Interpretive

Wonderings
Interpretive Wonderings
Mapping Culpra Station
Cultural Warning:

Visitors should be aware that this exhibition includes images and names that may cause distress to Aboriginal and Torres Strait Islander people. Aboriginal art ranges across a variety of media from works on paper, canvas, fiber, wood and glass. The story of the art forms in this exhibition runs parallel to the history and experiences of the artist themselves.

Welcome and Acknowledgement:

Interpretive Wonders would like to pay respect to the traditional owners the Latje Latje people custodians of the land in which we hold this exhibition and to their close neighbour the Barkandji nations. We would also like the opportunity to thank the Culpra Milli Aboriginal Corporation community for hosting the Interpretive Wonders workshop on their country at Culpra Station.

Australian Aboriginal Art

Australian Aboriginal art is the oldest ongoing art form in the world. Initial art forms for Aboriginal expression were rock carvings, body painting, and ground designs which date back more than 30000 years.

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Introduction

The Interpretive Wonderings Exhibition is an expression of country, mapped through the Interpretive Wonderings workshop which took place in September 2015 at Culpra Station. Situated in rural New South Wales, northwest of Euston and south East of Gol Gol, the property shares boundaries with the Murray River and the Kemendoc National Park.

Formerly used as a grazing and cropping property on the Murray River floodplain, the 8500 hectare property was purchased by the Indigenous Land Council in 2002 as part of a land bank established for Indigenous people. In 2012, title was passed to the Culpra Milli Aboriginal Corporation who remain, through the Pearce family, the custodians of the land. Intrinsic to this custodianship for CMAC is the preservation, protection and promotion of Aboriginal culture and the promotion of opportunities around collaborative knowledge exchange.

The property is home to locally and culturally significant vegetation associations as well as fauna including the spectacular but endangered Regent Parrot. It is country where red-gum forests grow in watery billabongs, mallee scrub grows in fields of red sand, gnarled box and tangled lignum spread across wide heavy black soil plains and wetlands can swell and recede in a moment.

Along with these spectacular environmental features, the property is home to a number of significant Aboriginal cultural heritage sites including millennia-old Aboriginal burials, ancient fire hearths, shell middens, scarred trees, a truly magnificently engineered fish trap, and an ochre quarry. These are overlaid with colonial pastoral relics including stockyards, irrigation earthforms, fencing, abandoned homestead sites and settler burials.

The mappings produced through the workshop and exhibited here are framed through an idea of mapping drawn from a body of work characterized as critical cartography. The critical cartographer Jeremy Crampton¹ has positioned this approach as ‘performative, participatory and political’, positioning the map beyond being an ‘instrument for preserving meaning and truth’ and towards an approach that is critical and anti-hegemonic. This form of critical mapping contests dominant power structures inherent from the shadows - thanypaana kulyparanta.

Through this framework, the intent is to shift the way in which maps might be historically or normally understood – as an object or artifact – to a more fluid interpretation that may be more process-based. Inherent in this is an understanding that the concept of the map may also move beyond being a fixed representation of ‘what is’ and subtly allow a shifting to an understanding of ‘what might be’. In this way, the maps in this exhibition acquire a sense of what might be considered agency, prompting alternative ways that the ‘what is’ might be understood. For Barry Pearce and the Culpra Milli Aboriginal Corporation, the colonial fence is representative of a form of ‘straight-line’ agriculture or land-management which sits in an, at best, awkward tension in relation to the cultural and environmental values inherent in the country. This is an expression of a connection to country which holds that ‘while we might own the land, the land owns us’ and that similarly ‘the river flows through my veins” for the contemporary custodians of the land. This singularly powerful expression of connection forces a questioning of the validity of many of the assumptions that underpin contemporary land tenure and use in the Australian context. This exhibition seeks to explore these tensions and to open up these questions, allowing a space in which Paul Keating’s injunction to non-indigenous Australians expressed through The Redfern Speech to ‘try to imagine the Aboriginal view…to recognise the wisdom contained in their epic story’ might be enacted.³

The exhibition represents a collaboration between the Culpra Milli Aboriginal Corporation and the academic institutions of UTS Sydney, RMIT University Melbourne and Monash University Melbourne. It also reflects and represents a coming together through diversity of a range of Aboriginal artists and non-indigenous creative practitioners from across disciplines on the traditional country of the Barkandji people. Whilst this diversity is reflected through the media, approach and outcome of the individual offerings, the project seeks to lend weight in practical terms, through collaboration and knowledge sharing, to a larger project of reconciliation through mutual understanding. It is through this collaboration that the agency of the exhibition taken as a whole allows the imagining of a future, articulated through Kevin Rudd’s Apology to Australia’s Indigenous Australians ‘where we embrace the possibility of new solutions to enduring problems where old approaches have failed’.⁴

Art and design have long been held to be communication tools able to reach a large range of people and community and which have simultaneously held the promise of ‘new solutions’. In collaboration with the Culpra Milli Aboriginal Corporation, the architects, landscape architects, creative practitioners and artists featured in this exhibition have sought an opening up of ways of seeing and expressing ideas and concepts through knowledge shared on country. This collaboration has been underpinned by a shared commitment to the preservation, protection, promotion and celebration of Aboriginal culture and custodianship through country. The exhibition is indeed above all a ‘shining from the shadows’ - thanypaana kulyparanta.

¹ Crampton, Jeremy. 2009, ‘Cartography: performative, participatory, political’ in Progress in Human Geography 2009 33: 840 originally published online 21 May 2009
² Pearce, Barry. 2015 personal communication at Interpretive Wonderings workshop, Culpra Station
thanypaana kulyparranta

'shining from the shadows'
Interpretive Wonderings: Constructing place

Interpretive Wonderings is an art project shaped by the coming together of community and artists on the land of Culpra Station in order to learn and share, and to create artistic responses from this experience.

The challenge for this exhibition is to bring this unique and site specific event, the artworks is inspired and Culpra Station itself, with its many characteristics and perspectives, to the context of an art gallery. The Interpretive Wonderings artworks were created on and about Culpra. They tell us something about Culpra, how the artists experienced and engaged with it, and they show some of the numerous ways to map and interpret a place. The curatorial concept seeks to emphasise the collaborative nature and exchange of this shared interpretive event and to highlight Culpra's stories and the artists' processes of map making.

It's not only about the stories imbued in the artworks. They are also about the impulses that shaped the creative processes – the meetings, discussions, ruminations, wanderings and wonderings, being exposed to new ideas. But the stories are also about how mapping may occur to generate the art works, in all its ways as shown in the variety of the media used and the diversity of art genres ranging from the traditional forms such as drawing, painting, sculpture to digital audio and audiovisual works as well as documentaries, installations and performance pieces.

Stories connect - Culpra, artworks, and community, a network of connections, associations, values, individually and collectively. To be true to the spirit of Interpretive Wonderings, the exhibition must also allow visitors to connect with the artworks and country in ways that may go beyond conventional gallery experiences. The spatial experience of the gallery visit, and the art works themselves, provide starting points for a multitude of interpretations. They seek to offer a variety of ways to engage with country, mapping and representation. Visitors encounter the story telling offered through the artworks themselves but also through specific immersive experiences. They seek to offer a variety of ways to engage with country, mapping and representation. Visitors encounter the story telling offered through the artworks themselves but also through specific immersive experiences.

The scenographic approach to the exhibition is about staging an environment that departs from, or rather, complements the white wall space and its distinct behavioural conventions and viewing protocols. The more atmospheric, complex and sensory environment permits the visitor to consider the artworks and other exhibits in a broader and more connected context than that of an isolated piece. It seeks to be a place of action and doing, an embodied and social experience.

More specifically, Interpretive Wonderings includes a hands-on experience with artefacts that are connected to the artworks and Culpra station. This draws on display strategies rooted in the historical 'Cabinet of Curiosities' or 'Wunderkammer', the display spaces of the early privately established collections of the Renaissance and Baroque period during the 16th to the 18th centuries. As a spatial construct, the Interpretive Wonderings Cabinet of Curiosities is a seemingly disjointed juxtaposition of objects narrating various perceptions of country, both historical and contemporary. Through artistic interpretation a network of meaning is created, forging and foregrounding cultural, political and economic perspectives. Visitors are invited to contribute, to take part in the experience of making meaningful connections, mappings and interpretations, drawing on their own experience and memories of Country, or home, or place and their new knowledge from the exhibition. The Interpretive Wonderings exhibition therefore invites the visitor to participate in a temporal construction of place through the layering of Culpra onto the historical and contemporary gallery display spaces of the Mildura Arts Centre.

"To build a secure and sustainable land base for Indigenous people and for future generations"

Culpra Station is owned and managed by Cupra Milli Aboriginal Corporation (CMAC), an Aboriginal Organisation that holds and manages land on behalf of its members. CMAC was first established in 1997 and registered as an Aboriginal Corporation in 2005. Culpra Station is situated in New South Wales, approximately 50 kilometres southeast of Gol Gol and 42 kilometres north-west of Euston NSW straddling the Murray River to the Victorian border. Culpra Station is situated amongst spectacular riverine forests of tall river red gums and rolling red sand dunes. Within the 8,000 hectares of flood-plain, dunes, riverine wetlands, billabongs and small creeks, live an abundance of rare and endangered birds and other wildlife including the Grey Falcon, Hooded Robin, Malice Emu Wren, Barking Owl, Brogla, Desert Mouse, Southern Scrub Wren, Malice Worm Lizard, Australian Buzzard, Blue Billed Duck, Eastern Regent Parrot, echidnas, kangaroos, emus and a variety of reptiles. Culpra is home to the remarkable Australian Malle Fowl and to many native foods and plants significant to Barkandji people.

The environmental and cultural significance of the property is significant and has been acknowledged in several reports and by government agencies. Culpra is home to a diverse ecology and holds a number of significant environmental values including relatively undisturbed mallee dune-fields and extensive wetlands and riverine forests on the Murray River floodplains. (Culpra Station Environmental & Heritage Management Plan 2013). Culpra Station is steeped in a shared history of pastoral families and Aboriginal people. The first pastoral ownership was by the pioneering Grace families who occupied Culpra Station from 1880-1887. Brothers John and James Grace sold the property in 1887 from which time it remained in the Wickett family until 1987.

Culpra Station’s pastoral history is marked by several heritage sites including: an early pioneer gravesite, mail depot yards and posts from paddle steamer transport era, old pioneer homestead site, disused buildings and farm machinery and historical stockyards.

Evidence of millennia of Aboriginal occupation of the country is also abundantly evident with cultural heritage sites including stone hearth ovens and fire-places, ancient aqua-cultural engineering feats, canoe trees and other scarred trees as well as shell middens extending through the soil profile.

CMACs partnership with researcher facilities such as RMIT and UTS began in 2012 during the Culpra Design Studio Project from which Interpretive Wonderings has arisen. Community members and the CMAC Committee have been participating in a collaborative process of sharing knowledge about mapping country within an Aboriginal framework that included stories about country, song, language and artwork. CMAC is committed to offering non-Aboriginal people the opportunity to work beside local Aboriginal people to promote Aboriginal culture by exchange of knowledge in a modern society. Interpretive Wonderings, along with other programs run by CMAC, is a project that seeks to bridge the gap between Aboriginal people and the wider community.

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"This river flows in my veins"
to wonder / to wander is a collaborative project undertaken by James Carey and Megan Cope.

This project established new material / immaterial relationships and understandings with the Culpra Milli country through a series of two collaborative, cartographic, durational and abstract paintings.

The two paintings measure three and half metres wide by one and a half high. Traditional techniques have been used with found materials, pigments and ochres to create the paintings, directly embedding the country of Culpra Station into the compositions.

The process of the paintings began with large colour fields being applied to the surface of the linen based on our collective memory of being on country. This idea of a ‘collective memory’ is vital to the painting process as we are able to share stories of our time experienced on Culpra Milli country.

The paintings were then folded, gridding the linen into equal-sized square ‘plots’. This part of the process signifies the colonial ‘gridding’ that occurred throughout much of this country, when European migrants parcelled land for agriculture, commercial and residential housing, disregarding our rich indigenous histories.

The final part of the process included painting over these grids again, signifying the traditional occupant’s re-establishing contemporary relationships with their country.

The paintings are process driven; the process is one of mark making, marking time, making time, and time making. The marks made are intuitive responses in critical reply to the previous marks and in this way, the process of these paintings is attentive to both time and our collective memory.

With no compositional intent, the process of addition of colour, line and found material facilitates the revelation of monumental landscapes to the viewer. On first glance, the painting is subtle and soft but as one moves closer to it, details shift into focus. The marks made allude to trees, bush, fence posts, boulders in the landscape, or possibly moons in the sky.

Detail of painting to wonder / to wander, image by James Carey, 2015
 [...] every surface feature is the expression of flow and drift [...] the surfaces of the Mallee are impressionable. There is not a passage through this country that is not counted in a rearrangement of grains of sand: cart ruts, labourers’ footsteps, the periodic filigree overflow of flood and the daily minute migration of dune crests.

- Paul Carter, Ground truthing: explorations in a creative region, 2010, p37-8

Emerging from a series of walks alongside the river and across vehicle tracks and animal passages, this installation operates as an unfinished (and unfinishable) mapping of Culpra Station’s terrain. It charts the ground plane as the material registration of phenomena, occupation, encounter and disturbance – the interface across which different knowledge systems unfold. Ground Work combines physical sampling, film, garment-making and narrative to explore both the experiential and material qualities of this shifting ground condition.

Detail of Ground work garment, Kate Church, 2015
These images of Culpra Station in flood were taken in January 2011 by Barry Pearce. The water had inundated the country of Culpra Station during the late 2010 flood and triggered the phenomenon of ‘water moving backwards up the country’ as the streams, rivulets and billabongs received water from the swollen river. These events gradually, deeply and gently wet the soil, replenishing the soil moisture which was depleted after the preceding years of drought. Overland water was evident on Culpra for months after the flood event ensuring deep penetration and regeneration of many flora and fauna species including the Black Box (Euc. largiflorens), stands of which had been greatly stressed by dry conditions.

Culpra Station in Flood 1956 – Duncan Family

These images of Culpra Station in flood were taken during the 1956 floods by the Duncan family, previous owners of Culpra Station. The flood water in this event inundated the site of the family home situated on the escarpment in close proximity to the river and forced the abandonment of this homestead site in favour of higher and drier ground away from the river. The water inundating Culpra Station had severe economic implications for the Duncan family, impacting on infrastructure, crop production and livestock capacity and eventually leading to the family moving off the property.
As identified by Australian Soil Resource Information System there are over 10 different soil use typologies located within 1.5kms of the Culpra Station camp-site - a testament to the site situated on the banks of Australia’s largest river and surrounded by shifting desert sands, agricultural production, degrees of human inhabitation and natural flora and fauna. Culpra Station is a temporal site positioned on a fluctuating line in the landscape.

Earth is sedimentation of biological componentry. Within the hidden complexities of soil lie a diverse palimpsest of networked forces; history, society and narrative as well as contemporary Australia's superimposed economy and infrastructure. When the word ‘extract’ is used in reference to an object or space it means to forcefully remove something. When the same word is applied to text, data, or narrative it alludes to the careful selection of a part in order to both represent the original and to become a work in its own right.

The Extract project employed an auger mechanism, a tool generally associated with soil testing, primary production and mining, as a means to map geological sections of the Culpra Station landscape - a narrative formed over millennia that acts as an extract of the larger social and cultural narrative of land. As a process, a set of extraction points were identified across the landscape in an autonomous grid situated across the most diverse soil use zones within the site. At every 250m the auger was used to extract soil columns that were later recomposed in acrylic vessels to provide a scalar map of earth and land. The initial proposal had a deliberate naiveté that examined the landscape on precise objective data. The reality of the landscape (revealed through experience and through discussions with Barry Pearce on site) saw the autonomous grid adjusted with intuition and subjective appraisal.
It was a privilege to be invited to participate in Interpretive Wonderings. This group project honours the importance of respecting diverse forms of knowledge and appeals to many of my core beliefs regarding the fusion of culture, memory and place.

In consultation with the project team and Barry & Betty Pearce, the traditional custodians of Culpra Station, I have developed a series of photographs which combine landscape and portrait photography to explore the theme of mapping. Barry spoke of his affiliation with the river, stating that ‘the river, it runs through my veins’. For this reason, I chose to photograph Barry with his grandson Nicholas on the banks of the river, and to reference the river throughout the landscape photography works.

I photographed Betty and her female relatives on the bough of an immense gum tree. The tree cradles the women, an allusion to the binding nature of the land on family relationships at Culpra Station and the significance of sharing stories. Similarly, the image of Barry and Nicholas along with the black and white portrait series reference the importance of knowledge transfer and sharing across generations.

Through time spent on country with his grandfather, Nicholas and other members of the Culpra family have learned of land, song and culturally significant sites. This knowledge is a map of the land which has been acquired over countless generations and is the intricate map which the participants of Interpretive Wonderings seek to explore.
When a map moves beyond its classical associations of ‘meaning and truth’, unique opportunities present themselves for how the exercise of mapping can be considered. In such a context a map can instead be orientated around a knowledge of and connection with Country.

Exhibited are a series of photographs extracted from a larger body of cartographic work that attempts to impart an experiential understanding of feeling your way through Country.

Photograph from series: The Mindful Murray Wanderer, Ben Crisfield-Smith, 2015
Aboriginal people have always used sticks in everyday life: for fire, weapons, and building materials. Aboriginal children used *yarra* (sticks) to play, for flicking mud as far as they could across the river. During Interpretive Wonderings, we often had sticks in our hands as we talked together, made things and looked after our children.

These bush pencils formed from those conversations as we spent time together and our children played. They are made of charcoal (*nhiki*) from our fire, grasses collected for weaving from the river banks, fabric left over from community arts and crafts workshops, emu feathers and sticks collected by our children.

While mapping technologies can be beautifully complex, a simple assemblage of objects such as one of our *Bush Pencils* can also be a tool for mapping. It can provide a pace, space and mode of interaction that is mindful of complexities erased by the digital and the immediate. For instance, making such tools can help us learn about the material qualities of country made invisible by a printed or digital map through the strength of the grass and the hue of the charcoal. This process of making also reminds us of the necessity to share skills and knowledge.
We’re growing into country. He and I both have skinny legs hanging out of short pants. And we wear boots. He has no socks showing. He leaves his boots at his Nanna and Pop’s place and wears them when he is here. His adolescent boots are getting too small: need to get another pair soon. R.M. Williams boots. I notice how he gently steers the younger kids — toward play, away from danger, to relate somehow with what else is going on with everyone else and everything here. And he follows his Pop around, picking up the way, listening in for a sense of it all. A call is felt and unspoken. A transmission is happening. So many bends in the river ahead. Access to country. Reclaiming language. Uptown life and this living Culpra country. Balancing ways. Time on country. The boot’s-eye view invites a shift in our perception: to the rhythm and gait of walking country, to the intimacy of the foot’s fall on land, to how it might constantly negotiate kinship and country in ever challenging circumstances. Perhaps we are always growing into country.

*Video footage made with Nick Clark and the support of the Culpra Milli Aboriginal Corporation. Special thanks to Nick Clark, Fiona Clark, Barry Pearce and Eddy Harris.*
**Instrumental** is a video and performance work that investigates the piano as a performative device to renegotiate the relations between situations, subjects and environments.

Exploring the colonial implications of the piano within the context of an indigenous led mapping workshop, Instrumental involved salvaging an upright piano from a nearby farm, relocating it to Culpra Station and positioning it amongst a grove of dead gum trees. A local piano tuner from Mildura was commissioned to tune the piano for a duration of 30 minutes.

The piano had not been played for over 50 years and was found to have a cracked timber frame. The act of tuning and tightening the instrument only put additional pressure on the internal mechanisms of the piano, causing it to slide in and out of tune as the tuner manipulated the instrument from one end to the other.

The resulting 25 minute video piece is a performance which explores the politics of space in which the role of human and non human agents are brought into question through the re-appropriation of a contested space within the Australian landscape.

*Image credit: Greta Costello*
This work explores the ways in which landscape (as mediated experience) might begin to produce a map, thus challenging Korzybski’s paradigmatic assertion that ‘the map is not the territory’. Appropriating the concept of the transect from the social and physical sciences and using this as a base drawing technique, critical lines and points in and on country have been located through a mapping of country engaging with a range of media across scales, revealing ephemeral and temporal exchanges and transactions through acts of juxtaposition in the field and the sharing of experiences on the ground. Media include paper, cloth, ash, ink, dirt, soil, vegetation, charcoal and film.

Jock Gilbert working in old homestead on Culpra Station, 2015

at Kulpara

Jock Gilbert working in old homestead on Culpra Station, 2015
On the last afternoon of the Interpretive Wonderings workshop, Barry suggested we go and look at the biggest gum tree in Australia round the next bend of the river. We sat under the tree and watched the river and the fish feeding. After a time, we clambered up the riverbank to get our bearings and discovered the drawing studio. We spread open the roll of brown paper on the ground outside the shed and began to draw together with ink and water carried from the Murray River. The roll of paper became the river. Together the paper and the water account for our time at Culpra Station – 'Kulypara.'

Jacqueline Gothe & Michael Snape

Kulypara

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Jacqueline Gothe and Michael Snape Kulypara, 2015 Drawing ink on paper 1.2 x 8.0m (detail)
This body of work, *Spirit of Bakandji Country*, encompasses four pieces and represents the artist’s response to the stories and feelings experienced through country on Culpra Station.

*Camp Fire Gathering* depicts the tribe coming together around a large fire which flickers and glows. Large ants are the elders who tell stories to the younger members of the tribe which are the small ants.

The large circle in the centre of *Camp Fire* has been used by the Bakandji tribe for thousands of years. River red gum, boxwood and wattle trees along with kangaroo, emu and echidna tracks and ant holes are shown. The ancestor’s spirits are looking over this area.

The painting *Spirits* shows the spirits of ancestors along with bushes, wild flowers and landscape. The ancestors looked after the land for thousands of years, hunting, gathering, handing down lore and kinship.

Fish are a source of food for the Bakandji people and *River Fish* shows the Murray and Darling Rivers where the fish live and surrounding landscape. The spelling of Bakandji differs slightly across the tribe and the spelling used here reflects Eddy’s family experience and his interpretation of the stories told to him.

*Detail from *Spirits*: Acrylic on River Red Gum bark, Red Gum branches on both ends 54 x 18 ½ cm, 2015*
This work pursues a drawing language with the potential to contain the multiple ephemeral states of a river within one image. The work poses the question: what landscape types actually constitute the river? The current status of the river is relegated to a series of boundaries, irrigation networks and quantifiable volumes. What if we imagined the river not through linear time, (1923,1956, 2015) but in a collapsed temporal state, where past, present and future hydrological conditions were given equal measure.

Biggs writes of a ‘polyvocal’ approach to drawing, stating that it allows for unspoken and unaccounted narratives to pervade the space of the work. In this project, voices constituting video, data sets, geologic survey, aerial surveys and narrative are used as means through which to interpret the multiple temporal conditions of the river. Working between maps, site and data sets a type of interdisciplinary conversation occurs. The material geographers Katherine Youssef and Jennifer Gabrys write that the material and temporal flows of the landscape are encountered at ‘new thresholds’ between the languages of art and science. The Antediluvian River seeks to admix performative embodied spatial knowing with the scientific empirical Cartesian space of the map.
My artistic and academic research explores ways that urban sound installations can contribute to the interweaving of body and land via the sensual and the imaginative. Understanding this interconnection is key to shaping future cities which must provide for our complex emotive and imaginative needs. To be invited to the Interpretive Wonderings program is a wonderful opportunity to learn from the Barkandji people what such a relationship might feel like. It is my personal attempt to apprehend this feeling, whilst exploring Culpra Station’s environments, which constitutes the theme of this contribution: You Don’t go Nowhere Else. The obliteration of so much knowledge, wisdom and profundity by the European settlers/invaders has been cataclysmic. To be invited to be part of the important process of rediscovering these ties is a privilege. I hope with this work I can give back to Uncle Barry and the Barkandji people the gift they give to me at Culpra Station - feeling the spirit of the land.
Covering 8000 hectares over five parcels, Culpra Station was first delineated and worked by pastoralists in 1846. The proximity of the Murray River and diversity of soil types has seen cropping and grazing of the mallee country and grazing of the river country. Colonial and modern pastoralist histories leave some obvious marks on the land today while other signposts to this history are barely traceable or gone completely.

This pastoralist history represents a very small timeframe in the history and culture of this area. The land at Culpra Station has a number of significant Aboriginal historical and cultural sites including burials, hearths, scarred trees and an ochre quarry that today offer some clues to this larger history.

In 2002, Culpra Station was purchased by the Indigenous Land Corporation as part of a vision to build a secure and sustainable land base for Aboriginal people. Today the property is managed by the Culpra Milli Aboriginal Corporation under the ethos of protecting the land from practices and actions that may be damaging to both its environmental and heritage values.

During a 30 year period between 1950 and 1980, Culpra Station was owned by the Duncan family. This video work focuses on the Duncan brothers, Kevin and Bruce, who spent most of their childhood at Culpra Station working it as a farm with their Dad.

With the Duncan brothers as guides, this project seeks to locate some of the traces and remnants of heritage sites such as the old homestead and the adjacent Aboriginal burial ground.

Comprising a series of interviews conducted on site, the video explores themes around the markers of one’s country or home and the possible crossovers, connections, and/or tension between Indigenous and European sites of significance.

In looking at these particular connections to land and country and some of the marks left during this timeframe, the project combines visual mapping, oral storytelling and walking as a means to explore interpretations of the land and of time passing at Culpra Station.
This installation responds to my discovery of metal water pipes on the banks of the Murray River, corroding into the earth of Culpra Station. Branches had fallen onto the half sunken pipe lines creating a clear understanding that they would both get broken down and return to the earth. Uncle Barry explained that the earth claims everything back, that is the spirit of the land.

Burning the eucalyptus branch started this journey of decay. The bronze sprue, which allows airflow within the casting process, shows one material folding into another. The solid brass rods disrupt the natural form of the branch, as the diversion of water disrupts the natural flow of the river. While the water glasses balancing end to end describe the importance of the continuous loop of the water source from which none of us are absolved.

Image by Bridie Lunney
"when the river is sick, we are sick...The river flows through my veins"
- Uncle Barry

*Stranger in my country* is a series of portraits highlighting our common yet unique hidden nature. For some, it is the first time they have paid any attention to this part of the body, let alone seen it! So this is my visual metaphor in response to the words Uncle Barry shared with us while on Barkandji Country in late September. The elbow (olecranon) concept had been in my groundwater mind but filtered to the surface of my consciousness while fishing by an ancient fishtrap in a bend in the river, with Eddie and Corey.

The olecranon is vital to all physical actions involving our hands that are masterful manipulators, facilitating our basic human needs and without this articulation we struggle to live a healthy life. We rely on our bodies but also the vital bodies of the landscape, to live healthy lives. Perhaps we have forgotten about this integral part of own bodies and it’s reflected in the surface tension of the Murray River.

Thank you to the organisers, Culpra Milli Aboriginal Corporation and the participants whose portraits you see here in no particular order.

Betty, from the photographic series 'Stranger in my country’
Image by Anthony Magen.
I used a hydrophone to record the sounds of a shrinking summer billabong in Kemendok National Park on Christmas Day 2015. I watched packs of carp sweep through the water, I listened intently on the bank to the sounds of the invisible underwater world of a neglected ecosystem.

Macroinvertebrates are a whole collection of bizarre and wonderful creatures that spend some or all of their lives in waterways. Some are soft and squishy, some have hard crusts on their bodies, and some carry a ‘home’ wherever they go. They look strange and are fascinatingly alien. They live weird lives in ponds, streams, estuaries and stormwater and irrigation drains.

Many are insects, like beetles, and nymphs that are juvenile flying insects. Some are tiny crabs and prawns. There are also snails, worms and maggots. Fish, frogs and birds depend on these spineless creatures for food and they are an important part of the food chain for aquatic ecosystems.

Ecologists have found that there is a strong relationship between landscape disturbance and changes to the composition of aquatic flora and fauna communities. Some aquatic macroinvertebrates have been shown to be very sensitive to certain types of environmental change. This sensitivity can be helpful to scientists, researchers and landscape managers in identifying which waterbodies are being impacted by land-use practices. Conversely, the same information can be used to identify catchments where land management may not be occurring in a sustainable way.

Freshwater macroinvertebrate sampling can be a very useful tool when performing a bio-assessment of a site. The Community/Land Manager Waterwatch Guide and the accompanying Waterwatch Field Manual have been designed as complementary resources for WaterBug Watch groups. Together they provide a complete guide to designing and implementing a community-based monitoring program.
Interpretive Wonderings presented us with an opportunity to explore working methods that predominantly relied on the landscape as the primary source of material. This very ‘specific’ gathering and sourcing of substance drew out visual narratives, concealed within the landscape.

These narratives were documented through micro and macro photographic observations taken on an hourly basis during our visit, noting our latitude and altitude positioning as they were snapped. These photographic observations brought to light hidden aspects within the vast landscape.

These ‘time lapse’ mappings and observations have been put forward as large scale photographic black and white images alongside their relative coordinates.
Two Ngatjis
Depiction of two Ngatji’s in the landscape and always remains hidden within the landscape. Colour represents the landscape, waterholes, hills and flora. There is no place unseen where the Ngatji a creation guardian in Barkindji culture. The larger circles represent the waterholes and the brown circles and colors are the flora surrounding the land. The Ngatji protects waterways and created the landscape, we have a relationship with the landscape that is intimate and told to us by our elders.

Fishtrap
The large circle represents the fishtraps that are on Culpra Station. Ngatji is guarding the waterholes - we send ripples in the water to awaken the Ngatji and ask him to release the fish for food. The symbolism in my paintings is drawn from what I have learnt since I was young and it draws between the cosmic world of the ancestor’s spirits that remain and are watching over us in a constant relationship between the beginning of time to the present.
The clapstick-digging stick is taken from the River Cooba (Acacia stenophylla) and handmade. The River Cooba tree provides the strongest of wood and was traditionally used in making shields, fighting spears and clapsticks. The seeds of this tree also provide a source of bread-making flour when ground. Digging sticks are used practically for digging for yams and other tubers. The instrument is used traditionally for ceremonial purposes and when clapped together the sounds are thought to awaken the ancestral spirits of the land. The connection forged to land and country and articulated through contemporary re-interpretations of implements such as these provide a tangible and living link to food from the land. As living members of our family it connects us to our beliefs from our spiritual ancestors.

Clapsticks by Sophia Pearce, 2015
Governments, industries, scientific research organisations and countless other agencies enforce certain values and cultural norms, often at the expense of others, but they are not monolithic entities.

People produce reality and henceforth are active agents in the way society as a whole relates to the natural world.

Indigenous knowledge systems have challenged the way western culture interacts with physical and social realms and is increasingly recognised as a source for developing more inclusive and diverse epistemologies, beyond what is considered by dominant knowledge systems as cartographic ‘truth’. Not only might Indigenous cosmologies be seen in terms of resilience and adaptability to the recent historical context of rapid and large-scale social and environmental change, so too must non-Indigenous knowledge systems and their dominant representative institutions be expected to evolve and transform in order to display liberal reconciliation.

_Singing to Country_ positions itself directly within this reinterpretation of meaning. The work is a site specific audio visual interpretation of local knowledge and stories and the ways in which this challenges and is affected by dominant value systems. It is an ethereal piece of audio-visual art, highlighting the grandeur of nature leaving you with a sense of timelessness and awe that questions the human need to draw boundaries, invoking the cyclical nature of time and it’s relationship to and collision with subjective understandings of truth.

Still from video; Singing to Country by Jeremy Taylor, Matt Wood and Thomas Honeyman, 2015
This work engages with the tradition of knapping – usually associated with the production of stone tools including blades and spear points. Knapping techniques have been used by Paakantji people over millennia using local stone including silcrete and stone types traded into the Paakantji lands through neighbouring people. Evidence of knapped stone tools remain in the archaeological record and provide a cultural record of the past.

The pieces presented here provide an engagement with both traditional stone as well as more contemporary materials – glass and ceramic. Whilst the techniques remain similar, the work provides a commentary on the effect of colonization on Aboriginal techniques and approaches to technology, the innovation and adaptation of traditional techniques in response to changing and developing circumstances and the need for the preservation of these techniques. Culture is recognized as being a fluid concept – adapting and changing over time thereby absorbing new materials and techniques. The work consists of three knapped, bifacial points in a background of soil and leaf litter demonstrating that the old ways of country are always present in the new cultural expressions – there is a grounding. Looking past the obvious allows us to see the beauty of the world and directly relates to the technique of knapping. Whilst knapping you have to see the object in the material and sing to the material to let it out – it tells you what it wants to be.

Glass flint by Warlpa Thompson, 2015
A performance work and process conducted as a blind navigation with the landscape, as part of the artist’s ongoing study into nomadic states. *Night Walk* maps the landscape through two parallel processes: dialogue with local communities and custodians of the land, and a negotiated passage through the terrain.

A large sphere of inflated black plastic is inhabited by a walker. As the journey proceeds, movement across various surface terrains perforates the thin plastic, creating a constellation of pinpricks for the walker to navigate by. The clandestine movements of this object reveal a hidden interior motive, for these acts of blind passage produce a dialogue with each terrain encountered. Surfaces, materials, spatial qualities, rhythms and other movement systems are imprinted upon the fragile black membrane: a dark intrusion creating alternative, non-linear, nomadic narratives in relation to landscapes. The condition of blindness reveals tensions between the body and the geological, geographic, cultural, technological and architectural terrains that are encountered.

In the specific Australian context, a walk in the landscape has significance as a cultural artefact - the ‘songline’ of Aboriginal tradition. Arriving in this ‘storied terrain’ the work is challenged by its intersection with Indigenous practices and narratives as well as the harsh, thorny environment of an overgrown pasture.
During the workshop, an instant village of tents, tools and people was settled. We performed site measurements and compiled data from participants in order to produce two maps. The self-organized occupation and habitation of the Culpra Station campsite was fundamental to understand patterns of conscious and unconscious behaviors, inertia whose derivation extended beyond the workshop itself. In order to grasp the complexity of this temporary settlement, we categorized three types of elements that articulated this improvised suburbia: infrastructural elements ensured supplies; domestic elements provided private and intimate spaces; and symbolic elements appeared as recognizable landmarks, setting certain spatial hierarchies.

According to the topological distribution, three main sectors arise. The central common area (X) is the space for negotiation, interaction, debate. The fireplace is a crucial element for supply (X1), daily routines (X1, X2) and ceremonies (X0). South of (X), sector (S) is the closest domestic area. This is the only sleeping area organized around a fire. North of (X), in sector (N), nine small sub-areas sprawl along a linear path. In some cases, these are inhabited by isolated individuals. None of them is organized around a fireplace.

Alfred Korzybski established the dictum “the map is not the territory”. Humans cannot experience the world directly, but only through their “abstractions”. The collection of all the operating mapping tools used during the workshop also unveils specific behaviors related to the experience of the territory. We can see there appear to be two contrasting ways of experiencing the landscape. Direct perception and physical interaction bring us to the logics of oral traditions through which Aboriginal people drew maps for millennia.

Contemporary perception is often mediated by technology. Smart-phones supersede direct contemplation. The use of hyper-precise technologies was also critical to the mapping of Australia as Terra Nullius. A new form of productivity was established for this land.

In words of Susan Sontag, “guns have metamorphosed into cameras in this earnest comedy, the ecology safari, because nature has ceased to be what it always had been—what people needed protection from. Now nature—tamed, endangered, mortal—needs to be protected from people. When we are afraid, we shoot. But when we are nostalgic, we take pictures.”

Map 01 (Top) : Technologies Arsenal. Map 02 (bottom) : Instant Settlement, Amaia Sánchez Velasco & Jorge Valiente Oriol, 2015
we are sitting
we are sharing
we are learning
at Kulpara
Artists Biographies

James Carey

James Carey lives and works in Melbourne and is an Associate Lecturer in Interior Design, RMIT, and a PhD Candidate at RMIT in the School of Architecture and Design. His artistic practice involves research into, and durational intervention within, specific sites. Using immediate [im]material, immersive and inhabitable interventions, situations are constructed. Preconceived notions of familiarity are ruptured in order to create new proposals for interiorities, sites and terrains. James Carey’s work has been shown nationally and is held in many private collections. Recent exhibitions include Planar Shift (in collaboration with Campbell Drake), Place of Assembly (Melbourne International Arts Festival 2012), Domestic Occupation 1 (CSI Flinders Street Station 2012), Fantasy Fees Apply (Mannorisms 2013), 89,964 second [paces] of drawing [walking] (Safari, Wellingtion Street Projects Sydney 2014), thinness (Busy Projects 2014), the lightness of one and three doors (Situation, RMIT Design Hub 2014), rendered use[less] ness [or] the constellating of Marrickville (Useless, The Corner Cooperative, Sydney 2014), wall work[ing] 7 (Kings ARI 2015) and beginning in incompleteness: works in formation (Project Space, RMIT 2015).

Megan Cope

Megan Cope is a Quandamooka woman from North Stradbroke Island in S.E Queensland. Her work explores the intricate relationship between environment, geography and identity. Maps feature prominently in Megan’s work; she draws on toponomy (the study of place names) and geomorphology to probe colonial myths and employs notions of familiarity are ruptured in order to create new proposals for interiorities, sites and terrains. James Carey’s work has been shown nationally and is held in many private collections. Recent exhibitions include Planar Shift (in collaboration with Campbell Drake), Place of Assembly (Melbourne International Arts Festival 2012), Domestic Occupation 1 (CSI Flinders Street Station 2012), Fantasy Fees Apply (Mannorisms 2013), 89,964 second [paces] of drawing [walking] (Safari, Wellingtion Street Projects Sydney 2014), thinness (Busy Projects 2014), the lightness of one and three doors (Situation, RMIT Design Hub 2014), rendered use[less] ness [or] the constellating of Marrickville (Useless, The Corner Cooperative, Sydney 2014), wall work[ing] 7 (Kings ARI 2015) and beginning in incompleteness: works in formation (Project Space, RMIT 2015).

Kate Church

Kate Church is a lecturer in the Landscape Architecture program at RMIT. Her research frames the landscape as a performative medium, the material registration of events and flows. It situates both the matter of the landscape and its bodily experience as mobile and explores methods of collecting, cartography, and making to register and engage with landscape as unstable ground. She is a member of Performance Lab (PFLab) and (UI) Urban Interior, both interdisciplinary research groups. Her published work appears in Kerb Journal, New American Notes Online, Landscape Architecture Australia, Exposure/00: Design Research in Landscape Architecture (2012) and Urban Interior: Informal Explorations, Interventions and Occupations (2011). Her work has been included in State of Design Festivals, and has been exhibited at Guildford Lane Gallery, RMIT Design Hub, and Field 36 Gallery.

Culpra Milli Aboriginal Corporation

Barry and Betty Pearce have been custodians of the land and waterways of Culpra Station for the past 11 years through the Culpra Milli Aboriginal Corporation. For Barry and Betty, connection to country is important for the transmission of cultural knowledge to both younger people from the extended family and to a wider audience as an approach to reconciliation. For Barry, country encompasses water and indeed life itself. Acknowledging that ‘we came from the soil and we will return to the soil’, in life the river runs through Barry and his family’s veins. Barry, Betty and the Culpra Milli Aboriginal Corporation are both and at once land managers and cultural custodians at Culpra Station

Thomas Cole

Thomas Cole graduated with a Masters of Architecture from the University of New South Wales in 2008 where he was awarded the ARB Architects Medallion. Thomas has worked for architecture firms in both Sydney and the Peoples Republic of China where he was involved in a wide spectrum of projects including restoration in Beijing’s Hutong districts, residential architecture as well as a number of art installations and exhibitions. In 2009 Thomas won the Byera Hadley Travelling Scholarship for his research proposal ‘The Politics of Memory’ and in 2011 was nominated for the Hunter Douglas Award at Archiprix International. Thomas is currently a Lecturer in the Interior and Spatial Design program at the University of Technology, Sydney and is a Director of design firm, Leese{T}ag{T}om.

Greta Costello

Greta Costello is a freelance photographer based in Melbourne. She is trained in the visual arts and is an exhibiting photographer. Greta works for a variety of commercial clients across the genres of architecture, portraiture and lifestyle photography. Some assignments are handled solo, but Greta regularly collaborates with stylists, producers, digital retouchers and assistants to achieve the best possible outcome on each job. Greta completed a Masters of Art History and Theory in 2012. She has since combined her research with workplace skills in the facilitation of photography workshops in remote Indigenous communities in Grootoe Eylandt and Western Australia.

Ben Crisfield-Smith

Ben Crisfield-Smith enjoys the exploration of questions that don’t have answers and the deconstruction of ideas. Ben is partial to ways of seeing and thinking that enable a greater sense of connection with place than is otherwise available. Ben watches and listens to people and in doing so builds an idea of how they see and understand their world which in turn, enriches his own.

Alexandra Crosby

Alexandra Crosby is a designer, researcher, writer and sought after collaborator - an interdisciplinary thinker with degrees in Visual Communication and International Studies. Alexandra is Course Director of Interdisciplinary Design Studies at the School of Design at the University of Technology, Sydney and a member of the research group ‘Mapping Edges’ with Jacqueline Kasunic and Ilaria Vanni. ‘Mapping Edges’ uses participatory mapping methods to describe power relationships within contemporary worlds in order to intervene in creative ways. Alexandra Crosby completed her PhD in 2013 investigating site based creative community events in contemporary Indonesia. In 2009 Alexandra was awarded the Ros Bower award for excellence in Leadership in Community Cultural Development by the Australia Council and in 2012 was awarded the Creative Media Social Justice award at the UTS Human Rights Award. Alexandra is an artist in the Yurt Empire and was the Co-Director of Gang Festival (2005-2008).

Mick Douglas

Mick Douglas works across performance, art, curation and design. Mick’s socially engaged large-scale public projects include W-11 Tram: an art of journeys, first commissioned by the cultural festival of the 2006 Commonwealth games in Melbourne, and the ongoing Tramjatra: imagining Melbourne and Kolkata by tramways. Mick’s solo durational performance projects Container Walk, Carriage, and Return have been presented in the New Zealand Performance Arcade 2013-2015. Recent collective process-driven projects include PPPPPP practice in Melbourne, and Shuttle – a mobile performance research project through the North American deserts, published online in the Journal for Artistic Research #9. Mick is a senior lecturer at RMIT University School of Architecture & Design where he supervises performative creative practice research. He was director of Performing Mobilities, the Performance Studies International’s 2015 Fluid States cluster in Australia.

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Jacqueline Gothe
Jacqueline Gothe is a design researcher and creative practitioner in the field of visual communication design. Jacqueline's creative research is focused in environmental communication design projects. Through a process of co-creation that acknowledges the agency of place, Jacqueline aims to represent multiple perspectives in collaboration with landowners, land-managers, scientists and other participants and stakeholders. Jacqueline's recent work includes participation in 'Firesticks', an Indigenous network that holds a vision to support the use of Aboriginal knowledge and cultural burning in contemporary natural resource management. This work was recognised in the International Institute of Information Design Awards 2014 in the categories of Sustainability and Social Affairs. (www.firesticks.org.au)


Eddy Harris
Eddy Harris is a Bakandji man born and raised in Wilcannia on the banks of the Darling River in Far Western NSW. Eddy Harris is a sought after artist and advisor of arts, crafts and educational projects through involvement in school programs cultural tours. Eddy Harris's art work has been exhibited in many public art galleries and has won the 2013 NSW Regional 'Art Unlimited' Pro Hart Prize for Hanging Art with Claypan Spirit and the 2012 NSW Regional 'Art Unlimited' Pro Hart Prize for Hanging Art with 'Kangaroo Dreaming'. Eddy Harris works in a range of media including painting on canvas and bark, ceramic design and carved wooden artefacts.

Thomas Honeyman
Thomas grew up in beautiful Mt. Macedon, Victoria. Surrounded by nature, his imagination was allowed to run free, and as a result he developed a strong creative mind. Wanting to exhibit and show his creativity to the world, Thomas looked into many different creative fields and for a while studied architecture. After a trip to India to explore eastern culture and its philosophies, Thomas decided that cinema was to be the medium that truly expressed his visions and messages to a wider audience. He subsequently enrolled at Footscray City Films and won a number of awards including Best Film, Best Editing and Best Script for his final year film. Shortly after finishing film studies, Thomas joined forces with other Melbourne based artist friends to create Mycelium Studios, a multidisciplinary creative hub and now with this independence hopes to create some defining cinema works to project his journey as a creative storyteller.

Louisa King
Louisa King is currently engaged in practice based PhD research in the School of Architecture and Design at RMIT University with a disciplinary background in Landscape Architecture. Louisa's research practice explores cartography as a means for considering the body situated within the deep temporal earth and the implications and potentials of this to the discipline of Landscape Architecture, particularly in relation to the design of large scale projects and the broader discourse of climate instability. Louisa explores and develops her work through collaborations in teaching, built work, and publications.

Jordan Lacey
Jordan Lacey is a Vice-Chancellor’s Research Fellow at RMIT University exploring the interface between urban design and the sonic arts. Jordan's research crosses sound art, music, urban soundscape design and sonic theory. Creative works include public sound installations, radio art, live performances, and soundscape compositions. Jordan Lacey's book, Sonic Rupture: a practice-led approach to urban soundscape design (Bloomsbury) is due for release on the 2nd June 2016.

Elizabeth Langslow
Elizabeth Langslow is a multimedia producer working in collaborative documentary and design for community development and education. Elizabeth has a Bachelor of Arts in History (University of Melbourne) and a Masters of Social Science in International Development (RMIT). Elizabeth's research interests include the uses of digital media as an agent for creative expression, literacy, advocacy and participation in debates around development. Elizabeth Langslow has worked as a facilitator in the digital story telling program at The Australian Centre for the Moving Image (ACMI), on community media projects in Arnhem Land, for the Justice and Reconciliation Project in Northern Uganda and as a multimedia consultant for The Globalism Research Institute at RMIT University, Melbourne. Elizabeth was awarded the Desmond Tutu Fellowship from the Global Reconciliation Organization in 2009. Elizabeth's recent projects include content for Health Law Education and films for the linguistics projects Mawng Ngarkal, 2015 and Make Your Mark, 2015.

Bridie Lunney
Bridie Lunney develops her works intuitively in relation to the site of presentation, engaging with the given context, physical conditions and materials. Combining practices of sculpture, jewellery and durational performance, Bridie Lunney acknowledges the body as a conduit between our emotional and psychological selves and the physical world. Bridie's recent projects include An Imprecise Science (Artspace Sydney), Merge (Dance Massive 2015), There is a way, if we want, into everything (MAF project space for Gertrude Contemporary). There are these moments (Gertrude Contemporary 2014), Melbourne Now (National Gallery of Victoria), 30 Ways with Time and Space (Performance Space, Sydney) and Place of Assembly (Melbourne International Arts Festival 2012). Bridie Lunney lectures in the Fine Art department of Monash Art, Design and Architecture.

Anthony Magen
Anthony Magen is a Landscape Architect and Acoustic Ecologist navigating the ecotones of culture. This navigation is facilitated through the construction of the built environment in a professional capacity, through teaching roles at various universities, soundwalking as an active artistic practice and an ongoing commitment to the World and Australian Forums for Acoustic Ecology. Anthony Magen's practice includes the presentation of neoréalist abstractions in ‘live’ situations, small-scale interventions, audio installations and gallery work exhibited and facilitated throughout Australia.

Pandorosa
Pandorosa, or The Pandas, is the pseudonym for a collaborative Spatial Art & Design practice. Ranging from vast spatial design installations, formal dialogues with visual language, exhibiting and curating, as well as academic teaching, the practice of Pandorosa has always expressed a willingness to delve into diverse territories and explore the manner in which ideas, both visual and theoretical, can be divergently applied. This method has allowed the Pandorosa oeuvre to be flexible in its implementation and wide in its trajectory; enabling collaboration and coexistence within a number of fields, institutions and sectors, such as exhibition design, architecture & interior, installation, print, curation, lecturing and research. Pandorosa believe that the best results are achieved by artistic, multidisciplinary dialogues with the objective of injecting life, blood and heart into the mundane wall, brochure or inanimate object.

Corey Payne
Corey Payne has the ability to hear a story and capture it on canvas, earning Corey a reputation as one of the Mildura region's most sought-after Indigenous artists. While there is growing interest in the Paakantji artist's unique abilities and style, for Corey it's all about the capacity of art to heal, to make sense of the world and to connect people through culture that drives his passion.

Michael Snape
Michael Snape is an artist, sculptor and musician with extensive experience in public and private commissions, exhibitions and installations. In 2011 Michael travelled to Fregon in South Australia on Anangu Pitjantjatjara Yankunytjatjara Lands with Jacqueline Gothe for a Drawing Exchange at Kaltjiti Arts Centre. The drawings that were initiated during this visit were reworked and selected for exhibition in Dobell Drawing Prize 2012 Art
Galley of New South Wales. Michael Snape’s work is held in public collections including State and regional galleries, urban projects in Victoria, NSW and Queensland and Australian and international and private collections and is represented by Australian Galleries.

Jeremy Taylor

Jeremy Taylor is a musician, painter, audio engineer and sound artist whose work spans various genres from instrument based music to avant-garde multi-media installation and sound art. Jeremy’s compositions in sound art make use of natural acoustic phenomena combined with elements of media technology, pop culture and the environment. Jeremy Taylor first engaged professionally with audio recording through his various rock bands during the 90s and 2000s before broadening his interests through exploration of field recordings, synthesis and location specific performances. Jeremy currently owns and operates Mycelium Recordings, a professional recording studio in Abbotsford, Melbourne. Jeremy has also completed a B.A (Hons) with a thesis based in the field of social geography exploring the relationship between the Yorta Yorta Aboriginal Nations Corporation and the State of Victoria and the different interpretations and relationships to nature contained therein.

Matthew Wood

Matthew Wood has been working in the Film & TV industry for the past 13 years. After graduating from the Victorian College of the Arts with high distinctions, Matthew gained a reputation amongst his peers as having a uniquely creative eye and won Gold at the Australian Cinematographers Society Awards, 2003 and Best Cinematographer at Tropfest, 2009. Matthew has worked on many short films, music clips, TVC’s and feature films and his time working in the film industry has fostered a unique artistic flare and highly developed technical acumen.

Warlpa Thompson

Warlpa’s name is Warlpa Kutjika Thompson; he is Pantjikali, Wilyaali, Wanyiwaluk on his Mother’s Mothers side and his Mother’s Fathers side is Kumu and Paakantji. Warlpa grew up in the Mallee, Wilcannia living in a tin shed until he was 9. At 15, Warlpa moved away to Dubbo to finish school then went on to Armidale NSW to study Archaeology/Palaeoanthropology. Warlpa periodically returns to Wilcannia to be involved in the Community. Warlpa has a passion for language, culture and sharing knowledge with young people while still learning from the old people and other knowledge holders.

Sam Trubridge

Sam Trubridge is a PhD Candidate in Creative Practice at Massey University, Wellington, New Zealand. Sam’s internationally profiled career is defined by a nomadic movement across geographies and architectures, through various modes and disciplinary practices. This includes curating roles such as The Performance Arcade (NZ), Deep Anatomy (The Bahamas), New Zealand New Performance (New York); directing and designing theatre with SLEEP/WAKE (NZ, USA) and The Restaurant of Many Orders (UK, NZ, Italy, Czech Republic); writing for various international publications and making performance art that examines his nomadic upbringing, living at sea on a boat for nine years with his family as they sailed from Spain to New Zealand.

Jorge Valiente Oriol and Amaia Sánchez Velasco

Jorge Valiente Oriol and Amaia Sánchez Velasco are both Master Architects at the Madrid Politecnich School of Architecture and co-founders of Grandeza Estudio and GESAM collective creative project (gesam.tumblr.com) Grandeza Estudio is a research-through-practice network of architects focusing on the concept of Cultural Landscapes and its implications on architectural, urban and territorial fields. Cultural Landscapes are understood as spatial ecosystems defined by complex anthropological interactions with the environment. Jorge and Amaia both teach at the University of Technology of Sydney in the Interior and Spatial Design School and the Architecture School.

Jock Gilbert

Jock coordinates the Theoretical Frameworks and Foundation Design Studio streams in the Landscape Architecture program at RMIT. He has an abiding interest in the unrepresentable and fleeting nature of the formless sublime thought and its relationship to landscape through the stories of the everyday. Jock is currently engaged in design research practice which seeks the elevation of these stories to the scale of the epic through a ‘working of the ground’ in a series of regional projects located in East Africa, South East Asia and Western New South Wales.

Sophia Pearce

Sophia is a Barkandji woman, she has 3 children and lives in Gol Gol NSW. Sophia is a part of the Interpretive Wonderings Project as Indigenous Research Assistant, she has a degree in social sciences and a Master of Social Policy and Planning, her back ground is in social services where she has worked for 20 years. Sophias interest in research with Indigenous people includes Indigenous knowledge development and the importance of developing respectful research partnerships and design methodologies with Aboriginal communities.

Campbell Drake

Campbell Drake is an architect and assistant course director of Interior and Spatial Design at the University of Technology Sydney. His practice based research is focused on the relations between spatial agency and the politics of space carried out through performance staged within sites of historical significance. Often working with salvaged pianos, his research employs the piano as a performative instrument to renegotiate subjects, sites and environments. Recent projects include performances staged within Melbourne’s dilapidated Flinders Street Station ballroom (2012), The Princess Theatre Inversion (2014), Temporal Formal at Grovenor Place (2014) and Instrumental at Culpra Station in 2015. Drake completed a Masters of Research Architecture at GoldsmithsUniversity, University of London and is a PhD candidate at in the School of Architecture and Design at RMIT University. Drake is the co-founder of Regional Associates – an architecture practice specialising in sustainable eco tourism development in environmentally sensitive locations. His architectural works have won a number of awards including the hotels category of the International Interior Design Association Global Excellence Awards in 2014.

Sven Mehzoud

Sven Mehzoud is a designer and Senior Lecturer at the Department of Architecture at Monash University. His creative work lies at the intersection of exhibition, scenography, and interior architectural design and centres on curatorial practices and experiences of the everyday. It explores how interpretive design strategies can extend an institution’s agendas into urban environments and other spatial contexts to achieve broader participation, inclusion and agency. Sven has completed various design projects in the fields of Interior Architecture, Exhibition, Curatorial and Performance Design, in collaboration with theatre companies, art and design collectives and research centres, and exhibited in various venues including international exhibitions and galleries.

Sven is an artist, curator and researcher with a background in cultural and social studies and a Masters of Research Architecture at GoldsmithsUniversity.

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Sophia Pearce

Sophia is a Barkandji woman, she has 3 children and lives in Gol Gol NSW. Sophia is a part of the Interpretive Wonderings Project as Indigenous Research Assistant, she has a degree in social sciences and a Master of Social Policy and Planning, her back ground is in social services where she has worked for 20 years. Sophias interest in research with Indigenous people includes Indigenous knowledge development and the importance of developing respectful research partnerships and design methodologies with Aboriginal communities.

Campbell Drake

Campbell Drake is an architect and assistant course director of Interior and Spatial Design at the University of Technology Sydney. His practice based research is focused on the relations between spatial agency and the politics of space carried out through performance staged within sites of historical significance. Often working with salvaged pianos, his research employs the piano as a performative instrument to renegotiate subjects, sites and environments. Recent projects include performances staged within Melbourne’s dilapidated Flinders Street Station ballroom (2012), The Princess Theatre Inversion (2014), Temporal Formal at Grovenor Place (2014) and Instrumental at Culpra Station in 2015. Drake completed a Masters of Research Architecture at GoldsmithsUniversity, University of London and is a PhD candidate at in the School of Architecture and Design at RMIT University. Drake is the co-founder of Regional Associates – an architecture practice specialising in sustainable eco tourism development in environmentally sensitive locations. His architectural works have won a number of awards including the hotels category of the International Interior Design Association Global Excellence Awards in 2014.

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