



1.

***Grey headed flying fox: making camp on Dharawal Country***

2021, mixed media on paper, 123 x 91.5 cm (f)

On Dharawal Country, we live with the bats everyday. We learn their daily habits, and social interactions. They are a community. They were here long before humans arrived. These vulnerable creatures are important to our ecosystems because they pollinate and disperse the seeds of many important trees.

2.

***Country is what we can and can not see***

2022, Charcoal, ink, pencil, oil paint, raffia, silk on canvas 92 x 123 cm

As a child I learned sewing and textile skills by watching my mother. She learned by watching her mother. An improvisational and intuitive seamstress, my mother is as skilled at hand sewing and crocheting as she is on the sewing machine. I sat on the floor in the messy sewing room chatting to her while she deftly moved the fabric beneath the whirring needle, stitching and knotting her work into existence. As an adult I sat by the Barwon River with Elders and learned ancient weaving practices. Sitting on the same earth my ancestors watched over for thousands of years, I listened to Country and shared stories with the women while we worked the grasses and raffia into existence.

3.

***The Colony***

2022, Raffia, wire, found object, installation, measurements variable

*The Colony*, is a statement on the resilience of tradition and the strength of Aboriginal identity. The central motif of the Flying Fox, celebrates connection to place and community. Woven bats are created using ancient techniques passed from Elders to the artist; emphasising that Culture persists. The interplay of light and shadow are integral to the installation of the sculptural work, the reflection of the woven bats against the white background reference the silhouetted bats against the Dharawal Country sky.

4.

***Wing blanket***

2022, ink and charcoal on paper, 96 x 50.5 x 4 cm



5.

***Hanging together***

2022, ink and charcoal on paper, 96 x 50.5 x 4 cm

6.

***matjam family***

2022, ink and charcoal on paper, 96 x 50.5 x 4 cm

7.

***Sunrise, goodnight***

2021, synthetic polymer on canvas, 76 x 61 cm

The drastic changes brought about by Covid-19 meant that my 20 year career as a professional dancer came to a stand still in 2020. I longed for the stage, I missed the glitter and shine, the audiences, the music and the creative practice of costume making. Boxes full of crystals and beads, left untouched until I began to redirect my love of the stage into my arts practice - the beaded elements of the work are woven into the canvas. The glittering crystals echo the red sunlight of the morning; now stitched into my artworks instead of my costumes.

8.

***We were here long before the Hills Hoist***

2021, synthetic polymer on canvas, 123 x 92 cm

This work is about strength, resilience, and persistence. Using the metaphor of the bats, the work celebrates the continuing Culture and Language of my people. It critiques the mindset of the Colonial project which aimed to colonise, conquer and disperse.

9.

***Bats and ladders***

2022, ink & pen on canvas, 25 x 20 cm

10.

***purruwura (summer heat)***

2022, ink & pen on canvas, 25 x 20 cm

11.

***yarrka puumpi-ya ngara-na (The wind is blowing)***

2022, ink & pen on canvas, 25 x 20 cm



12.

***Bats on Dharawal Country***

2021, mixed media on paper, 102 x 71 cm(f)

During COVID-19 our lives became limited to our local neighbourhood. The gums in my backyard, the mountain, the bats that fly overhead every evening became part of my daily rhythm. Our lockdown rules separated our community from each other - yet we all were all connected through our parallel experience of the local natural environment.

The symbols in the lower section of the drawing represent connections between communities. The symbols in the upper section represent stars. The night sky connects all of us wherever and whoever we are.

13.

***Bats in the torchlight***

2021, synthetic polymer on canvas, 91 x 45 cm

This work recalls childhood memories of walking on Country at night; The flap of leathery wings causes us to lift our torches to the branches of the fragrant gums above us, revealing a family of fuzzy-headed creatures looking down at us - eyes shining in the torchlight.

14.

***Four flying-foxes in the fading light***

2022, synthetic polymer, charcoal, ink on canvas, 61 x 92 cm

15.

***warambi connections***

2022, synthetic polymer, raffia, wire, found Eucalyptus on canvas, 61 x 92 cm

Warambi is the Dharug word for bat. Grey headed flying foxes are now threatened due to urban development. As a Murriwarri woman who is a guest on Gadigal Country, I understand and respect this place, the animals in it, and the delicate balance that we must protect.

The work incorporates traditional Aboriginal weaving practice in the form of woven bats; a metaphor for the delicate intertwining connections between place, ecology, animals, people and Culture

16.

***mirrinj (star),***

2021, raffia & emu feathers, 62 x 62 x 2 cm



17.

***Little mirrinj, 2021***

raffia & emu feathers, multiple small works, various dimensions

18.

***yumpu-rru (Very sleepy)***

2022, ink and charcoal on paper, 96 x 50.5 x 4 cm

19.

***kuli kuli (Rain storm)***

2022, ink and charcoal on paper, 96 x 50.5 x 4 cm

20.

***Birthday Yellow (wattle on Country)***

2022, charcoal, ink, pencil, paint pen, raffia on canvas, 92 x 123 cm

Birthday yellow wattle splashed across Country tells me I'm a year older. A celebration of bright cotton candy yellow bursts up to signal renewal, birth, aging and a life well lived.

21.

***Dinawan drinks from the mighty Barwon on Ngemba Country***

2022, charcoal, ink, pencil, paint pen, raffia on canvas, 92 x 123 cm

The Barwon River is the lifeblood of Brewarrina. Baiame's Ngunnhu is a sacred place. Corporate irrigators drain the river and Country suffers. During flood times, the river flows - Country is nourished. People, animals, birds, trees, and plants are all connected. The health of the river is the health of Country.