

MORE THAN A TARRANG (TREE)

RESEARCH SYMPOSIUM

2–3 November 2023



Moorina Bonini, detail of *Untitled (ethnographic container)*, 2023. Image courtesy of the artist

ACKNOWLEDGEMENT OF COUNTRY

We acknowledge and pay respects to the traditional and sovereign territory of the Boonwurrung and Wurrundjeri peoples of the Kulin Nations, the traditional owners of the land on which we are meeting. We pay respects to elders, past, present and emerging and to the numerous Indigenous peoples who have crossed this land throughout millennia. We further extend that respect to creation Ancestors across this Ancestral Country.

INTRODUCTION

More Than a Tarrang (tree) is a research symposium presented by Wominjeka Djeembana Indigenous Research Lab, Monash Art Design and Architecture. Tarrang is the Boonwurrung word for tree shared by N'Arweet Professor Carolyn Briggs AM.

Responding to the exhibition *More Than a Tarrang: Memory, Material and Cultural Agency* at Bunjilaka Aboriginal Cultural Centre, Melbourne Museum, this symposium brings together First Nations artists, curators, designers, and scholars with non-Indigenous collaborators to consider the intersections between Indigenous ways of knowing and practice-led research.

The premise of “More Than a Tarrang (tree)” is that trees are living entities and part of a matrix of relations with Country, Ancestors, people, animals and the more-than-human. It is an agency that continues to be articulated through practices of mark-making.

“More Than a Tarrang (tree)” brings this premise to the museum to reveal how First Nations artists and communities are reconnecting with collections of cultural belongings, and restoring the kinship many of these belongings have with trees, Country, and the Ancestors.

SYMPOSIUM

2–3 November 2023
Museum Theatre, Melbourne Museum
11 Nicholson Street, Carlton

CONVENORS

Professor Brian Martin, Kimberley Moulton and Dr Jessica Neath with advice from Professor Brook Andrew

ACCESSIBILITY

Accessible parking is available and the museum is wheelchair accessible.

Further accessibility information:
museums.victoria.com.au/melbournemuseum/visiting/access/

MORE INFORMATION

monash.edu/mada/wominjeka-djeembana

SYMPOSIUM PROGRAM

THURSDAY 2 NOVEMBER 2023

9AM	Arrival and Registration
9.45AM	WELCOME AND INTRODUCTION with N'Arweet Professor Carolyn Briggs AM and Professor Brian Martin
10.10AM	KEYNOTE: Professor Norm Sheehan
11.10AM	SESSION 1
11.15AM	Research Presentation: Zoe Rimmer
11.40AM	Research Presentation: Moorina Bonini
12.05PM	Q and A
12.25PM	Lunch in the theatre foyer, exhibition open for viewing
1.30PM	SESSION 2
1.35PM	Research Presentation: James Tylor
2.00PM	Yarning: Greg Griffiths and Professor Brian Martin
2.30PM	Q and A
2.50PM	Short Break
3.10PM	SESSION 3
3.15PM	Research Presentation: Dr Paola Balla
3.40PM	Yarning: N'Arweet Professor Carolyn Briggs AM, Kimberley Moulton, Moorina Bonini and Maya Hodge
4.20PM	Q and A
4.45PM	Closing Remarks
5PM	Close

SYMPOSIUM PROGRAM

FRIDAY 3 NOVEMBER 2023

9AM	Arrival and Registration
9.30AM	INTRODUCTION
9.35AM	SESSION 4
9.40AM	Research Presentation: Israel Tangaroa Birch
10.05AM	Yarning: Maree Clarke and Mitch Mahoney
10.30AM	Q and A
10.50AM	Morning Tea in the theatre foyer
11.20AM	SESSION 5
11.25AM	Research Presentation: Bradley Webb and Dr Jessica Neath
11.50AM	Research Presentation: N'Arweet Professor Carolyn Briggs AM, David Tournier, Professor Brian Martin and Deep Design Lab: Julian Rutten, Dr Stanislav Roudavski and Alexander Holland
12.30PM	Q and A
12.50PM	Closing Remarks
1PM	Close

ABSTRACTS

DAY ONE
THURSDAY 2 NOVEMBER 2023



Cultural materials presented in *More Than a Tarrang (tree): Memory, Material and Cultural Agency*.
Source Museums Victoria. Photo by Eugene Hyland

KEYNOTE

TULLEI, GNIRIGOMINDALA KARULBO – RESPECTFUL DESIGN AND CULTURES OF REPAIR

Professor Norm Sheehan

Gnirigomindala Karulbo is an Aboriginal and Torres Strait Islander leadership group based on Yugambah Country at Jinndi Mibunn, Eagleby Queensland. We work with Logan Together to change the systems that impact on our jargums and we deliver wrap-around community care and family support programs. We work together doing hard, truthful, and deep work building cultural strengths in an urban Indigenous context.

In this presentation, I will talk to my design learning and outline some aspects of the Respectful Design approach that appears to grow with and enhance culture and community. I will present examples that assist to understand this design as relational work. Following from Aunty Mary Graham the relational aim is not to present or add to design theory it is to reconnect understanding.

Working respectfully together with community, I propose this design opens a holistic reconnection with epistemic origins. In this sense it does not inform analysis it is a doing together that explains grounded contexts.

Relational understandings will be presented as a basis for proposal that Indigenous Knowledge research can:

- grow with and sustain the community through local, preferred, easily shared, and proven ways of approaching knowledge,
- be culturally and spiritually embedded with the generational life of community, refuse to fit with applied standards and timetables or comply with remote conceptions of rigour,
- be relevant and easily validated by community, and
- reinstate and sustain deep equity.

RESEARCH PRESENTATION

TUYLINI (STRINGY BARK GUM TREES), TRUKANINI AND CANOES

Zoe Rimmer

In Lutruwita (Tasmania) each Aboriginal Nation had a spiritual relationship with a different species of tree. For the well-known Aboriginal woman (once mythologised as ‘the last Tasmanian’) Trukanini and other people of the Southeast Nations, the tuylini (or stringybark gum tree) was considered kin. tuylini bark was also used in the construction of large

canoes that were sailed to islands as far south as Maatsuyker. In this presentation, Zoe will discuss two distinct projects that bring repatriation, museum collections and tuylini knowledge to the fore; the cultural retrieval of canoe building and the memorialisation of Trukanini’s original burial place.

RESEARCH PRESENTATION

WANYARRA (ACTIVE) CODE-SWITCHING

Moorina Bonini

Colonial mentality privileges, and is premised on, a constructed western ontology. This paper explores the deeper issues around coloniality from the position that the problem lies in its ontological underpinning. *Code-Switching: Creating a Space to Align Structural Values* is my PhD practice-led research that examined the ontological design of western institutional structures such as galleries, museums and universities, and how this plays out in the real world. The examination of western ontology, in ‘so-called Australia’, was conducted to determine if the ontological design of these institutions can be reconfigured through wanyarra (active) code-switching and my creative practice. Wanyarra (active) code-switching is an Indigenous research methodology that has

been created and applied to this practice and Indigenous-led research in order to navigate and switch codes between Indigenous knowledge systems and western knowledge. This paper identifies wanyarra (active) code-switching as an ontological process as both Indigenous knowledge systems and western knowledge inform the cultural expressions articulated through my artistic practice. I propose a new and novel approach to understanding the world as it combines the immaterial and material as configured through Indigenous thinking, together through practice and research. I argue that the articulation of wanyarra (active) code-switching through practice transforms the ontological positioning of the viewer as an embodied and immersive experience when engaging with my practice.

RESEARCH PRESENTATION

WIRRA – KAURNA CULTURAL CONNECTION TO EUCALYPTUS TREES

James Tylor

James will discuss Kaurna people's cultural relationship with Wirra Eucalyptus trees. Kaurna people are the traditional owners of the Adelaide plains region of South Australia and Kaurna people have a rich cultural connection

with the 27 species of Wirra Eucalyptus trees endemic to the area. He will explain how Kaurna people use Wirra Eucalyptus for food, medicine and cultural tool making.

YARNING

DHULU – SINGING COUNTRY

Greg Griffiths Bulingha Murri Ganuur and Professor Brian Martin

This yarning between Greg and Brian looks at the importance of cultural materials and how they regain and rebuild connection to our Place. In particular, the Dhulu (tree) held in the Museum der Kulturen Basel in Switzerland and the current work created around the Dhulu has sparked this conversation about not only the return of cultural materials, but how it activates a reconnection to culture, a form of cultural revitalisation aimed at empowering

our identity through practice. Speaking from a Murri perspective and in particular for Greg, Gyinbaraay clan, the yarning looks at how new cultural making and activities on Country are about revisiting the process that our old people held in high esteem. The interconnectedness of ceremony and practice is vital to convey the inseparable connection to Country, totemic species and Lore.

RESEARCH PRESENTATION

MURRUP (GHOST) WEAVING WITH AND FOR COUNTRY

Dr Paola Balla

During my PhD research (2016-2020) I practised bush dyeing, reliant on gum trees, as a material, but also as a memory source to float stories to the surface of fabric. My practice also uses bush flowers and fruits, barks and sap collected on Kulin Country and Old Man Weed, a family bush medicine, collected and prepared by my Aunties. Bush dyeing sustained me through the PhD and was a centring methodology in my final exhibition. It was prompted by Professor Tracey Bunda who advised me that I must “find places of unconditional love” to get through my PhD. Bush dyeing relies on my relationship to Country, growing up on Wemba-Wemba and Yorta Yorta Country, Dhungala (Murray River) and camping with my matriarchs and

family at Moonahcullah Mission on Wemba-Wemba Country on the Kolety (Edwards River) amongst old, gnarled gum trees. Stories of ghosts, spiritual beings and the history of my people surrounded us. I was taught to look for faces and Old People within trees. This story telling includes my grandmother Rosie Tang’s paintings of trees on Country, which featured in my post-doctoral installation, *Murrup Weaving in Rosie Kuka Lar* (2021) for the exhibition *Wilam Biik* (2021) curated by Staci Piper. My practice led work is based in being, knowing and doing with and for Country and what I named with Professor Bunda as Murrup (Ghost) Weaving, where I weave story, bush dyeing, visual art and memories into immersive installations.

YARNING

POETICS OF CULTURAL RENEWAL – FIRST PEOPLES WOMEN’S PRAXIS

N’Arweet Professor Carolyn Briggs AM, Moorina Bonini, Maya Hodge and Kimberley Moulton

This session will consider the importance of women in contemporary arts practice and engaging in the archive. *More Than a Tarrang* artists N’Arweet Professor Carolyn Briggs AM, Moorina Bonini and Maya Hodge will be in conversation with Senior Curator, Kimberley Moulton and share insights to their

multidisciplinary practices, the significance of women’s collectivity and a feminist lens in research and writing. The panel will speak to their works in the exhibition with new artwork commissions in conversation with a collection of cultural materials from southeast Australia.

ABSTRACTS

DAY TWO
FRIDAY 3 NOVEMBER 2023



Brook Andrew, detail of *guulany solar*, 2023. Image courtesy of the artist.

RESEARCH PRESENTATION

WHARE TIPUNA - THE CARVED ANCESTRAL HOUSE

Israel Tangaroa Birch

The whare tipuna is an ancestral house of profound cultural significance in Aotearoa (New Zealand). The whare tipuna represents the living, breathing embodiment of a principal ancestor of tangata whenua (people of the land).

The whare tipuna is a meeting house that serves as the spiritual and communal centre of the marae (gathering places). The whakairo (carvings), tukutuku (lattice work), and kōwhaiwhai (painted areas), adorned and bind together structures as repositories of ancestral knowledge, connecting past, present, and future generations. Each whare tipuna is a living testament to Māori cosmology, with its carvings, paintings, and design elements telling intricate stories of lineage, history, and

cultural identity, while also the aho manawa (heart beat), and wairua (soul) of the Māori people.

Whare tipuna are spaces for ritual ceremonies, tribal discussions, and the passing down of oral traditions, which embodies the Māori worldview, emphasising kotahitanga (unity), whakapapa (kinship), and reverence for the taiao (natural environment).

In a modern world, the whare tipuna stands as a testament to the enduring vitality of Māori culture, embodying tino rangatiratanga (self determination), moemoeā (dreams), tikanga and kawa (values), and whakapapa of the Māori people.

YARNING

RECLAIMING AND REGENERATING SOUTHEAST AUSTRALIAN ABORIGINAL ART PRACTICES

Maree Clarke and Mitch Mahoney

Maree Clarke is a pivotal figure in the reclamation of southeast Australian Aboriginal art practices, reviving elements of Aboriginal culture that were lost or laying dormant as well as a leader in nurturing and promoting the diversity of contemporary southeast Aboriginal artists. She will be joined by her nephew Mitch Mahoney who also has a practice in cultural

regeneration celebrating southeast Aboriginal cultures. He has worked closely with his aunt on a number of projects through a model of intergenerational and collaborative practice that often brings the public into an art space to learn about culture and be involved in the art making process.

RESEARCH PRESENTATION

THE DUNGHUTTI CANOE – POWER OF CULTURAL SUBJECTS

Bradley Webb and Dr Jessica Neath

How can the power of cultural subjects ontologically shift the institution? Through this presentation, we explore this question and in doing so examine the provenance, mark making, relationality and agency of a Dunghutti canoe in the collection of the Museum der Kulturen Basel. We will denote the social and political climate of the period when this cultural subject was taken from its origin located on the mid coast region of Kempsey, New South Wales. Highlighting the continuous relationship of cultural practice in making this cultural subject by Dunghutti Aboriginal community,

we will consider the potential to open up new possibilities of collaborative engagement between the institution, community, researchers and creative practitioners. It is the power of the cultural subject that brings everyone together, connecting with the knowledge and insight of local elders, new research, creative practice and contemporary thinking of the institution to guide the process back to its roots.

RESEARCH PRESENTATION

KUMMARGI GADHABA YULENDJ TARRANG

N'Arweet Professor Carolyn Briggs AM, David Tournier, Julian Rutten, Professor Brian Martin, Alexander Holland, Dr Stanislav Roudavski

Kummargi Gadhaba Yulendj Tarrang roughly translates as “the knowledge of the trees is rising up” in Boonwurrung language and is the title of our artwork in the exhibition *More Than a Tarrang (tree): Memory, Material and Cultural Agency*. This project seeks to empower voices of trees through an innovative use of spatial data. To engage with this challenge, we collaborated with Yalukit Weelam Tarrang, a tree that lives in the southeast of Australia, on Kulin Country (near Melbourne). The ancient trunk of this tree retains the marks left by Kulin Ancestors who used its bark to make cultural materials including canoes, shields and coolamons for example. Our project seeks to hear from this tree guided by the premise that

all plants can care for themselves while helping other living beings. Their vegetal contributions are necessary for the survival of all complex lifeforms and yet there are some human knowledges about trees that are incomplete and often selfish. To learn further, our research has built a relational digital space weaving together Western and Indigenous knowledge systems through a more-than-human approach to cast trees as teachers who can help humans do better. Our techniques for human-tree collaboration look for meaning in detailed laser scans and rebuild them as animated digital marks that can reach diverse human audiences, articulating the voice and agency of trees.

BIOGRAPHIES



Brian Martin, selected works from the series *Baw-li tharra burriin*, 2023.
Source Museums Victoria. Photo by Eugene Hyland



PROFESSOR NORM SHEEHAN

Professor Norm Sheehan is a Wiradjuri man, born in Mudgee NSW.

He is currently Honorary Professor at the University of Queensland, Co-chair of the University of Queensland (UQ) Reconciliation Action Plan Oversight Committee and a member of the UQ Education Advisory Council.

He completed a PhD in Education at the School of Education, the University of Queensland (UQ) in 2004, winning the N. V. Varghese Prize for Comparative Education. Professor Sheehan is a collaborative leader in Aboriginal Community Development and Aboriginal Higher Education, a Professor of Indigenous Knowledge, and a leading Design Thinking practitioner. His expertise spans areas of Indigenous Knowledge; Respectful Design; Aboriginal Research methodologies; Indigenous pedagogy and relational teaching/learning systems.

Professor Sheehan has more than 30 years' working in education and is responsible for the development of the first Australian Bachelor degree of Indigenous Knowledge and Doctoral degree in Indigenous Philosophies. He is recognised as contributing significantly to the development of Indigenous Knowledge as an academic discipline.



N'ARWEET PROFESSOR CAROLYN BRIGGS AM

N'arweet Professor Carolyn Briggs AM is a senior Boonwurrung Elder. A descendant of the First Peoples of Melbourne, the Yaluk-ut Weelam clan of the Boonwurrung, she is the great-granddaughter of Louisa Briggs, a Boonwurrung woman born near Melbourne in the 1830s. She has been involved in developing and supporting opportunities for Indigenous youth and Boonwurrung culture for over 50 years and was awarded a Member of the Order of Australia in 2019 for her significant service to the Indigenous community. Author of *Journey Cycles of the Boon Wurrung: Stories with Boonwurrung Language* (2008, 2014), N'arweet currently leads a number of research projects including the ARC Linkage “Repairing Memory & Place: an Indigenous-led approach to urban water design” at Monash University, and the Children’s Sensorium presented by RMIT’s Contemporary Art & Social Transformation (CAST) Research Group. She is Elder in Research at RMIT University and an Adjunct Professor in Wominjeka Djembana Indigenous research lab at Monash Art Design and Architecture.



DR PAOLA BALLA

Dr Paola Balla is a Wemba Wemba and Gunditjmara artist, curator, writer and academic whose projects focus on Aboriginal women’s stories and resistance. Her work centres Aboriginal women’s voices, activism, Sovereignty, matriarchy and First Nations ways of being, knowing and doing. In 2016 and 2017 respectively, she co-curated two landmark exhibitions at the Australian Centre for Contemporary Art, Melbourne; *Sovereignty* and *Unfinished Business: Perspectives on art and feminism*. Most recently, her artwork has been included in *Wilam Biik* (2021), Tarra Warra Museum of Art, and *Sovereign Sisters; Domestic Work*, FUMA (2022). This year, she presented *Mok Mok Murrup Yakuwa*, a mesmerising film installation in the exhibition *Shadow Spirit* for Rising festival curated by Kimberley Moulton. Paola is based at Moondani Balluk Indigenous Academic Unit, Victoria University, Footscray.



PROFESSOR BROOK ANDREW

Professor Brook Andrew is a Wiradjuri and Ngunnawal artist and curator. His practice is driven by the collisions of intertwined narratives, often emerging from the mess of the “Colonial Wuba (hole)”. In 2022, Brook premiered his work of theatre *GABAN (strange)* at *YOYI! Care, Repair, Heal*, the Gropius Bau, Berlin and within the Grand Court Galleries of the Art Gallery of New South Wales, Sydney. The narrative of *GABAN* is led by ngawal murrungamirra, Wiradjuri words meaning Powerful Objects, imagining the voice of objects held in museum collections. Recent exhibitions include *No Feeling Is Final. The Skopje Solidarity Collection*, Kunsthalle Wien, Vienna; Liverpool Biennial; and the 22nd Biennial Sesc_Videobrasil. As a curator, Brook was the artistic director of the First Nations and artist-led *NIRIN: the 22nd Biennale of Sydney (2020)* and an international advisor for the Sámi Pavilion at the 59th Venice Biennale (2022). Brook is Enterprise Professor in Interdisciplinary Practice and Director of Reimagining Museums and Collections at the University of Melbourne.



MOORINA BONINI

Moorina Bonini is a proud descendant of the Yorta Yorta Dhulunyagen family clan of Ulupna and the Yorta Yorta, Wurundjeri and Wiradjuri Briggs/McCrae family. Moorina is an artist whose works are informed by her experiences as an Aboriginal and Italian woman. Her practice attempts to disrupt and critique the eurocentric foundations that centralise Indigenous categorisation within western institutions. By unsettling the narrative placed upon Aboriginal people as a result of colonisation of Aboriginal Australia, Moorina’s practice is based within Indigenous Knowledge systems and brings this to the fore. Moorina is a current PhD candidate in Wominjeka Djeembana Indigenous research lab, Monash University. She is currently exhibiting work in *More Than a Tarrang (tree): Memory, Material and Cultural Agency*, Melbourne Museum and in *Primavera 2023*, Museum of Contemporary Art, Sydney.



ISRAEL TANGAROA BIRCH

Israel Tangaroa Birch (Ngā Puhi, Ngāi Tawake, Ngāti Kahungunu, Ngāti Rakaipaaka) is a full time artist currently working from the Manawatū, Aotearoa - New Zealand. Israel works across all media with a painting practice titled Painting With Light, to kaupapa Māori conceptual and political art. He is currently the Mana Whenua Design Lead for his iwi in Te Matau-a-Māui, Hawkes Bay. Israel was previously a lecturer at Massey University teaching on the Toioho ki Āpiti – Bachelor of Māori Visual Arts for 15 years and holds a Master of Māori Visual Arts.



MAREE CLARKE

Maree Clarke is a Yorta Yorta/Wemba Wemba/Mutti Mutti/Boonwurrung woman who grew up in Mildura and has been a practicing artist living and working in Melbourne for over three decades. Maree is known for her open and collaborative approach to cultural practice. She consistently works in intergenerational collaboration to revive dormant cultural knowledge and uses technology to bring new audiences to contemporary southeast Aboriginal arts. In 2021 she was the subject of a major survey exhibition *Maree Clarke – Ancestral Memories* at the National Gallery of Victoria, the first Aboriginal woman with traditional ties to Boonwurrung Country, where the NGV is built, to have a solo exhibition there. An abridged version of that exhibition was shown at the Australian Embassy in Paris until February 2023. Other recent exhibitions and awards include *Tarnanthi*, Art Gallery of South Australia, Adelaide (2021), *The National*, Museum of Contemporary Art Sydney (2021), *Reversible Destiny*, Tokyo Photographic Museum, Tokyo (2021), VIVID Sydney 2023 and the *King Wood Mallesons Contemporary Art Prize*, for which she was awarded the Victorian Artist award and most recently has been awarded the Yalingwa Fellowship through Australian Centre for Contemporary Art (ACCA).



GREG GRIFFITHS (given English name)

BULINGHA MURRI GANUUR (given name, skin name, totemic name)

Born in Gunnedah, I am a proud Guyinbaraay man of the Gomeri people, my homeland and my tribal nation. Last of the dirt floors, my early years I lived in a tin shack with a dirt floor. I consider myself a son of land rights. I watched my father work in the Aboriginal movement until it was my time to pick up the baton and work for my people. I have been a Cultural Practitioner for approximately 40 years. My culture and language are my true passions. Learning about our lore and customs through cultural practice. Singing and dancing about our connection to the land and ecology, the flora and fauna, the landscape and all content of it. The scope of our culture and its connection to all peoples. The sky world, the big Warrumbool in the night sky. We are all sons and daughters of creation and our responsibility is to be humble in the learning of it. This is who I aspire to be.



MAYA HODGE

Maya Hodge is a proud Lardil and Yangkaal Mildura-raised emerging writer and curator based on Wurundjeri Country. Her multidisciplinary practice explores the power of uplifting First Nations storytelling and autonomy through writing, curatorial and creative project-based work. Maya is passionate about empowering young blackfullas that their voices matter to disrupt colonial narratives. Maya is a freelance writer, consultant, curator and contributor across multiple art projects, publications and programs. She is a co-contributor to the publication *Black Wattle* and, last year, co-curated the exhibition, *Collective Movements*. Maya is a founding member of Ensemble Dutala and a member of this mob collective. Her writing is published by arts and cultural platforms with the premise of shining a light on the unparalleled craft of Aboriginal and Torres Strait Islander creative practices.



DEEP DESIGN LAB

Deep Design Lab is an interdisciplinary research group that focuses on creating better worlds for all living beings. It operates at the intersection of architecture, ecology, technology, and ethics, using evidence-based design experiments to construct innovative theories. These experiments take many forms, including physical prototypes, computational modelling, and storytelling. By emphasizing perspectives that go beyond human needs, the lab explores a wide range of topics, from stories about giant plants to prosthetic nest for owls and novel building surfaces that can support mosses and lichens.

The members contributing to this symposium are:

DR STANISLAV ROUDAVSKI, an artist, architect and researcher at the University of Melbourne.

ALEXANDER HOLLAND, an architect, designer, data scientist, and researcher at the University of Melbourne.

JULIAN RUTTEN, a mechanical engineer, landscape architect and researcher at Swinburne University.



MITCH MAHONEY

Mitch Mahoney is an emerging Boonwurrung artist with connections to Barkindji through his dad's side. Born in Mildura he has lived in the Hunter Valley for the past 13 years. Mitch specialises in the revitalisation of South-Eastern Aboriginal practices including possum skin cloaks, kangaroo tooth necklaces, line work drawings and South-Eastern Aboriginal design. In 2021 he led the public art project *Weaving Sustainable Culture* at Footscray Community Arts Centre with over 200 community members. Together they made six three-metre long reed canoes that reflect the six seasons of Boonwurrung Country. He regularly collaborates with his aunt, Maree Clarke on projects including *Eel Trap*, a large scale biodegradable sculpture that was immersed in the Maribyrnong River in 2021 as well as commissions for the National Gallery of Victoria and the Metro Tunnel Project.



PROFESSOR BRIAN MARTIN

Professor Brian Martin, Bundjalung, Kamilaroi and Muruwari, is the director of Wominjeka Djeembana Indigenous research lab, Monash Art Design and Architecture. In 2022, Brian was awarded a three-year appointment to the Australian Research Council's College of Experts where he plays a key role in identifying research excellence, assessing funding applications and providing strategic advice to the ARC. He leads numerous research projects from the Australian Research Council, Creative Victoria, Australia Council for the Arts, Eucalypt Australia and various others. Brian is represented by William Mora Galleries and has been a practising artist for thirty years, exhibiting both nationally and internationally specifically in the media of painting and drawing. His research and practice focus on refiguring creative practice and culture from an Indigenous ideological perspective based on a reciprocal relationship to "Country". Brian was the inaugural Associate Dean Indigenous at Monash Art Design and Architecture and is also Honorary Professor of Eminence at Centurion University of Technology and Management in Odisha, India, Board Director National Theatre Melbourne, and Board Member for Shepparton Art Museum and the Melbourne Art Foundation.



DR JESSICA NEATH

Dr Jessica Neath is an Australian art historian of settler descent living and working on Boonwurrung Country. She began supporting research development at Wominjeka Djeembana Indigenous research lab, Monash Art Design and Architecture, in 2019 and is Research Fellow on the Australian Research Council Special Research Initiative "More than a gualany (tree): Aboriginal Knowledge Systems" (2021-2024) led by Professors Brian Martin and Brook Garru Andrew. She was awarded her PhD in art history at Monash University in 2015 and has published writing in *The Journal of Australian Studies*, *Arena Magazine*, *eyeline*, *The History of Photography*, *Landscape Architecture Australia*, *Fashion Theory*, *Australian Historical Studies* and for PHOTO 2022



KIMBERLEY MOULTON

Kimberley Moulton is a Yorta Yorta woman, writer and curator. She is an Artistic Associate with RISING Festival and a PhD candidate with the Wominjeka Djeembana Indigenous Research Lab, Monash University. Formerly Senior Curator South Eastern First Peoples Collection, Museums Victoria (2016-2023), she has recently been appointed as an Adjunct Curator of Indigenous Art at Tate Modern. Kimberley works with knowledge, histories and futures at the intersection of First Peoples historical and contemporary art and the archive. In 2021 she was a co-curator for the inaugural Indigenous Triennial (2021) at Winnipeg Art Gallery (WAG-Qaumajuq), *Naadohbi: To Draw Water*, a curatorial collaboration between Museums Victoria, Pataka Art + Museum New Zealand and WAG-Qaumajuq. Recently she curated the exhibition *Shadow Spirit* for RISING atop of Flinders Street Station and featuring the work of thirty of the most exciting First Peoples artists and collectives from across Australia. She is on the board of directors at the Shepparton Art Museum (Deputy Chair), The Adam Briggs Foundation and The International Association of Art Critics (AICA) Australia.



ZOE RIMMER

Zoe Rimmer is a *pakana* (Tasmanian Aboriginal) community member from a large extended family from Flinders and Cape Barren Island, with Ancestral connections to the north east coast of *lutruwita* Tasmania. Zoe has grown up connected to Community, Country and culture, and has learnt the cultural skills of basket making and shell stringing from her Elders. Formerly Senior Curator of First Peoples Art and Culture at Tasmanian Museum and Art Gallery, Zoe is currently completing her PhD at the University of Tasmania about repatriation, cultural revival and developing First Peoples museology.



DAVID TOURNIER

David Tournier is a Boonwurrung cultural advisor and practitioner. He was born on Wemba Wemba Country and raised surrounded by strong cultural influences and traditions. Passionate about promoting and preserving his heritage through the sharing of his knowledge and practising culture, David consults and collaborates with archaeologists, schools and universities, environmental and government agencies and local councils, and advises on the management of tangible and intangible Aboriginal cultural heritage. He is a current board member of the Wathaurong Aboriginal Co-operative.



BRADLEY WEBB

Bradley Webb is a Bundjalung and Dunghutti man from northern New South Wales, Lecturer in Fine Art and PhD candidate with the Wominjeka Djeembana Indigenous research lab, Monash Art Design and Architecture. After completing a Bachelor of Arts and Honours Degree in Creative Arts Visual Practice in 2013 at Deakin University, Bradley completed his Masters by Research, 'How has colonisation and Trans-Generational Trauma Created A Lost Generation?' in 2021 at Monash University with a project that considered the complex trauma of the Stolen Generation and its impact across future generations. Bradley primarily works in painting but experiments in combining digital imaging, screen printing and collage to give new meaning and expression to his works. In August 2021, Bradley commenced his PhD at Monash University examining 'How do colonial frameworks determine Aboriginal representation and cultural heritage?'

EXHIBITIONS

MORE THAN A TARRANG (TREE): MEMORY, MATERIAL AND CULTURAL AGENCY

Bunjilaka Aboriginal Cultural Centre, Melbourne
Museum, 11 Nicholson Street, Carlton

Closing 5 November 2023

Sharing the significance of trees in south-eastern First Peoples cultures and the continued practices of mark making and design, this exhibition is a collaboration between Museums Victoria and Wominjeka Djeembana Indigenous research lab, Monash Art Design and Architecture. Ancestral belongings and artworks from Museum Victoria First Peoples Collections are presented alongside new artworks by Brian Martin, Brook Andrew, Moorina Bonini, Maya Hodge, Bradley Webb, Greg Griffiths, Alfred Priestley, N'Arweet Carolyn Briggs, David Tournier, Simon Rose and Deep Design Lab.

CODE-SWITCHING: CREATING SPACE TO ALIGN STRUCTURAL VALUES

SOLO EXHIBITION BY MOORINA BONINI

MADA Gallery, Monash University, 900
Dandenong Road, Caulfield East

Closing Event – 4 November 2023,
1.00pm – 3.00pm, all welcome

This exhibition is the practical component of Moorina Bonini's PhD candidature. This research examines the ontological design of western institutions such as galleries, museums, and universities through practice-led and Indigenous-led research. The research was undertaken to determine if western institutions can be reconfigured through the Indigenous research methodology, wanyarra (active) code-switching and creative practice. The significance of this research is that it combines Indigenous knowledge and practice, being the immaterial and material, together through practice and research. I argue that the articulation of wanyarra (active) code-switching through practice transforms the ontological positioning of the viewer through embodied and immersive engagement with my practice.

ACKNOWLEDGEMENTS

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