

Major Works



1. **'The Spirits - Wiru' – 48' x 40' inch – Acrylic, Mica Gold & Plastic on Canvas**

This painting is about three girls who live on the streets in the suburbs of Perth. Many children live mainly on the street because their homes are overcrowded or their families suffer from inter-generational trauma. This manifests in drug and alcohol related violence and abuse.

When these children have not elders around them to explain their connection to country it is as if the wiru or spirits make them frightened.

Many families were displaced from their sacred areas for many reasons and moved to the larger cities. They find it difficult to return to country.

The trees are tall 'Nyining' (spirit trees in the Noongar language) which show that these young women will one day begin their own families but very far from Badimaya country.



2. **‘Granddaughter –Gamidyu’ – 48’ x 44’ inch - Acrylic, Mica Gold & Plastic on Canvas.**

In 1986, many of those forcibly removed from their families by government and religious authorities had the legal right to look up information about themselves and their missing family members.

This picture shows two generations of the same family as if the same age. The grand daughter, Gamidyu holds a piece of paper with her grandmother's mark on it in the form of a large 'X' which was used by First Nation peoples who cannot read or write.

This narrative picture highlights the continual effects of colonial trauma. Many people are still missing from families and are as yet to be located.

Nonetheless, this is a happy picture as the Gamidyu has found a location and a place of belonging through one mark on a piece of paper by her grandmother. She links arms with her present day granddaughter.



3. 'Giving - Yungguwa' - 48' x 40' inch - Acrylic & Mica Gold on Canvas.

Trade is an essential part of any treaty between those parties that have disagreed or fought against each other. I believe there should be no treaty unless sacred lands are returned without question. Trade is the basis of a First Nation economy before any Treaty is considered. I do not believe the Native Title Act or any recognition in the Australian constitution will suffice the rights of First Nation peoples to be autonomous in their own lands. This cornucopia of edible foods from across the country shows the economy and industry we have based on thousands of years of land based knowledge. Some of the fruits and vegetable are; quandong, bush cucumber, plum, palm, onion, pear, yams, bush apples, lilipili, macadamia and seed damper etc.



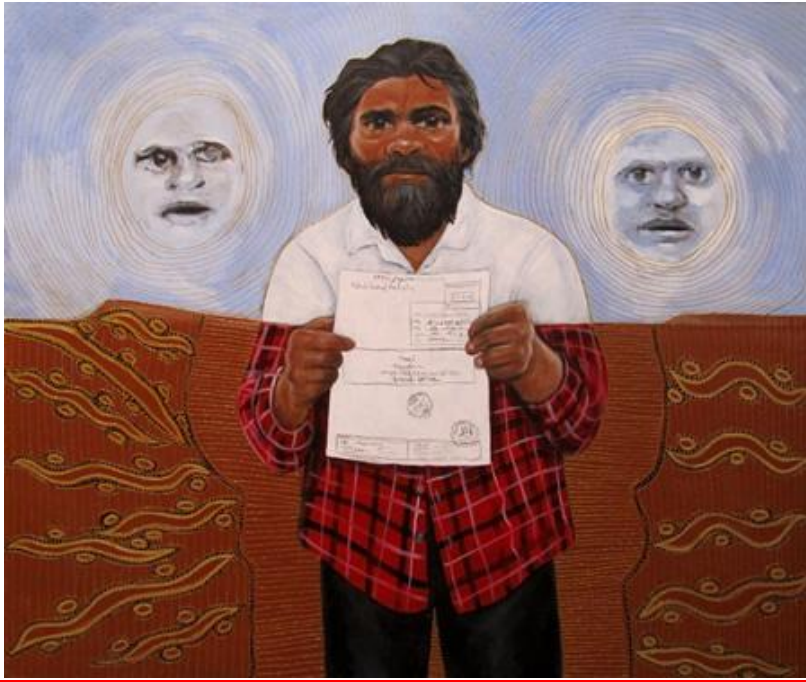
4. 'Self Portrait: Glasses – Gurugulaadyi' – 39' x 47' inch - Acrylic & Mica Gold on Canvas.

I paint a self-portrait once or twice a year. This picture shows the hands of my ancestors from above reaching down as I paint flames around myself.

The painting shows me holding my glasses because I do not want to see what I am painting.

The painting is also about how I am recovering from illness.

The technique is Italian renaissance sfumato.



5. **‘Honey – Yirabandi’ - 47.1’x 39.1’ inch - Acrylic and plastic on Canvas.**

This painting shows a man holding a Native Title claim application in front of collective country that he fears will be destroyed by mining companies. The Native Title Act only allows Badimaya people land not wanted by mining companies but are negotiated on for any future exploration and profits made on them.

Internationally, the Native Title Act is considered illegal because it demands dispossessed First Nations people prove their continued cultural links despite hundreds of years of colonisation. It presupposes incorrectly that the land was sold originally and now First Nation peoples are asking for a piece of it back.

Sacred sites are based on a creation spirit at the heart of all its scope. As such, they are like many other monotheistic religions across the globe. Such sacred sites and that the people who use them should be given all respect. These sacred places should be returned without any question.

The ancestral spirits of the man in this painting screams from the sky about the injustice of the threat and the situation we are placed in.

While I wish not to denigrate my own people for their feelings of desperation I also view many of the promises of revenue by mining companies to be seen as a kind of honey which is sweet to the taste but very high price to pay. Many people fall for the lies and sign on to mining deals that mean the destruction of sacred sites of minor significance over those of major significance because they believe that the fight is too great to ultimately win in any meaningful way against the government or private companies who believe they 'own' everything.



6. **'Long Ago - Gurdang' – 42' x 48' inch - Acrylic & Mica Gold on Canvas.**

This is a picture about the importance of language and storytelling for the development of Badimaya children's minds.

In the background are the many stories I grew up with. This includes the warriedar (wedge tailed eagle), the seventh sister (of the 7 sisters dreaming story), the story of the moon with the old woman with wood on her back and the story of the jardi (big lizard).

The entire wealth of First Nation languages are funded less than teaching Japanese in this country.

Many say internationally that this situation is cultural genocide in its scope. Mainstream education refuses to make First Nation languages a part of the lives of children from cultural communities. Language is the source of all strength in cultural identity for Aboriginal people.



7. 'Far Away – Warda' – 40' 48' inch - Acrylic & Mica Gold on Canvas.

This painting is about how many people keep their sacred places hidden. This is to try and keep culture normalized within its practices. This is to keep it away from anthropologists and thieves.

The amendments to the National Heritage Act will mean the destruction of many recorded sites and those that have not been recorded will be lost as well.

This painting shows a young woman holding a sacred Coolamon in her hands. She is wrapped in a bag while sleeping in the city at night. I have seen similar events happen where people carry sacred objects with them for fear of their sacred places being robbed or worse, that sacred areas have been destroyed. The only place left for these objects is with designated custodians or carriers of culture.

This is something I've seen first-hand while living near Perth in WA.



8. 'Being in Love – Gurdurdu' – 35.1'x43.1 inch - Acrylic & Mica Gold on Canvas.

This is how dreamt before I went to my country at Lake Moore in Badimaya country.
My older family members were all born in the east of the lake at a place named 'Butcher's Rock'.
I often have dreams of this country as I live in the south west due to health reasons.



9. 'Cave - Ngan.ga' - 47.1'x39.1 inch - Acrylic & Mica Gold on Canvas.

This painting is of the many caves around sacred Lake Moore not far from Butchers Rock where people used to live and raise families.

One day I would like to be healthy enough to have a sacred place like this returned to my community. It is where we connect together in a meditation on creation like no other.

I've experienced only small moments of this feeling during my life. I do not know why this experience is denied to many of us. I think it is based on racism and ignorance



10. 'Waterfall – Gabi Waranguwa' - 47.1'x39.1 inch - Acrylic & Mica Gold on Canvas.

This shows two women - a granddaughter and a grandmother. The grandmother is an elder spirit woman in front of a locked gate.

There are spiritual responsibilities for elders when water falls in particular locations. Rainfall is such a rare occurrence. That is why it is seen as highly important that spiritual gatherings and connection occur. Any obstacles to this process have been quickly crossed.

There is genocide occurring when people have to break their way or are refused access into sacred areas just to practice their religious rituals.

I'm fair skinned Badimia. This is also a painting statement against people like Andrew Bolt stereotyping that I have no right to my religion because I do not fit his narrow visual criteria.

Minor works.



1. 'Carrolup Artist' – 28' x 36' inch - Acrylic & Mica Gold on Linen.

This painting is homage to the child artists of Carrolup Mission. Their artworks inspired me as a young woman to paint about what was happening to my family, land and culture.

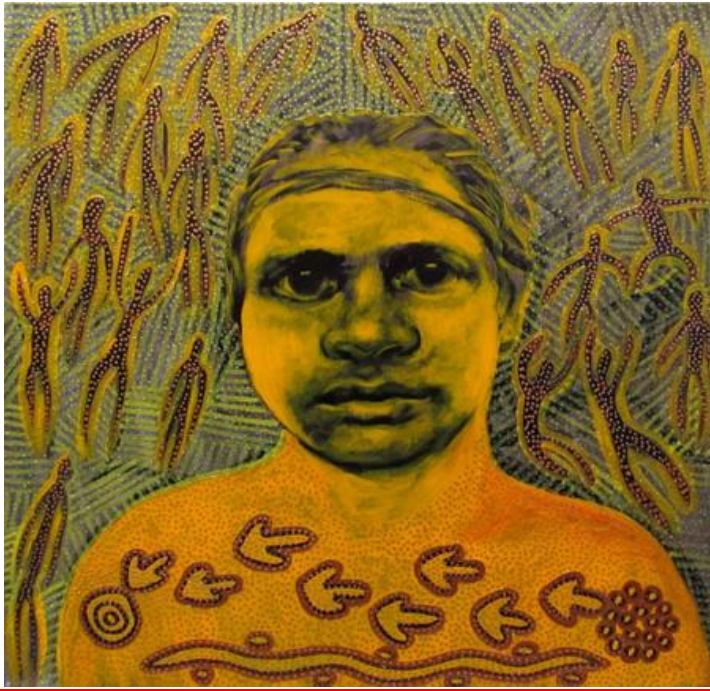


2. 'Daughter - Gadyamurru' - 24'x 24' inch - Acrylic & Mica Gold on Canvas.

This painting shows inter-generational trauma and is based on a daughter's return to her mother and younger half-sister.

I have seen similar situations played out across my life and the trauma can go on for five generations. This is fundamentally about sacred land not being returned.

A sense of empowerment and autonomous healing is not available.



3. 'Corroboree - Mamayugari' - 24' x 24' inch - Acrylic & Mica Gold on Linen.

This painting shows a young boy looking out at an audience at a Mamayugari (corroboree) held for tourists.

My comment is that our culture should become normalized to us. It should not become encroached upon or made illegal. Our gatherings do not need any government permit to perform in sacred cultural areas. That is what the Native Title legislation basically is to us.



4. 'Dreaming – Yaragula' - 24' x 24' inch - Acrylic & Mica Gold on Linen.

This painting shows a juvenile boy held in an adult prison here in Western Australia. When a riot happened at Banksia Hill Juvenile Detention Centre in 2013, a large number of Aboriginal youth were moved to Hakea Adult Prison without the consent or consultation of their parent or communities. These children are still held in this prison for several months with many being traumatised by prison guards and the conditions in which they were kept. In the window is a symbol for a meeting place in the form of concentric circles.



5. 'Blue - Buyun' - 24' x 24' inch - Acrylic & Mica Gold on Canvas.

This shows a woman bewildered and frustrated because she still searching to find her family.



6. 'Blood – Nguba' - 24' x 24' inch - Acrylic & Mica Gold on Linen

This painting shows a woman who is deemed beautiful by Western fashion. She is seen as beautiful away from the racist stereotyping that says First Nation women are grotesque or apelike.

Blood also talks about how visual expressions of emotions and beauty are different in each culture. This is a so called 'new' scientific discovery but has been known to Badimaya and others for thousands of years.

<http://www.psych2go.net/people-%D0%B0re-%D0%B0ble-to-%D1%80ecognize-and-interpret-the-emotional-facial-expressions-of-those-in-their-own-race-faster-than-those-who-are-a-different-race/>