensland communities, working with the beach rubbish that was collected by rangers.

Gaemers has been working collaboratively with Darnley Island's Erub Arts with nets and rope, and has exhibited with Erub Arts in the Sydney Biennale (2016), *Ghost nets of the Ocean Asian Civilization Museum* (Singapore, 2017), Tarnanthi, Art Gallery of South Australia, Adelaide (2017). In 2015 Gaemers was the lead artist in a Townsville community collaboration, making reef forms with various recycled materials, which was exhibited in Perc Tucker Regional Gallery (2015) and in *Sculpture by the Sea, Sydney* (2016).



Marion Gaemers  
*Belonging* (detail) 2018  
Recycled and beach  
found rope net and  
plastic and wire  
63 x 83 x 77cm

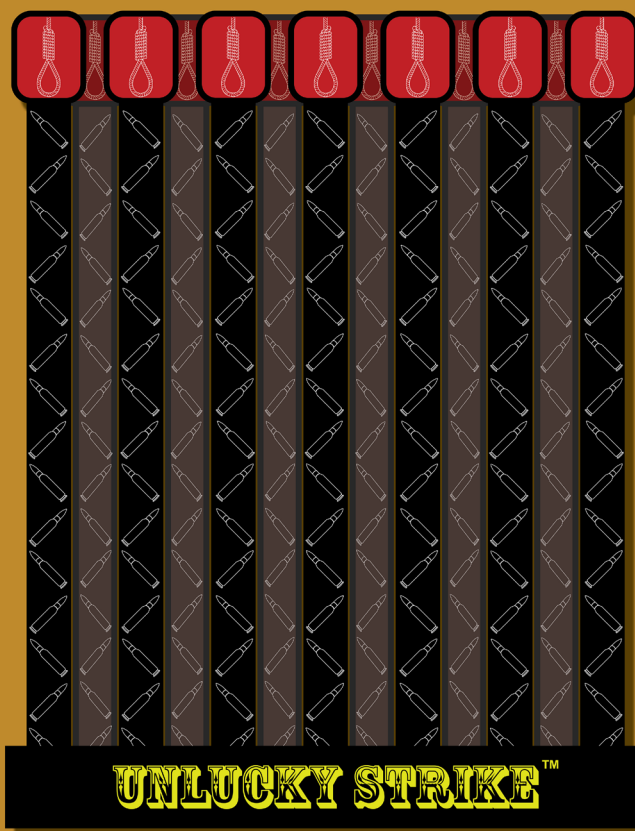


## — Adam Geczy

..... Adam Geczy is an artist, writer and educator with over 25 years' experience in these fields. Having graduated in painting in 1990, his areas of expertise have also covered printmaking, drawing and more recently photomedia, video, installation and performance.

His exhibitions across Australia and Europe have received considerable critical acclaim. With two solo/solo-collaborative museum exhibitions in Europe and many other major contemporary art venues, he has also a strong collaborative practice, including the late Peter Sculthorpe (a recognised National Treasure), Mike Parr, the Berlin-based sound artist Thomas Gerwin, and Adam Hill. As a writer, Geczy has a longstanding reputation as a critic and theorist. With over 15 books from international publishers, in 2009 Geczy won the Choice award for best academic title in art. As an educator Geczy has taught studio art and art history/theory at all levels and modes of delivery, including lectures to large audiences, practical studio courses, correspondence courses, immersive studio practice, and seminars. He is also the recipient of numerous competitive international residencies and grants.

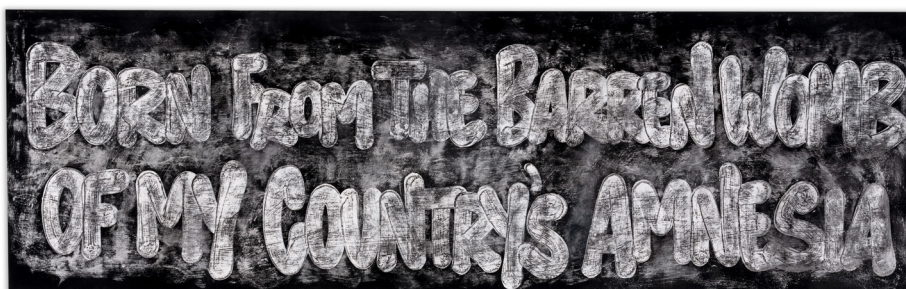
Blak Douglas and Adam Geczy  
*Struck Out* (detail) 2019  
Print on plastic banner  
250 x 250cm



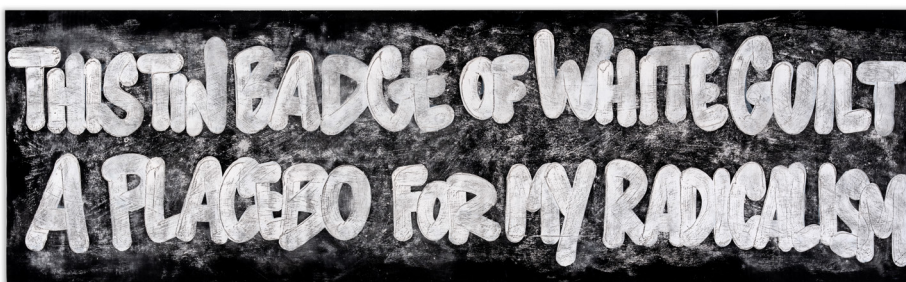
## — Blak Douglas

..... 'Blak Douglas' was originally trained in illustration & photography and hails from a family of celebrated artisans. Soon moving into painting, 'BD' began operating with a sharp, highly graphic style, with political messages concerned with social justice, criticising and skewering the continuing inequities of his people.

The artist's work is collected in institutions such as AAMU (Utrecht), National Gallery of Australia, National Museum of Australia, National Maritime Museum, the Town Hall Collection, the Taipei Museum, and Regional Councils across Australia. The artist is a finalist of many competitive exhibitions, including the Archibald and Wynne prizes, and the Telstra Aboriginal and Torres Strait Islander Art Awards as well as the Mosman Art Prize. 'BD' has also collaborated with Adam Geczy for over ten years on numerous major projects, including BOMB at the Museum of Contemporary Aboriginal Art (AAMU) in Utrecht, Holland in 2013, and *The Most Gaoled Race on Earth* at the Lock-Up Cultural Centre in Newcastle in 2016.



Patricia HOFFIE  
*Forgive Us Our  
Tresspass* 2019  
Painting on board  
60 x 204cm each



## — Patricia Hoffie

..... Patricia (Pat) Hoffie is a Queensland based artist. Trained as a painter, her practice includes a range of media including installation, assemblage and sculpture.

Since her first solo exhibition in Brisbane in 1974, she has exhibited extensively in Australia and internationally. For several decades her work has focused on the changing nature of work, especially in relation to shifts in understanding about what might constitute a 'work of art' or an 'artwork'. She has engaged in residencies across the Asia-Pacific region as well as in Europe, and has worked collaboratively with artist communities including, and especially, those in the Philippines.

She has also worked on projects and exhibitions that include Australia's changing role in the Asia-Pacific region; on Art and Human Rights; on the changing nature of land and place; and on the effects of globalization on local cultural production exhibitions, both in Australia and overseas. Hoffie has held positions on a number of leading national boards and committees including the Australia Council for the Arts, Asialink, the National Association of the Visual Arts, the Institute of Modern Art, the Australian Flying Arts School and the Queensland Artworkers Alliance. Hoffie has recently worked on a national touring exhibition titled *The Partnership Project*.



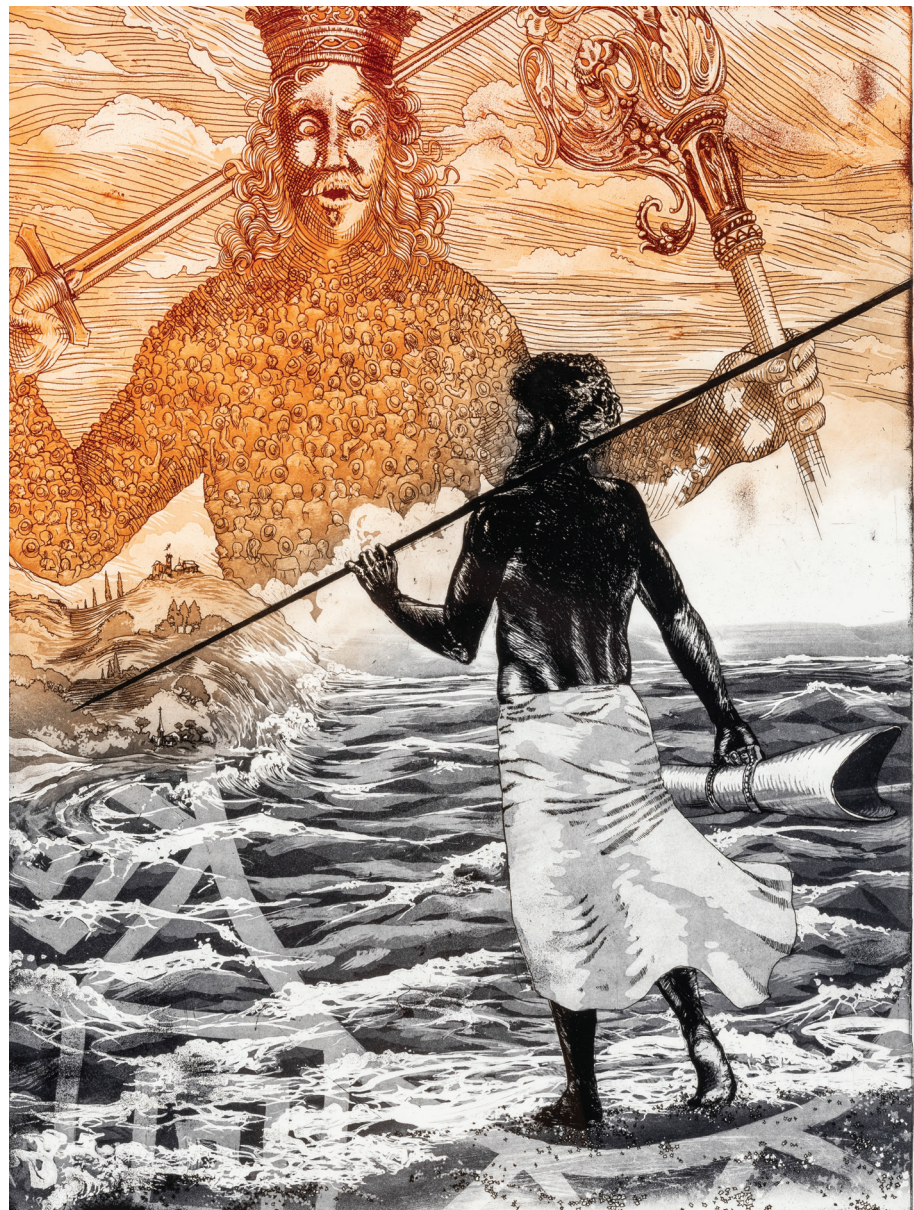
## —David Jones

..... David Jones has an Anglo-European Australian, and an Indigenous Dalungdalee or Dalungbarra heritage, both of which are highly influential upon his artistic practice. His family is now included in the Butchulla Land and Seas Native Title Claim, after many years of struggle for recognition.

Jones has a deep perspective of the work of Eddie Koiki Mabo and other Indigenous activists, including those in his family. Jones' Dalungbarra, and more particularly Dalungdalee heritage informs his art processes and drives his visual practice. Since his first contact with the printmaking

medium, Jones has been captivated by the multitude of ways one can arrive at a print. Jones' etchings have been his focus for over a decade, developing a highly detailed, dark and occasionally humorous critique of Australian culture.

Jones recently completed a Doctorate at the Queensland College of Art, Brisbane, and operates Corvine Art Studio in Brisbane, working with and printing for many artists. Early on in Jones' art education he began utilizing art to articulate a critique of Australian society. Jones is represented by Woolloongabba Art Gallery, Brisbane.



David Jones  
*Mabo Confronts  
Leviathan* 2019  
Etching print on rag paper  
93.5 x 76.5cm



## — Ian Kaddy

..... Ian was born on Murray Island in the Torres Strait, and is now a resident of Townsville. He completed a course in Tourism at the Barrier Reef Institute of TAFE. He is knowledgeable about traditional Torres Strait Island legends, dances and songs. Kaddy participated in the Indigenous Printmakers Masterclass workshops at Umbrella Studio in 2008.

He is a natural carver who incorporates intricate patterning within his important family stories. The linocut prints and etchings that Kaddy carves are imbedded with significant meanings and become informative narratives of creation legends that were told to him by his Father, Uncles and Grandfather. These stories continue to be passed down through the male line from father to son and so on. His

linocut print Merriam Warrior was included in the Compact Prints 2008 exhibition at Umbrella Studio. Kaddy is also a member of the Townsville-based reggae band. His works are narratives of creation legends that were told to him by his father, Uncles and Grandfather. These stories are continued to be passed down the male line from father to son. In 2009 his work was displayed in Tracks of the Past, Printing the Future a group exhibition at Umbrella Studio. Kaddy participated in the Sugar Shaker Project, commissioned to supply works on paper for the newly refurbished Townsville Holiday Inn. His work is featured in the foyer and rooms throughout the hotel. Kaddy was invited to participate in the Cairns Indigenous Art Fair in 2009 and 2010.

In 2010, as part of a group of artists, Kaddy was commissioned by Michael Snelling, CIAF curator to create a folio of work with a common theme. *Ngapa Kai Kai* is the result, a collection of 11 linocut prints created by 7 Aboriginal and Torres Strait Island artists who live and work in the Townsville region. The folio is in the permanent collection of the Perc Tucker Regional Gallery, the Queensland State Library and the National Gallery in Canberra.

*Ngapa Kai Kai* was selected by Queensland Arts Council to tour Queensland and New South Wales in 2011 and 2012. The artist was the recipient of a New Flames Residency in 2009. He is a founding member of Murriss in Ink, a group of Indigenous artists based from Umbrella Studio in Townsville, North Queensland.



Ian Kaddy  
*Usari (Yam) 2019*  
Linocut print on paper  
97.5 x 76.5cm





Talitha Kennedy

*Shadow monument to the known  
but not seen: Ancestral boundary  
markers of Murray Island (detail) 2019*

Leather, thread, polyester fibre,  
silica gravel and wire

45 x 120 x 85cm



## — Talitha Kennedy

..... Talitha Kennedy was born in Melbourne, lived in Darwin from 2005 – 2013 and currently lives in Sydney. She is third generation Australian from grandparents who arrived as refugees from Soviet-occupied Europe.

Her art practice includes installation, sculpture and drawing with a focus on the poetic forces of entropy on the body, landscape and built environment. In 2011 she graduated Masters by Research in Visual Art from Charles Darwin University, Darwin with an Australian Post-graduate Award scholarship. In 2011 she was awarded a Qantas Contemporary Art Award which enabled travel through Europe, USA and remote Australia. Kennedy has held solo exhibitions at Interlude Gallery, Sydney and Umbrella Studio Contemporary Arts in Townsville as well as exhibiting in several group shows. She has regularly exhibited in Artist Run Initiatives, public and commercial galleries throughout Australia.



## — Jo Lankester

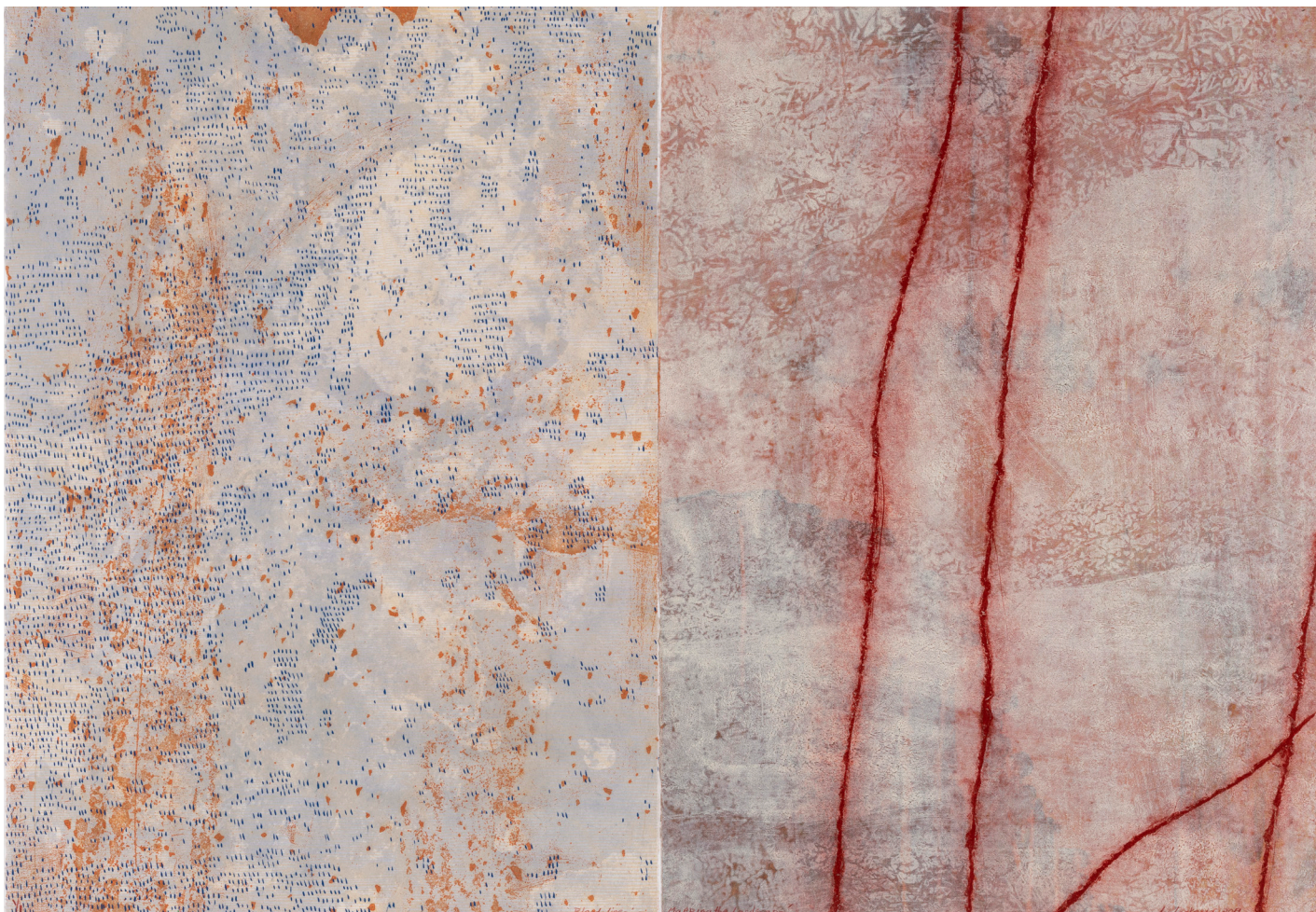
..... Jo Lankester gained a Bachelor of Visual Arts (BVA) majoring in printmaking at the Victorian College of the Arts in 1994. That year she was an award recipient of the 2nd Student International Art Biennial, Art Gallery Skopje, Macedonia, and winner of the Canson National Student Print Award.

In 1996, Lankester was one of seven artists commissioned through the Australian Print Workshop (APW) to execute a body of work for the Crown Entertainment Complex, Melbourne. Two-time winner of the Printmaking Award at the Townsville Art Awards in 2013 & 2014, and Most Outstanding Visual Artist Award at the North Qld Art Awards in 2015.

Lankester is a passionate printmaker living and working in Townsville, North Queensland. The natural environment informs her uniquely printed abstract fine art prints. Mark-making and experimentation is the process behind the work. Her focus in the medium of Collagraph is an ongoing enquiry resulting in the extension of the parameters of both the medium and her own visual language.

Lankester's artwork is represented in the National Gallery of Australia Print Collection through the purchase of Australian Print Workshop's second archive of workshop proofs through the Gordon Darling fund in 2004, and by a private donor in 2002. Artbank purchased a series of small-scale prints of insects during her time as an access artist at the APW. She also has works in public and private collections throughout Australia and overseas.

Jo Lankester  
*Bloodlines – Mapping the  
Landscape* 2019  
Multi-colour plate  
intaglio  
86 x 116.5cm





## —Veronica Lulu

..... (Kanpirr) Veronica Lulu was born in 1952 at Nyarna (Lake Stretch) on Billiluna Station in the south-east Kimberley. She lives on Mulan Aboriginal community, south of Billiluna, near Paruku (Lake Gregory), and paints for Warlayirti, the Balgo-based art centre, and Warrayanta, a small artist-managed centre in Mulan. Lulu began to emerge as one of Balgo's leading painters in the 1990s.

She was included in the Balgo Survey Show, Singapore, in 2010, and has been represented several times in Desert Mob, (Araluen Art and Culture Centre, Alice Springs), the Telstra Awards, and the Darwin Aboriginal Art Fair. Her work is held in significant collections, including the Canning Stock Route Art Project (National Museum of Australia), and the Desert Lake exhibition, purchased by the Center for Art and Environment, Nevada Museum of Art, Nevada USA. This collection contains the first major collaborative work she painted with Kim Mahood. Mahood and Lulu have worked together since 2004, initially on an extended cultural mapping project about Paruku, and as artists sharing a canvas since 2009. Lulu's painting centres around traditional bush foods, in particular the samphire *Tecticornia verrucosa*, called mungily in Walmajarri, which grows on the saline claypans in the floodout system of Paruku. She continues to paint every day, and has passed on her skills to her children, grandchildren and great grandchildren. Mahood and Lulu paint together whenever they have the opportunity, focusing on the waterways and fire scars of Lulu's traditional country around Paruku. Their most recent collaboration, 'Tanami Fire Scar', was included in the exhibition 'Black White and Restive' at the Wollongong Art Gallery in 2016.

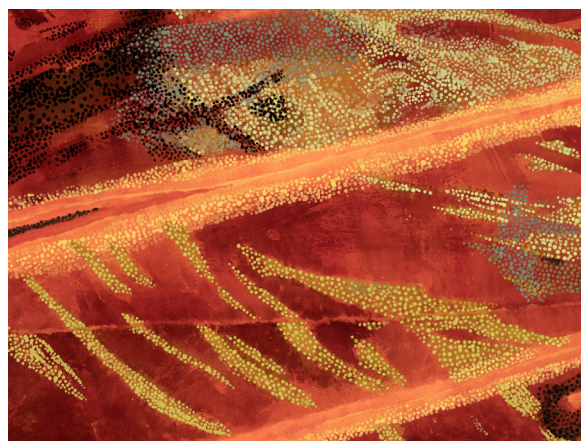
Veronica Lulu  
and Kim Mahood  
*Sand Dunes and Fire  
Scars, Great Sandy  
Desert* (detail) 2019  
Acrylic on canvas  
80 x 155cm

## —Kim Mahood

..... Kim Mahood is an artist and writer with a longstanding interest in visual arts and Indigenous Culture. Mahood has been published widely in journals such as the Griffith Review, The Monthly, Meanjin, Journal of Aboriginal History, Eureka Street and Quarterly Essay.

Mahood also has two published works of literary non-fiction (*Position Doubtful and Craft for a Dry Lake*), and notable contributions in many magazines, exhibition publications and edited books. She was the chief architect of the Off-Centre symposium through Umbrella Studio in 1990. Mahood has been exhibiting for over two decades in both solo and collaborative projects, and more recently with Walmajarri artist Veronica Lulu. The pair exhibited work in the groundbreaking conference and exhibition *Black, White and Restive* at Newcastle Art Gallery.

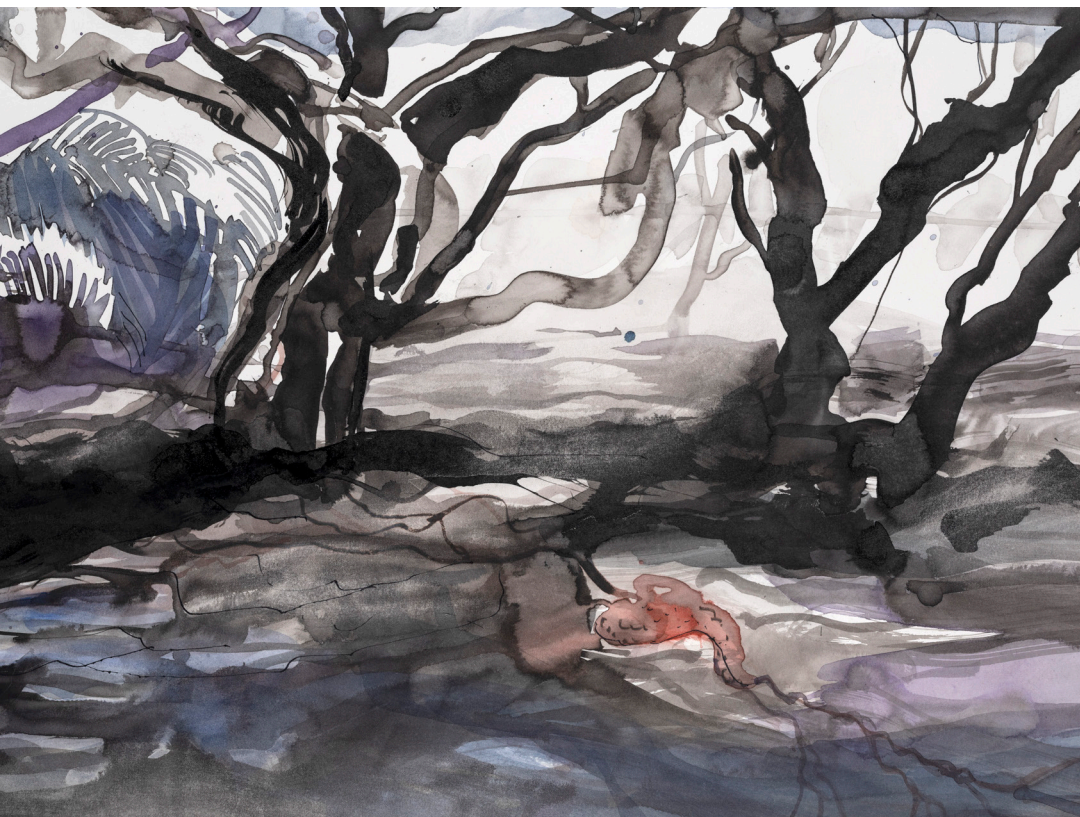
Mahood's career has been celebrated with a number of awards and fellowships, including the HC Coombs Creative Arts Fellowship (2014), the Peter Blazey Fellowship (2013), the Rosemary Dobson Poetry Prize (2006) and the Centenary Medal for Services to Literature (2000).



## — Ronald McBurnie

..... Ronald McBurnie was born in Brisbane, Queensland, and has lived and worked in Townsville for over three decades, becoming one of Australia's most respected artists. After studying painting and printmaking at the Queensland College of Art, McBurnie moved to Townsville and lectured at the Queensland College of TAFE before it morphed into a University Art School at James Cook University in 1986.

He taught at James Cook University for a number of years following that, and completed a Master of Creative Arts in 2000. McBurnie has travelled extensively and has been artist-in-residence at various overseas locations including Minnesota's Carleton College (2006), Belgium's Frans Masereel Centrum (2004, 2011) and most recently in Alayrac, France (2009, 2011, 2013, 2016). Similar postings in Australia include Canberra's ANU (2001 to 2014) as well as Sydney's National Art School (2010, 2011) and the Tanks Art Centre in Cairns (2014) with the InkMasters group. McBurnie has an extensive exhibition history with more than 30 solo and touring exhibitions and over 100 group exhibitions to his name. He has received numerous awards and grants including the Fremantle Print Prize (1988) and the Australia Council overseas studio grant at the *Cite' Internationale des Artes*, Paris, in 1991. His work is featured in many Australian Regional Gallery collections, most major Australian State Galleries and the National Gallery of Australia. McBurnie is represented by Graham Galleries and Editions, Brisbane, and Brenda May Gallery, Sydney.



Ronald McBurnie  
*Heart shaped yam at  
Wadda Mooli Creek  
(detail) 2019*  
Ink and watercolour  
on paper  
147.5 x 113.5cm



## — Arone Meeks

..... From his home in Cairns, Arone Meeks now creates works of art that speak to us of cross cultural interaction, relationships, gender, traditional and modern spirituality and his environment.

Meeks, of the tribal group Ku Ku Imdiji, grew up in Laura, and has made extensive accomplishments achieved in study, residencies, commissions, community arts, and public art attribute to an outstanding career to date, reflecting his seemingly endless passion and determination for studio practice and teaching. His works are testament not only to his skills and talents as a painter, sculptor, and printmaker, but also to his wonderful sense for colour and design that allows his work to shine. Presently, he works part time in Indigenous Sexual Health and in remote communities, delivering Cert 3 – 4 in Aboriginal and Torres Strait Art Identity and culture.

Meeks is represented in many public and private collections nationally and internationally, including Artbank, Art Gallery of Ontario, Canada, AGNSW, Art Gallery of South Australia, Art Gallery of Western Australia, National Gallery of Australia, Biblioteque Nationale (Paris), The Bromberg Collection (Cincinnati), Cairns Art Gallery, City Gallery (Christchurch), GOMA, Massachusetts College of Art (Boston), National Gallery of Japan and University of Queensland.

Arone Meeks  
*Mabo 25 & Big Wet*  
*Community (detail) 2018*  
Mixed media  
61.2 x 183.2cm







"It's, The Economy, Stupid!"

Jim Paterson  
Dec. 2017

## — Jim Paterson

..... A true outsider, Broken Hill-based artist Jim Paterson has one of the most distinctive visions of Australia ever to be committed to paper and canvas. Merging complex psychological archetypes with everyday observations and a compulsion to draw, Paterson's work is at turns laconic, cartoonish, bleak, haunting and sincere.

Paterson will soon be subject to an overdue travelling retrospective, currently in development with Broken Hill Regional Art Gallery.

Paterson's works are held in many notable public and private collections.

Jim Paterson

*"It's, The Economy, Stupid!"* 2017

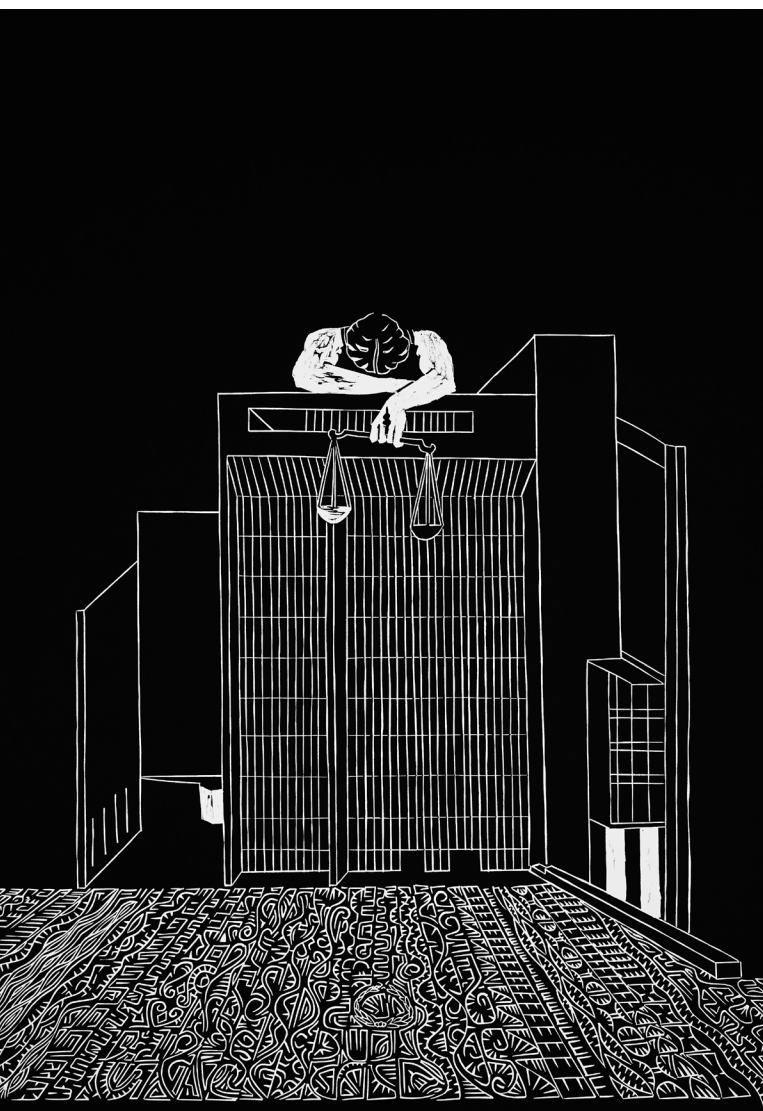
Charcoal and Conte  
on Somerset cotton  
paper 300gsm  
91 x 120cm

## —Tommy Pau

..... Tommy Pau is a descendent of the Eastern Torres Strait Islands, his heritage is Australian Aboriginal, Papua New Guinea, Pacific Islander and Asian. He was born in Townsville, North Queensland and after infancy relocated to Brisbane, Thursday Island and Cairns.

Pau considers himself an artist who is Indigenous, not as an Indigenous artist. His wide ranging professional practice includes sculpture, carving, printmaking, installation work, digital and multimedia, and anything that grabs his interest. He also writes poetry.

Pau's visual artwork explores concepts that underpin his culture and reevaluates the impact of the past on present lives and preserved knowledge. By developing a contemporary visual concept and language, Pau encourages the viewer to contemplate how persistent narratives of memory, time and location are used to represent the identity of Indigenous people. His aim is not to desecrate what is sacred, but to better understand the people, their stories, relationship to place and the skills of those who are connected to his Torres Strait Island home. Pau is a current member of the Board of the Cultural Centre—Townsville, Umi Arts in Cairns and a previous Board member of Umbrella Studio Contemporary Arts. Some of his significant life achievements include completing a Bachelor of Education and becoming a semi-finalist in the Telstra Art Award. He has worked on a degree in New Media at James Cook University. His work is in national collections in Australia. His works on paper were included in National and International exhibitions including *Saltwater, Freshwater and Country and Western*.



Tommy Pau  
*Lady Justice Mourning  
Her House* 2019  
Linocut print on paper  
95 x 73cm



## — Obery Sambo

..... Townsville-based artist Obery Sambo is from Mer (Murray Island), home to the Meriam people of the Eastern Torres Strait. Sambo also has cultural and ancestral links to the neighboring island of Dauar and Parem (Western Province of Papua New Guinea).

Sambo is both a performance and visual artist. He manages the dance group, Obery Productions, which comprises himself, his four sons, his three nephews and a niece. The group performs traditional Murray Island dances with an educational focus that encourages the maintenance and awareness of cultural identity, particularly amongst younger people.

While the artist's expression through dance is traditional, his work in visual media shows a contemporary interpretation based on tradition, with incredible attention to detail which often incorporates new media in subtle ways, highlighting the incredible craft of traditional elements. Sambo's work has been acquired by several major institutions, including the National Gallery of Australia, Queensland Art Gallery, and the Cairns Regional Gallery.



Obery Sambo  
*Ged Tarim Le* 2019  
Wood, cane, feathers,  
glue, twine, pearl shell,  
cassowary feather  
and paint  
18 x 88 x 58cm



Anneke Silver  
*Euphemism* 2018  
Acrylic paint and chalk  
on stretched canvas  
91.5 x 122cm



## —Anneke Silver

..... Most of Netherlands-born Anneke Silver's life has been divided between art practice and art teaching, enjoying the interaction between the two. As an artist she exhibits regularly, with around 40 solo exhibitions to her name, and participation in countless curated group shows.

Silver was Associate Professor at James Cook University, program leader for fine Arts and taught painting, drawing and Art History/Theory. Silver has painted for as long as she can remember, but received formal art training in Amsterdam, Brisbane, and finally Townsville, where she gained her PhD in Creative Arts at James Cook University. Much of Silver's inspiration comes from traveling in, and flying over the vast landscapes of Northern Australia, while working with organisations such as Queensland's *Flying Arts*. Additionally, she spent a considerable amount of time exploring the North Queensland coast with her husband and two young sons on the yacht they built themselves. Silver has always had a great interest in Indigenous and ancient cultures that have close relationships with nature. Recently she has been working with the Girringun community in Cardwell. Silver's work is represented in collections such as the National Gallery of Australia, the Queensland Art Gallery, as well as corporate, public and private collections in Australia and abroad.

## —Ken Thaiday Sr

..... Ken Thaiday Sr was born on Erub (Darnley Island). His childhood consisted of fishing, tending the gardens and participating in ceremonial performances at weddings, feasts and tombstone unveilings. Like many Islanders, Thaiday's family settled in Cairns on the mainland when he was a teenager.

His father, Tat, was an important dancer, and as a young man Thaiday attended dance ceremonies and made drawings and paintings that were the foundation of his later masks, headdresses, and hand-held 'dance machines'. Since 1987, Thaiday has created wearable artefacts for the Darnley Island Dance Troupe, which he co-founded. These 'mobilised artefacts', as he calls them, are used in performances, and connect with Islander traditions and clan identity. Each island group has its own

performances, and although Thaiday often uses modern materials, these objects are extensions of tradition.

In constructing these objects, Thaiday is contributing to the enduring strength of his people and his culture. The shark headdresses for which Thaiday became renowned, demonstrate the thread of continuity that contemporary art practices carry. They are at once, visually impressive as manifestations of ancient supernatural forces, and technologically and artistically inventive, as they adapt to cultural and historical shifts. Thaiday has become a sought-after and prominent figure in Australian art with his innovative approaches to traditions and materials, and has exhibited nationally and internationally.



Ken Thaiday Sr  
*Koiki Mabo Celebration*  
2012–2019  
Wood, feathers, black bamboo, plastic nylon line, glass, beads, cork, wire, screws, nails and synthetic polymer paint  
58 x 233 x 118cm



## — Judy Watson

..... Judy Watson was born in 1959 in Mundubbera, Queensland, Australia. She graduated from the University of Southern Queensland in 1979, the University of Tasmania in 1982 and the Monash University in Gippsland in 1986, and currently lives and works in Brisbane.

Watson's matrilineal family is from Waanyi country in Northwest Queensland and her oeuvre — which includes painting, printmaking, drawing, sculpture and video — is inspired by Aboriginal history and culture. It is often concerned with collective memory and uses archival documents to unveil institutionalised discrimination against Aboriginal people. Watson has described her experiences of travelling to her great-grandmother's country in north-west Queensland, as 'learning from the ground up'. It is a philosophy she has transplanted on her several journeys and residencies abroad. In 1997 she represented Australia at the Venice Biennale, along with Emily Kam Ngwarra and Yvonne Koolmatie.

Watson's matrilineal link to the country of her ancestors has always been central to her printmaking and painting. The hidden histories of Indigenous experience on the colonial frontier — particularly those of women — continue to inspire her. Watson seeks the indelible impressions of past presence on the landscape — rubbings, engravings and incisions — and subtly inscribes them upon her work. Often using natural materials found in situ, she colours the canvas while it is laid wet on the ground, allowing the earth's contours to form a blueprint for the pigments pooling upon it. Watson's recent solo exhibitions include the *Scarifier*, Tarrawarra Museum of Art, and *A Case Study Judy Watson*, Lake Macquarie City Art Gallery. Her work was included in *Artist and Empire: Facing Britain's Imperial Past*, at Tate Britain, and *Indigenous Australia: Enduring Civilisation*, at the British Museum. Her work is held in public collections such as the National Gallery of Australia, the British Museum and the Library of Congress in Washington DC. Watson was the 2015 recipient of the Australia Council Visual Arts Award.



Judy Watson  
*Mabo legacy with  
resistance pins* 2019  
Acrylic, graphite  
and lumocolor pencil  
on canvas  
180 x 100cm



*Curator Biographies*



## — Gail Mabo

..... Gail Mabo commenced her artistic career in 1979 with local Townsville Dance troupe 'New Blood Dance Troupe' which was founded by Shane and Bronwyn Williams. Mabo was part of this 15 strong Indigenous contemporary dance troupe for 4 years; her involvement in this group encouraged her to pursue training through an accredited dance school, which she applied for and was accepted.

In 1983 she enrolled into the National Aboriginal and Islander Dance Academy formerly known as the Aboriginal and Islander Dance Theatre in Sydney. Mabo attended the Aboriginal and Islander Dance Theatre for four years which provided a foundation for traditional and contemporary movement, which established appropriate protocols and traditional dance techniques for both the Aboriginal and Torres Strait Islander cultural dance practices.

During this time she also toured with the Dance Theatre throughout New South Wales as well as nationally and to the remote Indigenous communities within Australia. Mabo is a founding member of Murriss in Ink (MII), a group of Aboriginal and Torres Strait Island printmakers who live and work in the Townsville region. The artist group works from Umbrella Studio which has been developing the artist group's skills as printmakers since 2008 through a series of master classes, workshops and artist residencies. Murriss in Ink exhibited work as a group in the first inaugural Cairns Indigenous Art Fair in 2009 and each Fair through to 2014. Mabo and Vicki Salisbury (then-Director of Umbrella Studio) co-presented a paper documenting the work of Murriss in Ink printmakers titled, *Visual Vibrancy, How Do We Get Some?* This paper was presented at the James Cook University Symposium during CIAF 2010 and published as a best practice model on the Arts Queensland website.

Mabo's work has often been included in the Umbrella Studio display at the Cairns Indigenous Art Fair (CIAF) since 2009. In 2013, the artist and the Murriss in Ink printmaker group were commissioned by Queensland Health to create a series of mono prints for the new Townsville General Hospital expansion. In 2014 Mabo was the first Indigenous artist from North Queensland to be invited to exhibit her solo exhibition, Mabo Kara Art, at the Australian High Commission, Singapore. Mabo's work has been featured in solo and group exhibitions in Perc Tucker Regional Gallery, Canapé Arts, Fireworks Gallery, Umbrella Studio and the James Cook University Library in Townsville. In 2017, Mabo won the inaugural Innovation award at CIAF. Her work is in private and public collections including, NGV, Perc Tucker Regional Gallery, the Australian Maritime Museum, the University of Western Sydney and the State Library Queensland.



## — Kellie Williams

..... Kellie Williams commenced as Director of Umbrella Studio Contemporary Arts in 2018. Williams has a Bachelor of Fine Art (Visual Art) and is a graduate of the Australian Institute of Company Directors.

Williams has been intimately involved in the meeting point between government, the private sector and the community for 16 years, and has a solid understanding of creative and cultural development practice and principles, team leadership and management of creative projects. Kellie's experience is richly diverse with 18 months contributing to the leadership of a cutting edge regional arts company, almost five years within the Queensland Government (including grants management at Arts Queensland), one year with a state-run art gallery, almost three years at the helm of an innovative not-for-profit, three years within an Olympic sporting organisation and five years as a professional artist. Williams has gained a reputation as a dynamic and forward thinking manager, partnership broker, producer, project developer, grant writer and artist. She has worked in partnership with government and community organisations of all levels, from an industry development perspective in Brisbane and Cairns, across South East Queensland, interstate and internationally. Williams has a very high level of experience in partnership development, business development, event management and financial planning. Having fallen in love with the Townsville lifestyle, Williams has worked with the community on growing the vibrant arts and cultural scene. Williams is the current Director of Umbrella Studio Contemporary Arts, one of Australia's longest-running regional visual arts organisations. Williams is also the President of Professional Arts North Queensland Inc.

## — Jonathan McBurnie

..... Jonathan McBurnie graduated with a PhD from the University of Sydney in 2015. He has produced thirteen solo and 95 group exhibitions since 2003, nationally and internationally. In 2017, McBurnie was subject to his first survey exhibition, *Dread Sovereign*, at Pinnacles Gallery, Townsville.

He has exhibited in such institutions as Perth Institute of Contemporary Arts, the University of Sydney, *Blindside*, *Alaska Projects*, *MOP Projects*, *Kickarts*, *National Art School* and *Perc Tucker Regional Gallery*. As a writer, McBurnie has been published in *Sneaky*, *Catalogue*, *Heaps Gay*, *Penthouse*, and regularly contributes to *Eyeline* and the *Journal of Asia Pacific Pop Culture*, where he is the exhibitions and reviews editor. McBurnie is represented in many public and private collections nationally and internationally, and is currently working on several projects, including a graphic novel, and his next solo exhibition, *Smackdown*. McBurnie is also the Creative Director of *Perc Tucker Regional Gallery & Pinnacles Regional Gallery*. McBurnie is represented by *Despard Gallery*, Hobart.

## —Notes

1. Gail Mabo, "Introduction," in *Legacy: Reflections on Mabo* (Townsville, QLD: Umbrella Studio Contemporary Arts, 2019), 14.
2. "Years 7 to Year 10 The Arts: Australian Curriculum in Queensland – assessment and reporting advice and guidelines," Queensland Curriculum & Assessment Authority, accessed August 30, 2019, [qcaa.qld.edu.au/downloads/p\\_10/ac\\_artsyr7-10.pdf](http://qcaa.qld.edu.au/downloads/p_10/ac_artsyr7-10.pdf).
3. Mabo, "Introduction," 15.
4. "Visual Art 2019 v1.1: General Senior Syllabus," Queensland Curriculum & Assessment Authority, accessed August 29, 2019, [qcaa.qld.edu.au/downloads/senior-qce/syllabuses/snr\\_visual\\_art\\_19\\_syll.pdf](http://qcaa.qld.edu.au/downloads/senior-qce/syllabuses/snr_visual_art_19_syll.pdf).
5. "Visual Art 2019," Queensland Curriculum & Assessment Authority.
6. "General Capabilities," Australian Curriculum, accessed July 27, 2019, <https://www.australiancurriculum.edu.au/f-10-curriculum/general-capabilities/>.
7. "Aboriginal and Torres Strait Islander Histories and Cultures," Australian Curriculum, accessed July 28, 2019, <https://www.australiancurriculum.edu.au/f-10-curriculum/cross-curriculum-priorities/aboriginal-and-torres-strait-islander-histories-and-cultures/>.
8. Noel Loos and Eddie Koiki Mabo, Edward Koiki Mabo: His Life and Struggle for Land Rights, 2nd ed. (St Lucia, QLD: University of Queensland Press, 2013), 3.
9. "What is Reconciliation?," Reconciliation Australia, accessed August 7, 2019, <https://www.reconciliation.org.au/what-is-reconciliation/>.
10. Mabo, "Introduction," 14.
11. Cliff Ogleby, "Terra Nullius, The High Court and Surveyors," Australian Surveyor 38 (1993), accessed July 29, 2019, <http://www.csdila.unimelb.edu.au/publication/misc/anthology/article/artic7.htm>.
12. Loos and Mabo, Edward Koiki Mabo, 12.
13. Toby Cedar, "Toby Cedar," in *Legacy: Reflections on Mabo* (Townsville, QLD: Umbrella Studio Contemporary Arts, 2019), 24.
14. "Dhari," Queensland Museum, accessed July 27, 2019, <https://www.qm.qld.gov.au/Events+and+Exhibitions/Exhibitions/2015/01/Dandiiri+Maiwar/Ailan+kastom+bilang+Torres+Strait/Dhari#.XUKC3i17Hq0>.
15. Kim Mahood, "Veronica Lulu and Kim Mahood," in *Legacy: Reflections on Mabo* (Townsville, QLD: Umbrella Studio Contemporary Arts, 2019), 50.
16. Patricia HOFFIE, "Patricia HOFFIE," in *Legacy: Reflections on Mabo* (Townsville, QLD: Umbrella Studio Contemporary Arts, 2019), 63.
17. Katina Davidson, "Katina Davidson," in *Legacy: Reflections on Mabo* (Townsville, QLD: Umbrella Studio Contemporary Arts, 2019), 81.
18. Davidson, "Katina Davidson," 81.
19. Artist and curator biographies provided courtesy of the artists and curators.



*Legacy: Reflections on Mabo* is a travelling exhibition presented by Umbrella Studio Contemporary Arts and toured by Museums & Galleries Queensland. It has been generously assisted by the Australian Government's Visions of Australia Program and the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments. It is supported by the Queensland Government through Arts Queensland and the Australian Government through the Australia Council for the Arts its arts funding and advisory body.

