PIINPI

CONTEMPORARY INDIGENOUS FASHION

PRESS KIT

BENDIGO ART GALLERY

Australia's first major survey of contemporary Indigenous Australian fashion will be launched at Bendigo Art Gallery in September, 2020.
Created exclusively for and by Bendigo Art Gallery, **Piinpi: Contemporary Indigenous Fashion** will shine a light on Australia’s leading First Nations creatives, and a design movement that is fast becoming a national fashion phenomenon.

Featuring the work of Indigenous artists and designers from the inner city to remote desert art centres, **Piinpi** will highlight the strength and diversity of the rapidly expanding Indigenous fashion and textile industry.
Acknowledgement of Country

Bendigo Art Gallery would like to acknowledge and extend our appreciation to the Traditional Custodians of the land upon which the Gallery stands, the Dja Dja Wurrung Peoples of the Kulin Nation. We pay our respects to their leaders and Elders past, present and emerging for they hold the memories, the traditions, the culture and hopes of all Djaara People.

We would like to extend that appreciation to all First Nations Peoples today who continue to fight for their sovereignty.

We express our gratitude for the sharing of this land, our sorrow for the personal, spiritual and cultural costs of that sharing and hope that we may move forward together in harmony and in the spirit of healing.
The exhibition is curated by Bendigo Art Gallery’s First Nations Curator, Shonae Hobson. A Kaantju woman, Hobson says the word ‘Piinpi’ comes from her great grandmother’s language and is an expression used in East Cape York to describe seasonal changes and regeneration of Country.

“For me, the word Piinpi was important to use as it encapsulated a lot of what the exhibition was about. For Indigenous peoples, our knowledge of the land and seasons is culturally important as it signifies the abundance of certain bush foods, when we can travel, and when is a good time to collect traditional materials for ceremony and dance,” Ms Hobson said.

“Many of the garments selected for the exhibition are an expression of Country and contemporary Indigenous culture. Through the use of natural and recycled materials, traditional weaving techniques and hand-painted prints. First Nations artists and designers are expressing their culture and connection to Country in very exciting and bold ways – distinct from anything else being produced around the world – and this is something worth celebrating,” Ms Hobson said.

Featuring collections by Grace Lillian Lee, Lyn-Al Young, Maree Clarke, Lisa Waup x VERNER, Hopevale Arts and many more, the exhibition features garments and design objects from major public and private collections as well as new collections from designers and arts centres.

“Never before have so many works by Indigenous designers and artists been brought together to this extent, and in this way,” said Bendigo Art Gallery Director Jessica Bridgfoot.

“Piinpi highlights the richness and innovation of contemporary Indigenous fashion design in this country - where culture, community and couture converge in the freshest and most exciting new fashion movement we've seen for a long time.”

Ms Bridgfoot said several key works featured in the exhibition will be acquired by the gallery, and will form the beginnings of the Australian Fashion Collection.

“We are thrilled to mark this important moment in Australian fashion and design history with a new collection focus.

“Bendigo Art Gallery has a celebrated, proven track-record presenting exhibitions that highlight revolutionary and historically important aspects of fashion and design, so it is only fitting that as an institution we start to build on a collection that preserves and captures key moments in Australian fashion history. The launch of Piinpi and the new Australian Fashion Collection are an exciting new chapter for Bendigo Art Gallery,” she said.
About the Curator, Shonae Hobson
Shonae Hobson is a Southern Kaantju woman from Coen, Cape York Peninsula. Shonae graduated with a Bachelor of Arts, majoring in Anthropology and Art History, from the University of Melbourne. She has worked in a variety of arts and cultural spaces, including as the assistant curator for the Donald Thomson Collection exhibition at the University of Melbourne, as a research intern for Northern Australian Collections online at the Melbourne Museum and as Project Officer for the Coen Regional Aboriginal Corporation Women’s Support Centre. Shonae is a board member for Regional Arts Australia and currently resides on Dja Dja Wurrung Country where she holds the position of First Nations Curator at Bendigo Art Gallery.

What is Piinpi
Piinpi is an expression that Kanichi Thampanyu (First Nations people from the East Cape York Peninsula) use to describe changes in the landscape across time and space. For many First Nations people across Australia, knowledge of the land and seasons is culturally important. While the number of seasons can vary across many First Nations groups around Australia, the exhibition is themed around four widely recognised seasons.

INTRODUCTION
Featuring five new works from artist Lyn-Al Young
The introductory section of the exhibition will highlight the evolution of First Nations fashion from traditional adornment wear to contemporary designs as seen today. This room will explore the importance of Indigenous people’s abiding connection to Country and how that relationship is reflected in the materiality, patterns, designs and stories depicted in the garments and objects.

Bendigo Art Gallery has commissioned Gunai, Wiradjuri, Gunditjmara and Yorta Yorta woman Lyn-Al Young to create five new garments that respond directly to the theme of Indigenous seasons, drawing on her personal connection to Country and culture.

Following the Introduction, the exhibition conceptually explores Indigenous Seasons and how understandings of Country and culture are reflected in and inspire contemporary textile and fashion designs.

Lyn-Al Young
Lyn-Al Young is a fashion designer and artist with her own label, LYN-AL. Her name and brand is a reminder of the importance of connecting back and honouring her heritage during the design process, as it has intergenerational significance – she shares her birthname with her Nan Lynette and great Nan Alice. Lyn-Al understands the power that fashion can have on a wearer and aims to release ‘Marrumbang’ – love and kindness into each design and silk painting she creates. She uses an ancient method of singing in and over each one of her creations, guided by her ancestors, she follows her songline and speaks positive words into the silk, dyes and water.
**DRY SEASON**

**Season of Fire and Burn**

Dry season is a time for many First Nations groups to travel between homelands and Country to visit families, go hunting, and prepare for ceremonies. Using the wind, the grass is burnt to maintain a pattern of vegetation to encourage new growth for plant and animal life. Fire is an integral part of Indigenous culture both historically and culturally today.

This section of the exhibition features garments, woven hats and traditional dilly bags using natural plant fibre and recycled materials. The artists in this room demonstrate their rich knowledge of the land and its resources through their weaving techniques and use of natural plant dyes harvested from the earth. The practice of weaving in many First Nations communities from Northern Australia has been passed on through generations and involves the collecting of pandanus leaves, which are then split and dried in the sun – the leaves are soaked, boiled with root, bulb and bark dyes to create various colour variations as seen in the work of artist Margaret Rarru, Joy Garrangarr and artists from Bula'bula Aboriginal Art Centre. Lorraine Connelly-Northey also revisits the traditional weaving techniques of basket making using recycled wire mesh. The Dry Season room celebrates the practice of traditional weaving forms and the continuation of that practice through contemporary materials and wearable fashion pieces.

**Featured Artists include:**

**Lorraine Connelly-Northey**

Waradgerie (Wiradjuri) artist Lorraine Connelly-Northey was born in 1962 in Swan Hill, Victoria. Inspired by the Mallee and Riverina bush environments of north-western Victoria where she grew up, her innovative objects and installations relate to the history and culture of the Waradgerie and her personal connection to the land. Using found materials, both industrial and organic, such as corrugated iron, fencing wire, feathers and shells, Connelly-Northey uses her knowledge of Aboriginal coil weaving to transform recycled materials into traditional forms such as coolamon and dilly bags. Since 1991 she has exhibited in numerous exhibitions including *Twined Together: Kunmadj Njalehnjaleken*, at the Melbourne Museum, and *Woven Forms: Contemporary Basket Making in Australia* at Object Gallery, Sydney, 2005. Lorraine Connelly-Northey lives in Swan Hill.

**Margaret Rarru**

Artist Margaret Rarru was a young teenager when she first started to weave at Galawin’ku, on Elcho Island. Many generations of Rarru’s Ancestors have made bathi (dilly bags) for ceremony and every day use, which together with their coil baskets are now sought after by museums and private collections all over the world. Rarru paints women’s bush stories and designs passed down from her father's clan on bark and hollow logs using locally harvested ochre. In 2007, Rarru won the bark painting category at the Telstra Aboriginal Art Awards.

**Bula'Bula Arts Aboriginal Corporation**

Known as ‘the cultural heart of Ramingining community’, the Bula'Bula Arts Aboriginal Corporation is situated in the remote community of Ramingining in North East Arnhem Land surrounded by the Arafura wetlands, which has been placed on the Australian National Heritage list and is managed using traditional land management practices. Bula'bula Arts is an Aboriginal owned and governed, not for profit organisation with its core objective being to preserve and foster Yolngu culture.

The Yolngu (people) of Ramingining and surrounding outstations have a compelling material culture, producing works of deep ritual and spiritual significance. The works created by Bula'bula artists are authentic in their connection to Yolngu (people) and their true nature and beliefs. The artworks contain meaningfulness about sophisticated and complex social structures: such as ceremonies, songs, language, creative beings, family and Yolngu identity as well as the relationships between all things: such as animals, plants, birds, trees, fish, water and Yolngu identity within these things.
MAARA Collective
MAARA Collective is an Australian luxury resort-wear line embracing a collaborative approach to fashion and lifestyle. Founder/Creative Director Julie Shaw, a Yuwaalaraay woman from NSW Australia, has developed this premium line to showcase and celebrate Indigenous art and fashion.

The word MAARA refers to ‘hands’ in the Yuwaalaraay and Gamilaraay language groups, and MAARA works in collaboration with key Indigenous artists and artisans, drawing inspiration from Country to create a contemporary fashion and lifestyle brand with a luxe aesthetic. The Resort ‘20 Collection, produced in collaboration with Bula'bula Art Centre of North East Arnhem Land debuted at the Darwin Art Fair as part of the ‘From Country to Couture’ runway show.

Margaret Malibirr
Margaret Djarbalarbal is also known as Margaret Malibirr. A skilled weaver, she enjoys collecting pandanus, digging for roots and preparing the dye. She carefully chooses the fresh leaves for the best quality weaving.

Mary Dhapalany (Bilinydjan)
Mary Dhapalany is the twin sister of David Gulpilil. Other siblings include Peter Minygululu, Djelirr (I), Belinda Gunydjulma and Evonne Munuyngu. Dhapalany is a very skilled weaver. She has been making fibre objects for utilitarian and ritual use since her early teenage years. Her work includes mindirr (dilly bags), pandanus mats, djerrk (bush string bags) and fish traps.

Evonne Munuyngu (Bilinydjan)
David Gulpilil’s sister.

Born at Mirrngatja outstation on the Eastern edge of the Arafura Swamp, Munuyngu married at an early age and moved to Galiwin’ku. They had no children. At Galiwin’ku township she attended school at Shepherdson College and taught by Kevin Rurrmbu, Don Graham and Cindy Graham. A bright student she is now comfortable with English as a spoken language and fluent with written text. Before her mother died at Lake Evella she taught Munuyngu many things and how to weave a great range of fibre pieces was one of these skills.

She has never left Eastern Arnhem Land. After her father’s death she came to live at Ramingining to be near her brother and sisters. In the late 1980's she lived at the Mandjalpingu Outstation at Marrwuyu on the east of the Glyde River, and later spent most of the time at “ thetents" near Ramingining store, before houses were built there in 1991.

Keen to better herself and to “do things", she has strived to gain meaningful employment, though the opportunities in the area have been few.

Joy Garranggarr
Joy Garranggarr is a Guyula woman from Elcho Island Northern Territory. She is known for her beautifully woven Bathi (basket) made from natural fibres and plant dyes.
WET SEASON

Season of Rain
The wet season is a time of heavy rainfall which leaves the rivers, swamps and creeks full. This time also signifies thunder and lightning. For First Nations peoples in Northern Australia the puu’lu (rain bird) calls out indicating that there will be a lot of rain.

The wet season section of the exhibition occupies the largest gallery and will feature hand painted garments, textiles and jewellery pieces. The designs in this room reflect the bold and vibrant aesthetic of First Nations art and culture with many of the pieces depicting the colours that inundate the land following the heavy rains.

Paint
The Mornington Island and Yarrenyty artists who apply paint directly onto fabric instead of canvas demonstrate the diversity of Indigenous fashion design. The five Burrkunda Dresses in this room exemplify the strong similarity between painting on canvas and fashion. These hand-painted dresses hold the same Ancestral dreaming stories as is depicted in the artists works on canvas.

Weaving/Materiality
Weaving and the use of ‘new’ and recycled materials is widely apparent in the practice of artist and designers Grace Lillian Lee and Elisa Carmichael. Elisa is from the Quandamooka people on Stradbroke Island and Grace from the Torres Strait Islands, and both artists showcase how traditional weaving techniques have informed their contemporary practice using new materials. Grace uses traditional Torres Strait weaving techniques with cotton and Elisa uses raffia and materials found on the coastal shores such as seashells and ghost nets.

Featured artists include:

Grace Lillian Lee
Grace Lillian Lee is an artist based in Cairns, Australia. An Honors Graduate in Fashion Design from RMIT University and a curator and mentor working in fashion, Grace creates bespoke cultural designs drawing on her Indigenous heritage. Through regular collaborations with Indigenous communities and their art centres around Australia, Grace has created a platform for cultural expression through fashion performances involving young people from remote communities.
Her aim is to encourage Indigenous youth to further develop their art into textiles and adornment in a contemporary way while orchestrating the sharing of artistic culture between generations, and in doing so preserving First Nations celebrations and traditional techniques.

Grace is also a practicing artist, known for her wearable interpretations of traditional Torres Strait Island weaving techniques that take the form of body sculptures and accessories. Her work is in several important national collections including the National Gallery of Victoria. Grace was recently offered a position to complete a Doctorate in Creative Industries focusing on fashion and culture at Queensland University Technology and was invited to present her first TEDx talk at James Cook University in 2017.

Ginger Riley
Mr Ginger Riley Munduwalawala (1936–2002) was born about 1936 in South East Arnhem Land, Northern Territory of the Marra people. One of Australia’s most renowned artists, Munduwalawala worked on a heroic scale in concept and design, frequently interpreting through paint a sequence of events focused on his mother’s country around the Limmen Bight and the Limmen Bight River in the Northern Territory. His paintings were often inspired by the changing seasons. Ginger Riley was the first living Indigenous artist to be honoured with a retrospective and publication at the National Gallery of Victoria in 1997.

Arkie the Label
Arkie the label aims to use both arts and fashion to bridge the gap between mainstream Australia and contemporary Indigenous Australia. Arkie the label's fashion pieces are for young women who want more than just an outfit, hand drawn prints and carefully designed pieces that tell a story and represent a piece of Indigenous Australian culture. All collections of both fashion and art are designed and created by Arkie Barton, a Kalkadunga woman living in Naarm. Each piece created emanates an inherent sense of laid-back Australian culture and are largely inspired by Arkie's heritage as an Indigenous Australian. Bright artisanal prints, most often influenced by nature and the Australian surrounds.
Elisa Jane Carmichael
Elisa Jane Carmichael, aka Leecee, is a Salt Water Murri, an Indigenous Contemporary Artist from North Stradbroke Island, Queensland. She is a descendant of the Ngugi people, one of the three clan groups of the Quandamooka people of Moreton Bay, Queensland, Australia, the people of the sand and seas, Yoolooburrabee. Currently based in Brisbane, Leecee spent 18 months in London where she exhibited her first solo exhibition, Mumberleya Tumbe, and in various spaces throughout East London. Leecee is involved with various Indigenous community projects in Brisbane including the Wujal Wujal Indigenous Women's art group, as well as creating her own artworks.

Yarrenyty Arltere Artists
Yarrenyty Arltere Artists is a not-for-profit Aboriginal-owned and run art centre located in the Larapinta Valley town camp, Alice Springs; one of the oldest Town Camp communities on Arrernte Country. Established in 2000 as an arts training program, the centre is open to all members of the community and focuses on providing a safe, positive space that celebrates the innovation and imagination of the artists. Driven by traditional law and culture, Yarrenyty Arltere Artists works to build the confidence, skills and strength of the community through creativity and self-determination, as well as creating economic opportunities and employment pathways.

Mornington Island Artists
Established in 2005, Mornington Island Art is a thriving Aboriginal art centre located on Mornington Island in the Gulf of Carpentaria. Creating designs characterised by a vivid and colourful palette as well as semi-abstract and abstract lines, shapes and forms, Mornington Island emerging artists include Kaye Bush, Johnny Williams, Amy Loogatha and Dorothy Gabori. The forerunner of this movement was Sally Gabori (Mirdidingkingathi Juwarnda).

These artists, and others working with the centre, are making strong contemporary artworks, not just strong Aboriginal artworks. Though the boundary of Indigenous and non-indigenous artwork is clouded and the stereotype of what Aboriginal art should look like is absent, Mornington Island artists are still heavily influenced and connected to the land and culture in their artistic interpretation.

Mornington Island Artists featured in Piinpi include:

Netta Loogatha
Netta Loogatha, Birrmuyingathi Maali was born in 1942 on Bentick Island and is a member of Mornington Island Art.

Helena Gabori
Helena Gabori is a Kaiadilt woman born in 1963 and is a member of Mornington Island Art.

Agnes Kohler
“I was born soon after my people crossed over to Mornington Island. In those days the Lardil mob foster or adopt us as their family. The Jacobs adopted me and my sister Gay. In the 60s I was sent out to work in the mainland. I worked at Julia Creek. As I raised my family, I also adopted a few more children. Now I am surrounded by my family. I used to muck around scribbling, drawing little houses with my kids. My children tell me to join the old people here at the Art Centre, save me from worrying, take my mind off things. It's also good to be alongside family members at the Art Centre working, creating and learning together.”

Amy Loogatha
“I remember getting a message that Aunty Sally Gabori was coming over to Bentinck to show us something. She brought one of her paintings and it was beautiful. So we decided that we would follow Sally and paint too. I got a shock when I went to the Art Centre and saw all my sisters and Aunties painting. Now I paint with them.”
I was born behind Nyinyilki on Bentinck Island. I remember when I was small and planes used to fly overhead we used to run and hide in the mangroves. It was fun playing and growing up
on Bentinck as small girls but that soon changed when they came and took us away and dumped us on Mornington Island on 1946. Life was very hard in the dormitory. We were fed flour with weavels in it, we had to bathe in saltwater and our clothes were made out of rough material like the canvas we now paint on. I went out to the mainland to work for a few years on stations before coming back to Mornington and having children. When our land rights came it was great to be free of Mornington Island and return to our home. I took my grandchildren with me to show them their traditional Country and to live on our homeland once again.

Alison Kirstin Goongarra
Alison Kirstin Goongarra is a Kaiadilt woman born in 1984 and is a member of Mornington Island Art.

Amanda Jane Gabori
Amanda Gabori paints with The Bentinck Island Artists. Bentinck Island is in the Wellesley Island Group in Gulf of Carpentaria, Queensland. Her mother, Sally Gabori, is one of the older women of The Bentinck Island Artists, who were born in the first half of the twentieth century, grew up uninfluenced by European ways; their lives were dominated by the traditions of their Kaiadilt Ancestors.

Elsie Gabori
“I was born on Bentinck island. When I was about 2 or 3 years old our people were all taken from Bentinck island to the mission on Mornington Island because there was a severe fresh water shortage on Bentinck island. I was placed in the dormitory and kept away from my parents. I attended the mission school along with the Lardil children of Mornington Island. I went to school until I turned 15 and then I went to work as a housemaid in the mission house. I was paid about 10 shillings a week but we lived off the land and sea and didn’t really need money.

“A vacancy opened on a cattle property on the mainland at Kamilaroy and I was sent there to work as a house servant for three years before I returned to Mornington Island. I raised a family of three girls and two boys with my present partner Bob Thompson. I only had housework to do and was bored. My mum was selling lots of paintings and really enjoyed painting. One of my brothers passed away so I went up to the Art Centre with mum to keep her company and decided to try painting for myself. I found that I loved it as well. I really want to become a good artist like my mum and paint about Bentinck Island and my people and their stories.

Dolly Loogatha
“T was only a small child when our people were brought to Mornington Island and forced to live in the mission. I grew up in the dormitory like all the other children. My father King Alfred was killed when I was only a baby so I was really brought up by the missionaries. It was hard, they were cruel to us if we were naughty and would lock us up or cut our hair really short. As I grew into a young woman I went and worked on lots of cattle stations around Cloncurry and ended up moving to Darwin where I had a partner and lived there for 30 years away from Mornington Island and Bentinck Island.

“I only came back in 2008 so that I could be with my family and live back on Bentinck Island. When old May died the other Bentinck artists asked me to come and join their group and paint at the Art Centre. I had done a little bit of painting in Darwin on small canvas boards more for fun than anything else. I really like to go to the Art Centre and paint with old Aunty Sally and my other sisters. We have so much fun. I paint Thundi where I was born and Makarrki where my father was born. It makes me feel good and proud when I see the finished painting.”

Yarrenyty Arltere Artists featured in Piinpi include:

Trudy Inkamala
Trudy was born at Hamilton Downs, north west of Alice Springs in 1940. Her father worked at Hamilton Downs Station in the garden growing vegetables for the youth camp. Trudy says it was a happy place to live. She remembers helping
her Nanna gather the wood so they could do all the washing. She helped her Nanna cook bullock meat every day for the station. When Trudy went to school at Ntaria (Hermannsburg) she met her husband. She lived with her husband at Jay Creek; which is also her country. Her country runs from Stanley Chasm all the way to old Glen Helen Station. As a kid Trudy would go into this beautiful country with her family. They would pick bush tucker and her grandmother Laddy would teach her all the stories from that place. Trudy is an important and respected Elder in her community. She is role model and spokeswoman for her people. Her mother, her two sisters and herself along with ‘some other strong people’, set up Yipirinya School to celebrate and nurture the kids of Alice Springs. Since her husband passed away in 2014 Trudy has travelled every day on the school bus to work side by side with her sister Dulcie Sharpe at the art centre. Doing art is her new joy she says, a way forward for the kids.

Rosabella Ryder
Rosabella was born in the Alice Springs hospital. She grew up at White Gate community with all her family; her grandparents, aunties and uncles. Her grandfather’s country is Little Well, Ross River way. When she was 12 she moved with her family to Santa Teresa so she could go to school. At 16 she moved back to White Gate to get married and to have her first child. Now she has six children. She says she doesn’t drink, and she brought all her children up bush at No 5 Community west of Alice Springs. Now she lives at Larapinta Valley Town Camp and is happy coming to sew and work. It is a new feeling for her she says, to be thinking about making things every day. She is proud of her children and her art.

Marlene Rubuntja
Marlene was born in Alice Springs and grew up at Amoonguna community, east of Alice Springs where she went to school. Marlene is the daughter of Wenton Rubuntja the well-known painter and activist. It was her father who fought for the rights of people to settle town camp sin Alice Springs. In the 1970s her family, the Rubuntjas, along with the Ebatarinjas and the Lynches were the original families to settle Yarrenyty Arltere Town Camp. Marlene has been here ever since, and she is proud to call this place home. She is sister to the important water colour artist Mervyn Rubuntja. Marlene learnt to sew at Yirara College, Alice Springs, however she only began making soft sculptures at Yarrenyty Arltere in 2009. She says she draws inspiration for her soft sculptures and her works on paper from what she sees around her in her daily life at Yarrenyty Arltere Town Camp; “some things are good for people and other things make people really mad”. She also draws inspiration from her father’s Country and from her husband’s Country at Wave Hill.

Injalak Arts Centre
Injalak Arts opened in 1989, and is located in Gunbalanya, in west Arnhem Land, Northern Territory. The centre plays an important role in the artistic and cultural life of the community, with over 200 active members including artists and weavers. A social hub and one of only two fully-Indigenous governed and continuously operating organisations in the town, the centre’s arts and crafts program also involves a mentorship system for many young people into aspects of bininj culture.
Injalak Arts Centre artists featured in Piinpi include:

Selina Nadjowh
Selina Nadjowh is an accomplished weaver and painter, known for delicate and finely balanced compositions. Screen printed fabrics and t-shirts carrying her designs are the top selling fabric products at Injalak Arts. Her weavings are featured in “Twined Together” (2006) the definitive book on weaving in West Arnhem Land. Nadjowh was selected among eight other prominent artists to create a design for an Injalak skateboard series and who have painted various murals at the Injalak Art Centre. Her work is featured in the pandanus weaving monograph *Twined Together*, 2006.

In May 2016, Nadjowh represented Injalak Arts at the 12th Festival of Pacific Arts in Guam with her sister, husband and brother-in-law. They were part of the Australian delegation and made up one of the 27 pacific island nations and territories that participated.

Priscilla Badari
Priscilla Badari is the daughter of Mary Garnarradj and Albert Badari. Priscilla is a skilled basket weaver whose work stands out for her use of vibrant colour and contrast. Priscilla has led workshops on basket weaving in communities across Queensland and in Gunbalanya.

Lynne Nadjowh
Lynne Nadjowh is the daughter of fibre artist Audrey Nadjowh and outstation pioneer Timothy Nadjowh. She is known for boldly designed pandanus weavings and consummate paintings on bark and paper. Her baskets are characterised by bold blocks of colour and intricate figurative plant motifs. She also experiments with bark paintings with openwork coiled pandanus frames, a form unique to the Gunbalanya region.

Sylvia Badari
Sylvia Badari is a skilled weaver and textile printer from Gunbalanya community in remote northern Australia. Through her work she shares her rich cultural knowledge and basketry skills with the wider Australian community.

Katra Nganjmirra
Katra Nganjmirra is an artist who was born in 1987. She currently lives and works in Gunbalanya community in remote northern Australia. Nganjmirra is a skilled weaver and textile artist. Her fabric designs reflect her strong connection to Country and culture.

Eva Nganjmirra
Eva Nganjmirra lives and works in Gunbalanya community in remote northern Australia. Nganjmirra is a skilled weaver and textile artist. Her fabric designs reflect her strong connection to Country and culture.
REGENERATION

Season of Flowers
For many First Nation peoples the blossoming of certain flowers indicates the right time to collect bushfoods. It also allows communities to manage their harvests to ensure long term availability of resources. Flowers are important as they inform Indigenous peoples of seasonal changes and weather patterns. The ‘Yellow Kapok’ for example is an important flower for First Nations communities living in Northern Australia. When the kapok bud blooms, it signifies that the freshwater crocodiles are laying their eggs and can be collected to eat. The cotton material on the seeds are also used for body decoration and in ceremonies.

The regeneration section of the exhibition will feature several significant garments created by leading female textile artists from remote art centres. These artists translate their knowledge of the land and bushfoods onto their fabric designs. For many of these women, the process of textile and fabric printing has enabled them to share their dreaming stories and knowledge of native flora and fauna with a larger audience. It has also allowed them to experiment with textiles and enhance their skill set by making garments and additional accessories from their fabrics. Artists from Hopevale Arts and Cultural Centre have collaborated with Queensland University of Technology fashion and transformed their fabric prints into beautifully constructed couture garments. Similarly, artists from Waringarri Arts Centre have transformed their textile designs into elaborate gowns that celebrate contemporary bush life today.

Featured artists include:

 Bábbarra Women's Centre
Bábbarra Women's Centre is located in Maningrida, approximately 500km east of Darwin in the Northern Territory. Established in 1989 as a social enterprise, artists representing the 12 different language groups of the area create vibrant designs and hand-printed textiles capturing their ancestral stories of Arnhem Land Country and cultures. The textile designs are now sold all around the world, achieving the centre’s original ambition of achieving financial independence for the community and for future generations.

Bábbarra Women's Centre artists featured in Piinpi include:

Jennifer Kamanji Wurrkidj
Jennifer Wurrkidj was born in 1973 at Maningrida in north-central Arnhem Land. Her language is Kuninjku and her moiety is Duwa. Jennifer is a highly regarded artist who works across multiple mediums. Her works often feature bush foods and food-collecting and also reference the activities of ancestor beings and the ceremonial sites of her homeland, Mumeka. Jennifer is a daughter of Australia's most highly acclaimed bark painter, John Mawurndjul, and she is renowned, in her own right, for her bark paintings, hollow logs and carved sculptures. Jennifer's artwork has been exhibited throughout Australia and her textile art is in the collection of the Art Gallery of South Australia.

Janet Marawarr
Janet is a talented linocut and screenprint designer. She regards textile design as an opportunity to work with colour and and new methods to express her djang (ancestral creator stories). As well as her artistic work with Bábbarra Women’s Centre, she is an established bark painter with Maningrida Arts and Crafts, and she works for the Maningrida Night Patrol, a community safety service.
Jacinta Lamilami
Jacinta is an emerging artist, who has developed a strong portfolio of hard-carved lino designs. Jacinta is also a talented screen printer, with an innovative eye for hue and colour layering. Jacinta’s mother is a Traditional Owner of the land of Maningrida, on which Babbarra Women’s Centre lies. Jacinta has family connections across the top end, and has lived in Minjilang (Crocker Island) and Warruwi (Goulburn Island).

Elizabeth Kala Kala
Elizabeth is an artist from homeland Bolkjam and she started working at Bábbarra in 2017. Elizabeth was born in Buranga but grew up in Maningrida along with her two children. She has a good eye for colour layering and lino printing. Elizabeth has a strong unique carving style which she uses to depict dilly bags, yams and digging sticks in her lino prints. She is also starting to transfer her unique design style used on lino to screen printing screens. Elizabeth is inspired by her father who is an artist along with her two sisters are also artists. Her sisters are the ones who taught Elizabeth her dilly bag designs. When they go out to their homeland, the sisters enjoy woodcarving and painting together.

Deborah Kamanji Wurrkidj
Deborah Wurrkidj was born in 1971 at Maningrida in north-central Arnhem Land. Her language is Kuninjku and her moiety is Duwa. Deborah is well known for her fibre weaving, bark painting, woodcarving and printmaking. Deborah is a versatile artist who has readily adapted to new art forms while retaining strong clan traditions. Her work is tactile and intricate and illustrates the artistic innovation that has occurred in Maningrida over the last 30 years.

Alongside her highly regarded fine art practice, Deborah, with her mother, Helen Lanyinwanga, and sister Jennifer Wurrkidj has been working at Bábbarra Designs since 1991. She is a leading textile artist and an integral member of Bábbarra Women’s Centre. Deborah has exhibited nationally including the 19th Telstra National Aboriginal & Torres Strait Islander Art Award in 2002 and is represented in a number of state and private collections.

Melba Gunjarrwanga
Melba Gunjarrwanga is a Kuninjku artist, and is a skilled printmaker, sculptor, weaver and bark painter. Melba has taken part in group exhibitions across Australia and the world presented by Maningrida Arts and Culture. Her work is held in the national collection and most state art galleries.

Warringarri Aboriginal Arts
Established in the 1970s, the Waringarri Aboriginal Arts is a living, growing art centre celebrating the uniqueness of Miriwoong cultural identity. Located at Kununurra in the Kimberley region of northern Australia, Waringarri is the first wholly Indigenous-owned art centre established in the region and one of the oldest continuously operating art centres in Australia supporting economic independence for artists and their community. The centre operates artists’ studios and galleries and supports more than 100 artists as painters, printmakers, wood carvers, boab engravers, sculptors and textile artists. The centre also boasts beautiful grounds, and the new Hopevale Arts and Cultural Centre. Regular cultural tours and performances offer a rich insight into Miriwoong culture.

Waringarri artists featured in Piinpi include:

Jan Griffiths
Jan Griffiths was born in Kununarra, Western Australia in 1971. A multidisciplinary artist, Griffiths works in a variety of art mediums including ceramics, painting, sculpture and more recently fashion and textiles. Griffiths completed her education in Broome and later moved back to Kununarra to practice as a journalist and artist at Waringarri Arts. Through her work she depicts the stories and early life of her parents Peggy Griffiths and Mr. Griffiths, who are both founding members of Waringarri Aboriginal Arts. Griffiths has been a finalist in the Telstra National Aboriginal and Torres Strait Island Art Award and her ceramic work was showcased in the 2018 Shepparton Art Museum (SAM) Ceramics exhibition.
Senior Miriwoong artist, Peggy Griffiths Madij, responds to the cultural custodianship handed to her by her mother and grandfather through an arts practice that elegantly documents the environment and her place within it. Born in 1948 on her Country in the remote Kimberley region of northern Australia, Griffiths grew up learning from her cultural leaders while working as a housemaid on Newry Station. She is a highly respected Elder, artist and cultural advisor. Her artworks have been collected nationally and internationally. She has held a Director’s role consistently on the Waringarri Arts Board since the mid-1990s guiding the organisation’s success. In 2018, Griffiths was granted a Department of Culture and the Arts Fellowship to pursue her interest in multi-disciplinary arts. More recently an installation of her work including ochre painting, ceramics and animation was exhibited as part of the Art Gallery of South Australia’s TARNANTHI 2019.

An important mentor for younger artists, Griffiths’ cultural leadership and knowledge sharing is exemplified through her fundamental involvement in Waringarri Arts’ textiles and couture fashion projects supporting younger artists to gain valuable skills, cultural knowledge and confidence to follow in her footsteps.

Anita Churchill
Anita Churchill was born in 1988 and grew up in Kununarra. She has three children and began working in Waringarri Arts in 2008 as an artist Support Worker. Her art practice includes painting, photography, textile printing, woodcarving and performance. She learns stories and skills from her Elders.

Cathy Ward
Cathy Ward is a Miriwoong woman born in 1994. She was raised by Peggy Griffiths and Mr A. Griffiths where she learnt about her culture and painting. She is a Board member for Waringarri Arts and currently works in ceramics and textiles.

Kelle-Anne Drill
Kelle-Anne Drill is a proud Gija woman born in 1988. She began her painting career in 2009 and currently works as an artist at Waringarri Arts in ceramics and textiles.

Hopevale Arts and Cultural Centre x QUT Fashion
Wubuul Buii, meaning ‘together’, is a young, cutting edge couture collection, created with art from the oldest culture on earth, the result of an exciting collaboration between the Hopevale Arts and Culture Centre in Far North Queensland and fashion design students at the Queensland University of Technology. The garments made from fabric printed with vibrant one-of-a-kind bush dyes by Hopevale artists were showcased on the runway at the 2019 Cairns Indigenous Art Fair.
Hopevale artists featured in Piinpi include:

**Daisy Hamlot**
Daisy Hamlot (nee Bowen) is a senior Thuupi Warra Elder. She was born at Cape Bedford in 1937 to Ted and Nancy Bowen. Her totems are the Waandarr (White Cockatoo) from her father’s side and Ngamu Ngaagau (Dingo), mother’s side. Hamlot is well known for her whimsical paintings about Guuda (community dogs). “My paintings are about my two pet dogs 7-O and Granny-Boy, they are cute and friendly.” Daisy belongs to the Gamba Gamba group (senior women) at the art centre. Artworks by the gamba draw on traditional Guugu Yimmithirr Warra culture and contemporary and mission time histories. The women hold deep cultural knowledge of family kinship systems, sacred sites, esoteric characters and totems and are passionate about recording language and traditional stories to preserve and hand down to the younger generations. Daisy loves participating in the art centre’s many workshops, including natural dying on silk, lino print and textiles.

**Esmay Fay Gibson**
Esmay Gibson is a senior artist from the community of Hopevale in remote Far North Queensland. Esmay belongs to the Gamba Gamba group (senior women) at the art centre. Artworks by the gamba draw on traditional Guugu Yimmithirr Warra culture and contemporary and mission time histories. The women hold deep cultural knowledge of family kinship systems, sacred sites, esoteric characters and totems and are passionate about recording language and traditional stories to preserve and hand down to the younger generations.

**Grace Rosendale**
Grace Rosendale was born in Woorabinda after her family was interned there during the second World War 2. Grace is a senior Elder of the Binthi Warra clan. As one of the last fluent language speakers of the Guugu Yimithirr language, Grace takes her artwork very seriously to ensure inter-generational sharing between community Elders and youth. Grace’s totems are the Gaalaya (Centipede) from her father’s side and the Nguurraarr (Black Cockatoo) and Burriwi (Emu) from her mother’s side. Grace completed her Diploma in Visual Arts through TAFE in Cairns. Grace belongs to the Gamba Gamba group (senior women) at the art centre. Artworks by the Gamba draw on traditional Guugu Yimmithirr Warra culture and contemporary and mission time histories. The women hold deep cultural knowledge of family kinship systems, sacred sites, esoteric characters and totems and are passionate about recording language and traditional stories to preserve and hand down to the younger generations.

**Wanda Gibson**
Wanda Gibson is a Nukgal Wurra woman of the Guugu Yimithirr people (on her mum’s side), and lives in Hopevale, Cape York Peninsula QLD. Her dad is a Yuuethawarra man and his Country is around Cape Melville. Both of Wanda’s parents were stolen generation and were brought to Cape Bedford Mission when they were 10 or 12. During WWII her parents and the community were taken from the mission and transported to Woorabinda as the German missionary was suspected as a spy. Wanda was born in Woorabinda in 1946, and her family returned to Hopevale when she was 3. Wanda is a master weaver – she weaves baskets, birds, and fish from dried grass. She is also a painter and completed a Diploma of Visual Arts at Cairns TAFE in 2014.
**COOL SEASON**

**Season of Cool Winds**
The Cool season signifies strong winds and cold nights. This time of the year is the best time to travel on Country and gather materials to make hunting tools.

The Cool season section of the exhibition will feature traditional possum and kangaroo skin cloaks, emu feather earrings. Possum skin cloaks are an important wear for First Nations people living in south eastern Australia. They were worn for warmth, used as baby carriers, covering at night and mapped the identity of their owner, holding stories of clan and Country. The making of possum skin cloak is practiced today and is worn during ceremonies across various regions of Victoria. Dja Dja Wurrung Elder Rodney Carter's possum skin cloak illustrates the river systems, fish traps, lagoons and basket designs. His use of linear patterns is symbolic of markings often used in First Nations communities across south eastern Australia.

**Featured artists include:**

**Rodney Carter**
Rodney Carter is a descendant of Dja Dja Wurrung and Yorta Yorta people and resides at Bendigo in central Victoria. He currently works for his people, the Dja Dja Wurrung as the Group Chief Executive Officer of the Dja Dja Wurrung Clans Aboriginal Corporation and the Dja Dja Wurrung Enterprises Pty Ltd.

**Fay Carter**
Aunty Fay Carter is a proud Yorta Yorta and Dja Dja Wurrung Elder and was born at Echuca Hospital in 1935. Aboriginal women were not permitted in the maternity ward at the time, which meant Fay's mother, Iris Nelson, gave birth to her on the hospital's verandah. Fay grew up on the outskirts of Mooroopna, in a settlement known as the Flats. Most of the Aboriginal families who resided there were formerly of the Cummeragunja Mission in New South Wales, including Fay's family. In 1939, they had left in protest against the mismanagement of the mission. The Cummeragunja walk-off, as it became known, was a landmark event in the history of the Aboriginal rights movement in Australia.

**Marilyne Nicholls**
Aunty Marilyne Nicholls was born in Swan Hill, Victoria and is a multi-clan woman who has Ancestral and cultural connections to fresh water and saltwater Country: Dja Dja Wurrung, Barrappa Barrappa, Yorta Yorta, Wattji Watti, Latji Latj, Yulpagulp and Ngarrindjeri. Nicholls was encouraged at an early age by her mother to use native plants for weaving and to create feather flowers in a traditional and contemporary manner. She has an interest in environmental issues and was taught by her father where native plants grow.

Aunty Marilyne has been teaching weaving techniques and feather craft skills for over 20 years. She has had five exhibitions and won the Victorian Indigenous Art Award. Her weaving and feather craft has taken her on many journeys overseas to the Festival of Pacific Arts as part of the Australian Delegation to the Solomon Islands, The Long Walk weavers exchange program in Wadeye Northern Territory and the Weavers Exchange Program in New Zealand.

**Tashara Roberts**
Tashara Roberts is a contemporary Indigenous conceptual artist whose practice includes photography, moving image, installation, mixed media, painting, sculpture and jewellery. She has completed a certificate in Aboriginal and Torres Strait Islander Cultural Art and a Bachelor of Creative Arts. Tashara's work is sometimes subversive and politically charged; she uses visual culture to explore cultural and societal issues. Her multi-disciplinary practice often explores her Aboriginal heritage and/or shows the viewer what it is like looking at the world through her eyes.

**Anindilyakwa Arts Centre**
Established in 2004, the Anindilyakwa Arts Centre is located at Groote Eylandt in the Gulf of Carpentaria in the Northern Territory, and is a female-led initiative known for its beautiful bush-dyed silks, and an extensive art range that also includes ghost net baskets, lino prints, screen prints, homewares and jewellery.
Anindilyakwa artists featured in Piinpi include:

**Bernadette Watt**
Bernadette was born in Mount Isa, and her island home is Mornington Island, (Baralkis). She moved to Groote Eylandt with her family when she was 7 years old. Bernadette learnt from her brothers how to paint and the stories behind the paintings. “I would watch how they did paintings of the Wurlywin Man, Brolga Lady, rats and squid. I still paint some of those stories now. Because of my dad Arnold Watt, he was great artist. I just want to be like my dad. I have three children, one niece, one nephew, and a grandson. And I love my family. When I first moved to Groote Eylandt with my mum, my dad Eric Amagula, my step father, he raised me up to be the person that I want to be. How to be strong and believe in myself.” Bernadette paints, makes jewellery, plant dyes and screen prints. She enjoys doing everything with all the women.

**Tammy Lalara**
Tammy is a senior artist at the art centre. Tammy doesn't speak or hear, but she learns incredibly quickly and will never stop making baskets. Tammy comes to work every day, and loves doing basket making and bush dyeing. It's easy to spot a Tammy basket!

**Elise Bara**
Elsie is a master weaver and bush dye artist who lives with her family at 4-Mile outstation. She enjoys making art with her family and teaching other artists the traditional practices of pandanus weaving and bush string making.

**Thelma Wanambi**
Thelma Wanambi is part of Anindilyakwa Arts on Groote Eylandt in the Gulf of Carpentaria in the Northern Territory.
**Sharna Wurramara**

“I grew up here, on Angurugu. As a kid I went out hunting with my grandmother and grandfather. You know when you go to Umbakumba, that road out to Salt Lake, my grandfather used to live on the outstation there. Sometimes I was with my grandma and grandpa. Going fishing, catching big fish, oysters and turtle. My grandmother used to make baskets and bush bags and my grandfather carved and did everything. Sometimes on Friday I would go fishing with my mother, on her country, and sometimes to the big river. The art centre is Eningapa (good), every Wednesday we’re doing dyeing and making baskets.”

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**Candida Mamarika**

Candida lives in Umbakumba, and is well known for her beautiful seed and shell necklaces, and plant-dyed textiles.

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**Lucy Bara**

Lucy is a proud Bara artist living on Umbakumba community, Groote Eylandt. Her specialty is shell jewellery.

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**Annabell Amagula**

“I grew up in Angurugu, I grew up with my father and mother, when I was 6 year old I would sit and watch my grandmother make bush bags from pandanus. When I was 10 I started making baskets. When I was 12 my great great grandmother would take us out to collect the colours for pandanus, that’s how I learned, from my Elders. I used to watch my father paint and I learned to paint copying my father. When we go to the art fair (Darwin Aboriginal Art Fair) and I see everyone going crazy for our t-shirts and scarves, I feel happy and proud. It comes from our Country, I like wearing it and it’s good they like wearing it too.

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**Kaiela Arts**

Located in the regional Victorian town of Shepparton, Kaiela Arts is a training and mentoring centre representing more than 90 artists, and is active in promoting the south eastern Australian Aboriginal linear art styles, which is traditional to the Aboriginal peoples of the Kaiela-Dungala region. Kaiela operates a gallery and shop offering locally produced paintings, didgeridoos, woven baskets, woodwork, ceramics, clap sticks, boomerangs, jewellery, carved emu eggs and poker work and well as books, cards and textiles.

**Kaiela artists featured in Piinpi include:**

**Tammy-Lee Atkinson**

Tammy-Lee Atkinson is a Yorta-Yorta artist. She is a proud First Nations woman who loves to learn and share personal and familial stories about her culture. Being able to express her own story through painting, drawing and photography, she attaches strong symbolic meaning to images that represent her traditional culture in contemporary art contexts. Tammy-Lee completed her Bachelor of Visual Arts at IKE at Deakin University in 2016 and she is currently enrolled in Certificate 3 in Visual Arts at the Centre for Koori Education at GOTAFE in Shepparton. Since 2014, Tammy-Lee has worked as a tutor in Aboriginal art and culture at Kaiela Arts and has presented works in group shows in Shepparton, Melbourne and the Darwin Aboriginal Art Fair (DAAF).

**Suzanne Atkinson**

Suzanne Atkinson is a proud Yorta-Yorta woman, mother and grandmother. She is an emerging artist who practices in a range of different media that includes traditional weaving, ceramics, painting, poetry and wood burning. Suzanne recently studied Visual Art in a Bachelor’s degree of Contemporary Arts/Visual Arts at Deakin University and is currently enrolled in Certificate 3 in Visual Arts at the Centre for Koori Education at GOTAFE in Shepparton. In 2018, Suzanne presented her first solo exhibition titled *Perfectly Imperfect* at Kaiela Arts Shepparton.
Eva Ponting
Eva Ponting is a proud Gunditjmara woman, mother, nanna, aunt, sister wife and friend. She started studying art at GOTAFE Shepparton in 2007. It was in these Koorie arts class at TAFE that her journey of art started. She loves to do all different types of art weaving, painting, jewellery, lino, prints, etching. She is now in her second year doing a Diploma in Graphic Design.

Lee Darroch
Lee Darroch, of the Yorta Yorta, Mutti Mutti and Trawlwoolway peoples, was born in Melbourne in November 1957 and grew up with her family in Lockington, Victoria, close to Dhungula, Kaila and Yalooka (Murray, Goulbourn and Campaspe respectively) Rivers. Along with Treahna Hamm and Vicki and Debra Couzens, Darroch was involved in the reclamation of the art of possum skin cloak making, after viewing two 19th century engraved possum skin cloaks from Lake Condah and Maiden’s Punt (Echuca) in the Museum Victoria collection. The women committed to work on reproductions of these cloaks (a project that Vicki Couzens named Tooloyn Koortakay meaning ‘squaring skins for rugs’) together with a series of prints, drawings and related objects (weavings, tools and dance ornaments) inspired by the original cloaks. The works were completed in 2002 and are now in the National Historical Collection of the National Museum of Australia (NMA) and on display in the First Australians Gallery at the NMA.

Darroch is a renowned visual artist, teacher and arts worker and has been involved in several Indigenous arts boards and committees. She has exhibited widely both nationally and internationally and her work is held in several important collections including the National Gallery of Australia and the National Gallery of Victoria.

Kelly Koumalatsos
Kelly Koumalatsos is a Wergaia, Wemba Wemba visual artist working in regional Victoria. Her arts practice explores various aspects of both her Aboriginal (Wergaia/Wemba Wemba) and Greek heritage. Kelly has been working with possum skins and possum skin imagery in her artworks for many years. From her early work recreating real possum skin cloaks, to her more recent artworks using screen printing and digital imagery of possum fur, working with the imagery of possum fur in her printmaking and installation artworks has allowed Kelly to reconnect and reclaim aspects of her Indigenous heritage. Kelly's artistic practice has drawn on research into historic photographic images of Koorie people from across Victoria wearing possum skin cloaks. Possum skin cloaks had a very important role in traditional Aboriginal societies, as both a means of keeping dry and warm, but also as an important cultural item, often incorporating imagery and markings of cultural significance, and handed down within families over generations.
Street Wear

Blak and Deadly

‘Blak’ is a term used by some First Nations people in Australia to reclaim historical, representational, symbolical, stereotypical and romanticised notions of Black or Blackness. Artist Destiny Deacon first used the term in 1991 in her 2004 MCA exhibition, *Walk and don’t look blak*. Today the term has been adopted by many First Nations scholars, artists, curators and writers.

This section of the exhibition sheds light on the practice of First Nations artists living and working in the urban centres. Referencing street art and pop culture through contemporary urban street wear, this room pays homage to Indigenous resistance to colonisation. The reclamation of Blak identity and culture through fashion is demonstrated in the works of Teagan Cowlishaw, Lisa Waup and Shannon Brett. Teagan’s ‘Deadly Kween’ jumpsuit from her label AARLI Fashion depicts popular Indigenous Australian word ‘Deadly’ on the back, a term meaning ‘awesome’ and ‘great’. This room celebrates the resistance of blak identity through the reclamation of culture, identity and phrases that Indigenous people have inherently made their own. This room will also feature a sound component that references blak empowerment.

Featured Artists include:

**Teagan Cowlishaw**

Teagan (aka TJ) Cowlishaw’s kinship lies with the Bardi people (grandmother’s ancestry), Ardyaloon of the Kimberleys, Western Australia (Family name: Hunter) and she is descended from the Chinese pirates of Shanghai (grandfather’s ancestry) (Family name: Jan).

Teagan was born and raised in Darwin, NT and grew up between Perth, Broome and Darwin through-out her teenage years. TJ’s label AARLI was established in 2017, with a resort and jewellery range that have been showcased widely including at national survey taken by Jefa Greenaway in ‘Blak Design Matters’ at Koori Heritage Trust, Melbourne and the ‘Bibbulmun Bardi’ exhibition at the State Library of Western Australia.

In 2019, AARLI linked up with designers, artist and art centres from around the nation and launched a First Nations fashion collective Pop Up Shop on Chapel Street, but her career milestone was being part of the team, alongside Grace Lillian Lee, that presented ‘From Country to Couture’ fashion at the Darwin Art Fair in 2019. Recently, TJ has taken a role as part of the First Nation Fashion and Design team as their National Coordinator and Producer to be part of the movement to continue to provide opportunities and build a legacy for our next generation of First Nations artists and designers.
Maree Clarke
Maree Clarke is a Yorta Yorta/Wamba Wamba/ Mutti Mutti/Boonwurrung woman who grew up in north west Victoria, mainly in Mildura, on the banks of the Murray River. Maree has been a practicing artist living and working in Melbourne for the last three decades, and is a pivotal figure in the reclamation of south east Australian Aboriginal art practices, reviving elements of Aboriginal culture that were lost – or lying dormant – over the period of colonisation, as well as a leader in nurturing and promoting the diversity of contemporary south east Aboriginal artists.

Maree's continuing desire to affirm and reconnect with her cultural heritage has seen her revification of the traditional possum skin cloaks, together with the production of contemporary designs of kangaroo teeth necklaces, river reed necklaces and string headbands adorned with kangaroo teeth and echidna quills. Maree Clarke's multi-media installations of photography including lenticular prints, 3D photographs and photographic holograms as well as painting, sculpture and video installation further explore the customary ceremonies, rituals and language of her ancestors.

Shannon Brett
Shannon Brett is a Wakka Wakka, Butchulla and Gurang Gurang designer and founder of the label LORE, currently based in Brisbane, Queensland. Brett’s initial artistic education began with a traineeship in fashion design, followed by qualifications in graphic design, a Bachelor of Contemporary Australian Indigenous Art via the Qld College of Art, Griffith University and also post graduate studies in Arts Management through the University of New England.

Brett’s admiration for fashion and culture is revealed in the bold statements delivered by her label LORE. Stories are dynamically printed on to lush fabrics to produce comfortable yet sophisticated clothing - these are the primary fundamentals of the label. LORE was created in 2016 and was first shown at a fashion performance on runway at the Darwin Aboriginal Art Fair. LORE has since been featured in various runway shows and exhibitions including London Pacific Fashion Week (2018), Melbourne Fashion Week (2019), Indigenous Design Now – Parliament House, Canberra (2019) and featured in numerous publications and social media platforms internationally.

Lisa Waup and Ingrid Verner
A collaboration between award-winning Gunditjmara and Torres Strait Islander artist Lisa Waup, fashion designer Ingrid Verner and Craft Victoria, this collection was first showcased as part of Global Indigenous Runway, Craft's Window exhibition program and the Virgin Australia Melbourne Fashion Festival, and embodies Waup’s graphic visual and woven artwork, exploring themes of connection, identity and Country. Fusing art and fashion, the garments draw from a strong tradition of language and symbols with a palette referencing Waup's monochromatic print work and the reds and greens of the Australian landscape. At its core, this collection represents collaboration, respect and connection – to Country and family, and the connection between all of us.

Lisa Waup
Lisa Waup is an award winning Gunditjmara and Torres Strait Islander artist. Her practice explores relationships between identity, historical events, family and Country. Waup works in a variety of art mediums including weaving, printmaking, drawing, sculpture, body adornment and jewellery making. She received a Bachelor of Arts from RMIT University and her work is collected by private and public institutions nationally. Waup was a finalist in the Telstra National Aboriginal and Torres Strait Island Art Award at the Museum and Art Gallery Northern Territory (MAGNT) for three consecutive years and was the Winner of the National Works on Paper Award (2014) at Mornington Peninsula Regional Art Gallery. In 2017 and 2019 she collaborated with Melbourne based fashion designer Ingrid Verner to create two collections that have been shown at Melbourne Fashion Week, VAMFF, Hong Kong Business of Design Week and From Country to Couture at the Darwin Aboriginal Art Fair (2019).
PRESS IMAGES

Click [here](#) to access a range of press images for the Piinpi exhibition.

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