



13 JUNE

–

14 JULY

2024

Willoughby City Council's

# VISUAL ARTS PROGRAM

for the Gai-mariagal Festival  
at The Concourse





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## **X-Change**

Exhibition by Re-Right Collective (Carmen Glynn-Braun and Dennis Golding)

ART SPACE ON THE CONCOURSE

Exploring themes of de-colonisation, domesticity, and survival through art and community.

## **Untitled, 2024, Cammeraygal Country, digital artwork**

by Dr Emma Hicks

THE CONCOURSE REFLECTION POOL

This artwork Acknowledges and celebrates Cammeraygal Country and culture.

## **Public Program**

Afternoon Tea Talk

2pm – 3pm

SATURDAY 6 JULY

ART SPACE ON THE CONCOURSE

Find out more about the *X-Change* exhibition by joining a yarning circle with the Re-Right Collective artists (Carmen Glynn-Braun and Dennis Golding) and Auntie Jeanie Moran.

Presented by Willoughby City Council and delivered in partnership with the Gai-mariagal Festival 2024, a celebration of the oldest living culture on the planet. Studio support for X-Change provided by Gallery Lane Cove + Creative Studios.

COVER IMAGE: Re-Right Collective, *Nawi* (detail), 2024, ceramic installation. Image by the Artists

OPPOSITE: Dr Emma Hicks, *Untitled* (detail), 2024, Cammeraygal Country, digital artwork. Image courtesy of the Artist

## Acknowledgement of Country

Willoughby City Council acknowledges the Traditional Owners of the lands on which we stand, the Gamaragal people. We pay our respects to their Elders past and present.

Supported by the





## About the Gai-mariagal Festival 2024

This year's theme: "Keep the Flame Alive".

After a tumultuous couple of years over many seasons that we have all navigated, now is the time to find our balance again, stay grounded, whilst keeping the flame alive.

With this year's themes for Reconciliation Week; "Now More Thank Ever" and NAIDOC Week, "Keep the Fire Burning! Blak, Loud & Proud", our Festival committee has decided this year to continue to fan the flames of what is important to us all.

As communities, organisations and faith groups we continue to do the work that is necessary to keep growing relationships, bring people together and to continue to shine a light on truth.

At the heart of all we do is creating new understanding between the wider Australian community and the Original Peoples of this land. In order for all to move forward we must focus on positive relationships.

We invite you to continue to commemorate and celebrate together, converse and walk side by side towards reviewing and renewing our shared future.

The Gai-mariagal Festival is centered around significant dates:

**Sorry Day**  
27 May

**National Reconciliation Week**  
27 May – 3 June

**NAIDOC Week**  
7 – 14 July



### Auntie Jeanie Moran

Willoughby City Council's Visual Arts Program for the Gai-mariagal Festival at The Concourse has been done in consultation with local elder Auntie Jeanie Moran.

Auntie Jeanie is a proud Saltwater woman, TO (Traditional Owner) Yuin, Dunghutti, Bundjalung and TO Barada Barna woman. She is a descendant of the Cammeraygal People and shares an ancient connection to the land that this project takes place on.

Re-Right Collective artists (Carmen Glynn-Braun and Dennis Golding) and Emma Hicks have consulted with Auntie Jeanie whilst creating their artworks about cultural connection to Cammeraygal Country.

RIGHT: Carmen Glynn-Braun, *In Good Hands*, 2024, Earthenware, underglaze pencil and glaze. Image courtesy of the Artist



# X-CHANGE

## Exhibition by Re-Right Collective (Carmen Glynn-Braun and Dennis Golding)

Exploring themes of de-colonisation, domesticity, and survival through art and community.

*X-Change* is a new exhibition by the Re-Right Collective (Carmen Glynn-Braun and Dennis Golding). Bringing their knowledge and experiences in public art and community events, they highlight the ways in which stories are approached through conversation.

The show features new works exploring themes of de-colonisation, domesticity, and survival through art and community. The artists bring handheld objects that are drawn from childhood memory and lived experiences to create a sanctuary in the colonial landscape. Both Carmen and Dennis exchange stories through these objects to highlight community strength, familial histories and self-determination.



ABOVE: Dennis Golding, *Nan's Cupcakes*, 2024, glazed ceramic. Image by the Artist

As part of this exhibition, Re-Right Collective have engaged with Barada Barna, Yuin and Cammeraygal Elder, Auntie Jeanie Moran who shared stories of cultural practice within the areas in which the exhibition takes place. The artists and Auntie Jeanie exchanged stories of place and the importance of keeping culture alive through generational storytelling. The outcome of this engagement allowed the artists to collaborate with Auntie Jeanie and her grandchildren to produce a ceramic installation of a Nawi (canoe) which references the history and practices of the Sydney coastal people.

### Re-Right Collective (Carmen Glynn-Braun and Dennis Golding) 2024



RIGHT: Carmen Glynn-Braun, *Replenished*, 2024, black bed sheets and house bleach. Image courtesy of the Artist

## Re-Right Collective

The Re-Right Collective is an artist collaborative consisting of Carmen Glynn-Braun and Dennis Golding.

Carmen Glynn-Braun is an emerging Indigenous Australian artist stemming from the Southern Arrernte, Kaytetye, and Ammatyerre nations across Central Australia. Carmen lived a dual life growing up between Alice Springs and inner-city Sydney.

Glynn-Braun just completed a Bachelor of Fine Arts with UNSW Art and Design and takes a transdisciplinary approach across many mediums. Her work predominantly explores lived experiences of Aboriginal women translated through gentle and experimental approaches to materials and form.

Dennis Golding is a Kamilaroi/Gamilaraay artist from the north-west of NSW and was born and raised in Sydney. Working in a range of mixed media including painting, video, photography and installation, Golding critiques the social, political and cultural representations of race and identity. His practice is drawn from his own experiences living in urban environments and through childhood memories. Golding explores empowering notions of Indigenous cultural identity in which he challenges the categorical boundaries from both Indigenous and non-Indigenous.



ABOVE: Re-Right Collective, Carmen Glynn-Braun and Dennis Golding. Image courtesy of the Artists

# List of Artworks

**Re-Right Collective (Carmen Glynn-Braun and Dennis Golding),**  
*Nawi*, 2024,  
Ceramic installation

**Carmen Glynn-Braun,**  
*Replenished*, 2024,  
Black bed sheets and house bleach

**Carmen Glynn-Braun,**  
*Memories of a Matriarch*, 2024,  
Projected animation on collected red earth from  
Country and black tea

**Carmen Glynn-Braun,**  
*In Good Hands*, 2024,  
Earthenware, underglaze pencil and glaze

**Dennis Golding,**  
*Casting Memories (Going Pillin')*, 2024,  
Epoxy resin and pigment

**Dennis Golding,**  
*Nan's Cupcakes*, 2024,  
Glazed ceramic

**Dennis Golding,**  
*Remnants [Shields]*, 2023,  
Ceramic, epoxy resin, acrylic and wood



ABOVE: Dennis Golding, *Remnants [Shields]*, 2023, ceramic, epoxy resin, acrylic and wood.  
Image by the Artist

RIGHT: Carmen Glynn-Braun,  
*Memories of a Matriarch*, 2024,  
animation still.  
Image courtesy of the Artist



**Gadigal, Gamaragal, Bidjigal, Dharug, and Dharawal people are the Traditional Custodians of the Sydney Basin, and their land and waters continue to hold the bustling spiritual grounds of Australia's First Nations peoples' vibrant culture and traditions - today.**

Amidst the picturesque landscapes and pristine shores lies a narrative deeply rooted in contested histories and mystique. The exhibition *X-Change*, curated by Willoughby City Council, is situated on Sydney's North Shore, bordered by Middle Harbour and the Lane Cove River.

From this coastal region to the high-rises and homes of inner-city Sydney, countless stories await being told. The failed 2023 referendum on an Aboriginal and Torres Strait Islander Voice to Parliament further expatiates Australia's current social and political attitudes. This was the 45th constitutional referendum held since the Federation in 1901, and its failure suggests a lack of progression<sup>1</sup>. Consequently, presenting contemporary Aboriginal art has

become more complicated and perplexing for artists as it involves strategies to introduce the viewer to the artwork gently, softening the initial exposure to content regarding uncomfortable and often unpublicised traumas and truths.

Despite this, *X-Change* embarks on a journey to uncover the rich tapestry of ancestral lands, where the spirit of the past intertwines with the present, igniting the imagination and stirring the soul. Meet the Re-Right Collective, composed of artists Carmen Glynn-Braun from the Arrernte, Kaytetye, and Ammatyerre communities and Dennis Golding from the Kamilaroi/Gamilaraay community. Through their work, they aim to revive the often-overlooked impact of rights-focused movements from their youth while growing up on and off their traditional homelands in the suburbs of greater Sydney.

The selected artworks result from the artists' experiences within Australia and their exploration of the intergenerational impact of survival, as seen through their familial

relationships, aspirations, and strong community bonds. Through various aesthetic strategies, the artists actively engage with each other's narratives to present confronting histories in black-and-white projected landscapes mediated by playful colours of childhood memories.

The first people of Australia endured wars, family and community disruptions, and the loss of land, culture, and connections. The impact was immediate and continues to affect multiple generations. The reclaiming of sovereignty in the late '70s was a significant milestone. However, on October 14, 2023, most Australians voted no on a proposal to alter the Constitution to recognise the First Peoples of Australia by establishing an Aboriginal and Torres Strait Islander Voice<sup>2</sup>.

A failure to formally recognise Australia's first peoples in the constitution insinuates we still struggle as a nation to fully understand and accept the experiences that have affected Aboriginal families and communities,

including issues such as dispossession, the stolen generation, generational trauma, rights to practice cultural ceremonies, sovereignty, and land rights.

Therefore, it spurs deeper engagement with the *X-Change* exhibition, fostering a greater appreciation and need for a more profound recognition of the Re-Right Collective's presented histories and shared experiences.

In the aftermath of the 2023 Referendum, data indicates that Australians opposed the proposal because they wanted unity and were doubtful about granting specific rights to particular Australians. At the same time, most Australians believe Aboriginal and Torres Strait Islander Australians still experience significant disadvantages as a result of past government actions, which justifies the need for additional government support. However, most Australians did not see the Voice model as the right approach to remedying that disadvantage<sup>3</sup>.

Does this mean that we have now disregarded the disadvantages and existence of First Nations people? Do Re-Right Collective's works exist in a heartless, bustling city, surrounded by the Gadigal,

Gamaragal, and Bidjigal lands, inviting us to contemplate as silent observers?

These questions prompt us to consider how the works of the Re-Right Collective engage with the presence and history of First Nations people. A centrepiece of the exhibition is the collaboration with Auntie Jeanie Moran, an esteemed Elder from the Barada Barna, Yuin, and Cammeraygal communities. Auntie Jeanie and her grandchildren generously shared captivating stories of cultural customs, sparking meaningful cultural exchanges with the artists.

This collaboration resulted in the creation of *Nawi*, 2024, a large-scale ceramic installation representing a reconstructed skeletal form of a Nawi (canoe), symbolising the essence of travel and the interconnectedness of the Gadigal, Gamaragal, and Bidjigal cultures. This remarkable piece of work resembles artifacts unearthed from a complex archaeological dig. It symbolises the enduring saltwater traditions of these cultures, emphasising their importance in contrast to the dominant colonial narratives that typically focus on sandstone buildings, the iconic

Sydney Harbour Bridge, and other grand architectural structures.

Golding and Glynn-Braun continue engaging in meaningful exchange, extending their dialogue into their works, which exist within a shared space of meaning and mutual experiences. Golding incorporates the intricate iron Victorian terrace balcony lacework from his upbringing in Redfern into *Remnants [Shields]*, 2023, as a homage. This artwork references First Nations' shield-making traditions and the Sydney region's colonial architectural forms. The pastel colours soften the harshness of building materials and allude to the desaturation of historical conflict and truths.

Additionally, his work *Casting Memories (Going Pillin')*, 2024 is a striking representation of childhood memories, featuring a large installation of more than 500 resin-cast pieces of golf balls. The artwork conveys the experience of finding and cleaning golf balls for resale, with the gold paint on the balls signifying their value<sup>4</sup>. Golding's artwork reflects his family's experiences in Redfern and La Perouse, capturing transformative visions of the past.

It provides a profound backdrop to memorialise a life lived, rekindling the faded memory of a place significant to Australia's civil rights movements.

In *Memories of a Matriarch*, 2024, Glynn-Braun gives the audience a compelling glimpse into the artist's dual upbringing in Alice Springs and inner-city Sydney. The piece features a circular ceremonial structure made from layers of tea leaves on red earth collected from the artist's Country, evoking the iconic red dirt of Central Australia. Additionally, the piece incorporates a striking black-and-white projection of a ghost gum, adding depth to the commemoration of her grandmothers' Country<sup>5</sup>.

Recently, Central Australia has become a gathering place for First Nations leaders and communities nationwide. The Uluru Statement from the Heart, which originated in Uluru in 2017, was an invitation to the Australian people from First Nations Australians. This historic statement called for substantial reforms to support Indigenous rights, such as establishing an Indigenous Voice to Parliament and

a Makarrata Commission for treaty-making and truth-telling<sup>6</sup>. However, these calls for reform have faced significant opposition and have been rejected by many Australians. The push for these reforms continues to be an ongoing debate and advocacy topic.

The installation *Replenished*, 2024 by Glynn-Braun inspires deep contemplation about the past as a means to progress into the future. Intricate ghost gum tree markings are rendered using black bed sheets and household bleach. These elements convey the poignant imagery of a burnt ghost gum photographed on Glynn-Braun's grandmother's homeland, nearly consumed by a bushfire. Miraculously, the tree will sprout new growth, much like a revival of culture can following the damaging effects of past policies referenced by Glynn-Braun<sup>7</sup>.

Adorned with pegs, the bedsheet's positioning, as if hanging from a backyard clothesline, prompts whether culture and tradition are being physically and metaphorically abandoned outside. While the beauty

of tree marks underscores a potential healing journey free from the shadows cast by the past.

Finally, Glynn-Braun's *In Good Hands*, 2024 ceramic teacup pieces and Golding's *Nan's Cupcakes*, 2024, unite on plinths, shelves, and tabletops. Golding notes, "Nan created a safe place for us to connect and learn survival skills. The cupcakes are reminders of her strength and care<sup>8</sup>." This modest tea junction may invite visitors to stop and contemplate. A place where conversations can occur naturally, surrounded by remnants of the past and aspirations for the future over a cup of tea. This vision serves as a reminder of our shared history while symbolising the bridging of understanding and dialogue.

At most, *X-Change* serves as a poignant reminder of the rich and enduring heritage of First Nations peoples who grew up in the Sydney Basin and beyond, highlighting the significance of their connection to the land and their invaluable cultural contributions.

The Re-Right Collective offers more

than just art; it is a space for reflection and rewriting history. They dare to explore the duality of wrong and right, urging audiences to question, ponder, and seek the truth. This exhibition will be a testament to their powerful vision of a shared history, both the good and the bad, and will symbolise unity and understanding.

Ultimately, their goal is to restore prosperity, family ties, cultural traditions, work, happiness, good health, and education through connection, collaboration, and resource sharing, leading to a lasting impact on self-healing.

#### Nicole Forsehew 2024

<sup>1</sup> Biddle, N., Gray, M., McAllister, I., & Qvortrup, M. (2023). Detailed analysis of the 2023 Voice to Parliament Referendum and related social and political attitudes. Available at: <https://csrcm.cass.anu.edu.au/research/publications/detailed-analysis-2023-voice-parliament-referendum-and-related-social-and> [14th May 2024].

<sup>2</sup> Ibid.

<sup>3</sup> Ibid.

<sup>4</sup> Email correspondence with the artist, June 2024.

<sup>5</sup> Email correspondence with the artist, June 2024.

<sup>6</sup> Uluru Statement from the Heart. Ulurustatement.org, n.d. <https://ulurustatement.org/the-statement/view-the-statement/>

<sup>7</sup> Email correspondence with the artist, June 2024.

<sup>8</sup> Email correspondence with the artist, June 2024.



ABOVE: Dennis Golding, *Casting Memories (Going Pillin')* (detail), 2024, epoxy resin and pigment. Image by the Artist



## Dr Emma Hicks

*Untitled*, 2024, Cammeraygal Country, digital artwork

### ABOUT THE ARTWORK

This artwork Acknowledges and celebrates Cammeraygal Country and culture. I am grateful to have been held by this Country, having lived here for the past 20 years.

The design highlights the topography of Country, mapping the waterways before colonisation. Originally created for Willoughby Council's *Reconciliation Action Plan*, the artwork has been reimaged by the artist for the reflection pool at The Concourse.

The design reflects a Sydney Red Gum (*Angophora costata*) that is located in the heart of what is now called Chatswood. Blue Gum nuts (*Eucalyptus saligna*) are scattered across the design, remembering the Blue Gum forests that once stretched across this section of Country.

The western side of Willoughby and Chatswood contained creeks lined by River Mangroves (*Aegiceras corniculatum*) and Sweet Sarsaparilla (*Similax glycyphylla*); and the sandstone ridges of Middle Harbour with Eastern Scribbly Gum (*Eucalyptus racemosa*) and Lomandra (*Lomandra longifolia*).

Oysters, Hairy Mussels, Sydney Cockles and Mud Oysters bring awareness to what were once a staple food source; and their role in cleansing and filtering waterways.

A school of salmon swim upstream remembering women's stories and the Casuarina (*Allocasuarina littoralis*) offer shade and shelter as the Brush Turkey digs, aerating and enriching the soil.

Native Fuchsia (*Epacris longiflora*), Christmas Bells (*Blandfordia grandiflora*) and Graceful Bush-pea (*Pultenaea flexilis*) bloom with the changing of seasons.



RIGHT: Dr Emma Hicks, *Untitled* (detail), 2024, Cammeraygal Country, digital artwork. Image courtesy of the Artist



ABOVE: Emma Hicks, *Untitled*, 2024, Cammeraygal Country, digital artwork  
Image courtesy of the Artist.

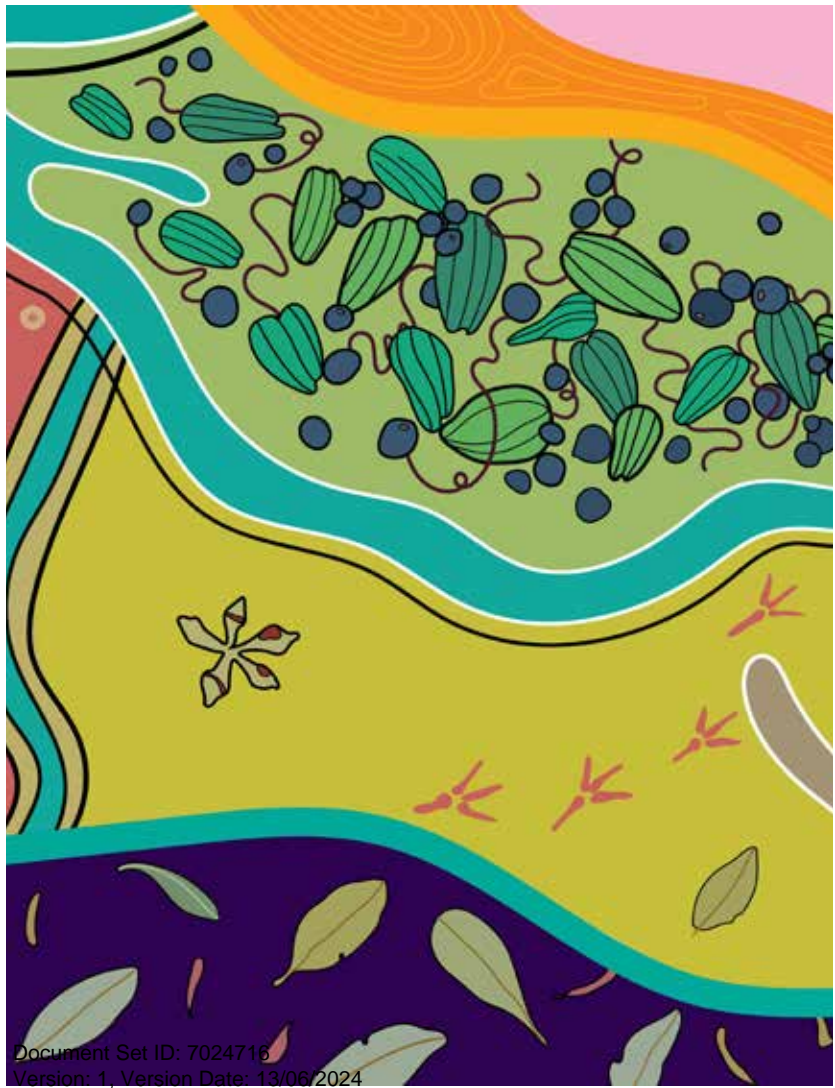


LEFT: Dr Emma Hicks.  
Image courtesy of  
the Artist

#### ABOUT THE ARTIST

Dr Emma Hicks is a Sydney-based artist, writer, academic and educator of Gamilaroi and European heritage.

Emma has a multidisciplinary practice covering film, sculpture, installation, drawing and writing. Emma works in a responsive way to site or concept with connection to place and personal storytelling as recurring themes in her practice.



## WE WOULD LOVE TO HEAR FROM YOU

Please complete this short survey  
by scanning this QR code or visit  
<https://culturecounts.cc/s/7FW1LZ>



We appreciate your feedback.  
*Thank you!*

Presented by Willoughby City Council and delivered in partnership with the Gai-mariagal Festival 2024, a celebration of the oldest living culture on the planet.

**FREE**

Enquiries:  
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LEFT: Dr Emma Hicks, *Untitled* (detail), 2024, Cammeraygal Country, digital artwork.  
Image courtesy of the Artist

[www.willoughby.nsw.gov.au/arts](http://www.willoughby.nsw.gov.au/arts)



### ART SPACE ON THE CONCOURSE + THE CONCOURSE OUTDOOR AREA

409 Victoria Avenue, Chatswood

#### Opening Hours:

Wednesday, Thursday and Sunday: 11 am – 5pm

Friday and Saturday: 11 am – 8pm

-  Chatswood NSW
-  Chatswood\_NSW
- #Chatswood #Artspace

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## Endnotes

- 1 <sup>1</sup> Biddle, N., Gray, M., McAllister, I., & Qvortrup, M. (2023). Detailed analysis of the 2023 Voice to Parliament Referendum and related social and political attitudes. Available at: <https://csrc.cass.anu.edu.au/research/publications/detailed-analysis-2023-voice-parliament-referendum-and-related-social-and> [14th May 2024].
- 2 Biddle, N., Gray, M., McAllister, I., & Qvortrup, M. (2023). Detailed analysis of the 2023 Voice to Parliament Referendum and related social and political attitudes. Available at: <https://csrc.cass.anu.edu.au/research/publications/detailed-analysis-2023-voice-parliament-referendum-and-related-social-and> [Tuesday 4th June 2024].
- 3 Biddle, N., Gray, M., McAllister, I., & Qvortrup, M. (2023). Detailed analysis of the 2023 Voice to Parliament Referendum and related social and political attitudes. Available at: <https://csrc.cass.anu.edu.au/research/publications/detailed-analysis-2023-voice-parliament-referendum-and-related-social-and> [Tuesday 4th June 2024].
- 4 Email correspondence with the artist, June 2024.
- 5 Email correspondence with the artist, June 2024.
- 6 Uluru Statement from the Heart. Ulurustatement.org, n.d. <https://ulurustatement.org/the-statement/view-the-statement/>
- 7 Email correspondence with the artist, June 2024.
- 8 Email correspondence with the artist, June 2024.