



KARLA DICKENS



SOS

SOS

20:20 vision
blurred vision
clear raw sight
unknown truths awake
a long slow burn

No '60s trip
hold on to your hat
dial a friend
the show has began
things just got real

Some saw their hearts
some weep for dollars
the air took a deep breath
seeds were planted
families connected

Loved ones die
old wounds rise
the earth heals
24/7 reports
wash your hands Jeffery

Pull up your socks
be grateful
love thy neighbour
black lives matter
educate yourself

The future is now
grow hope in your garden
eat love
feed love
be brave

SOS



STRAPPED BY THE LOVE OF MONEY 2020

Mixed media

Pentptych , dimensions variable — each component 150 × 66 × 5 cm (approx.)

\$33,000



STRAPPED BY THE LOVE OF MONEY I 2020



STRAPPED BY THE LOVE OF MONEY II 2020



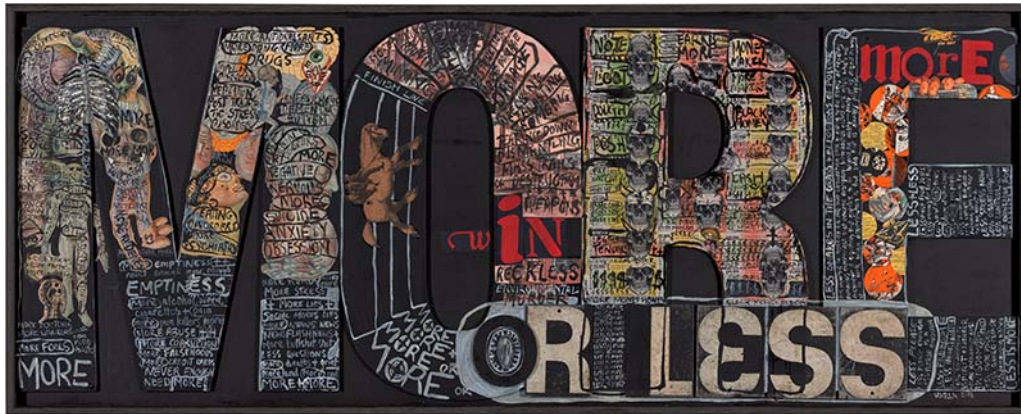
STRAPPED BY THE LOVE OF MONEY III 2020



STRAPPED BY THE LOVE OF MONEY IV 2020



STRAPPED BY THE LOVE OF MONEY V 2020



MORE OR LESS 2019

Mixed media

87 x 222 cm

\$19,800



NO SENSE 2020

Mixed media

Diptych, dimensions variable — 50 x 34 x 56 cm and 220 x 60 x 3 cm

\$14,300



NO SENSE 2020—VERSO



NO SENSE 2020—DETAIL



As is 2019

Mixed media

120 x 120 cm

฿14,300



BLACK JOE'S 2019

Mixed media
120 x 120 cm
\$14,300



BEFORE YOU GO 2020

Mixed media
120 x 120 cm
\$14,300



WAR AND ORDER 2020

Mixed media

Triptych, dimensions variable — each component 20 x 24 x 28 cm (approx.)

\$13,200



WAR AND ORDER I 2020



WAR AND ORDER II 2020



WAR AND ORDER III 2020



GAME OVER 2020

Mixed media

Pentptych, dimensions variable — 51 x 25 x 18 cm (largest)

\$13,200



GAME OVER 2020 — VERSO



WE ARE ON FIRE (NOT IS A SEXY WAY) 2020

Mixed media
25 x 16 x 160 cm
\$6,600



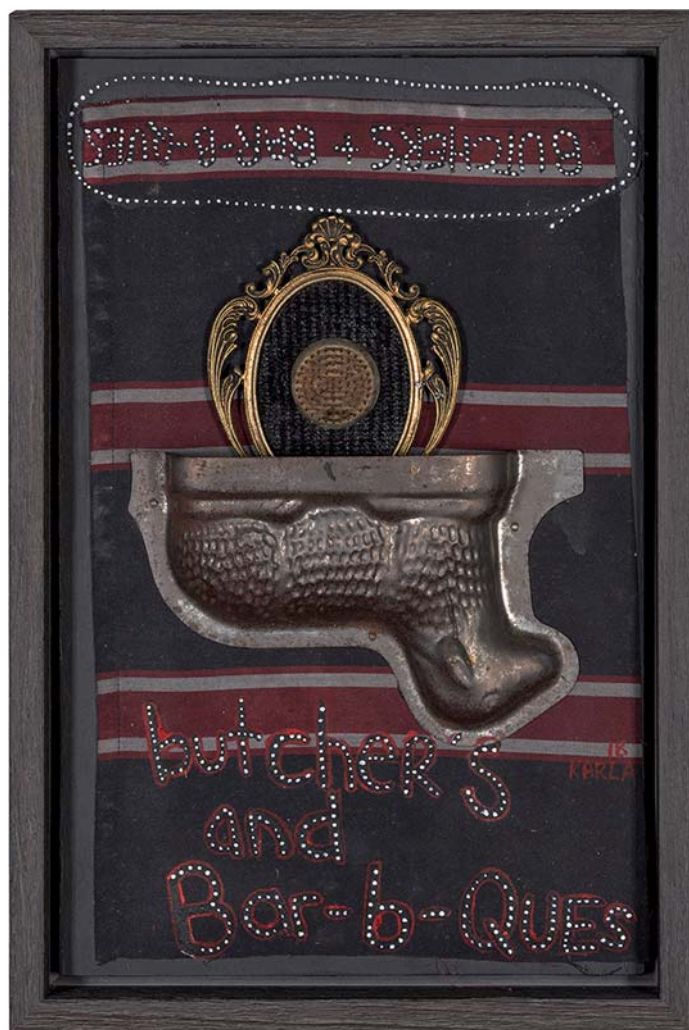
LANDING HISTORY 2020

Mixed media
60 x 48 cm
\$5,500



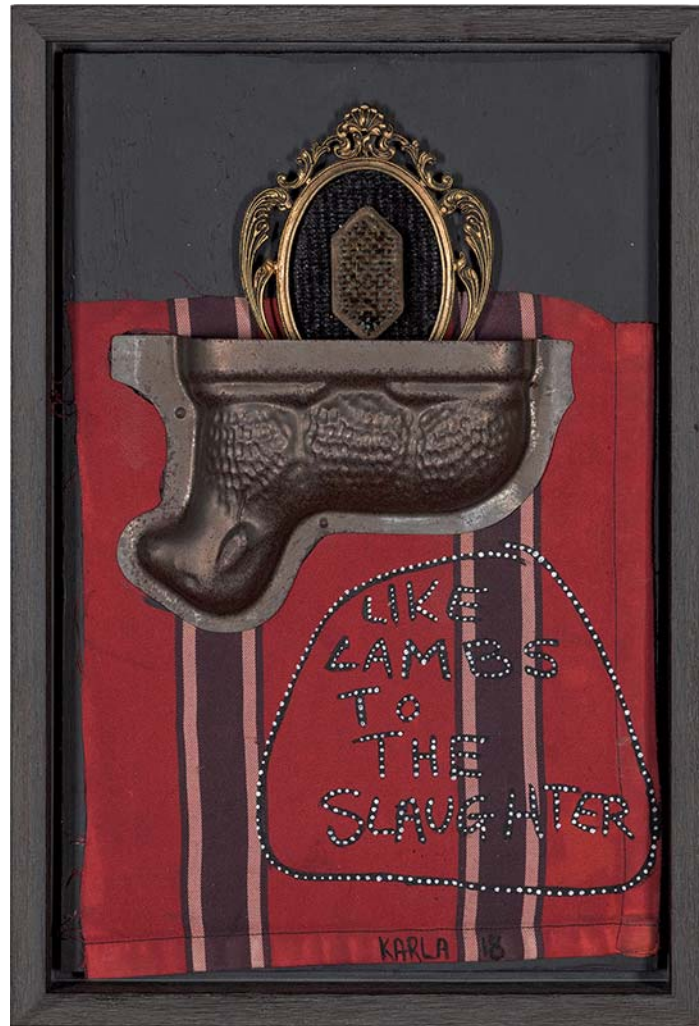
TREAT THE NATIVES 2020

Mixed media
60 x 48 cm
\$5,500



BUTCHERS AND BAR-B-QUES 2019

Mixed media
47 x 31 cm
£3,300



LIKE LAMBS TO THE SLAUGHTER 2019

Mixed media
47 x 31 cm
£3,300

Ready, willing and able

No erected Big Top today
no sawdusted arenas or rolls of painted canvas
a dark sideshow has found its way
into a womb of Colonial privilege

Star-spangled banners exert unease
Ms Ready emphatically reclaims this sacred space
her legs mirroring the strength of its marble columns
an exotic Koori knockout, she harnesses the spirits
stolen from those caged
in the rusty menagerie over which she towers

These Aboriginal faces reflect historical human zoos
sadly mirrored today in jails countrywide
unnatural spectacles without safety nets
spell-binding juggling acts are needed to sidestep those circuses
as the magicians who manipulate such entertainments continue to shine
ticket prices skyrocket as risks and casualties increase

Mr Ready firmly stands his ground
not just a boxing-tent performer
his fists help him to protect and survive—day in, day out
tattoos share daredevil stories and legacies
scars of resilience
just like tightrope walkers, who demand respect

Knife dodging acts, gun shooting cowboys and bareback riders
fires rage with spectacular damage
evidence of a nation with holes in buckets
which leak more than water
"There's a gaping hole in this bucket, dear Liza,
how on earth can you fix it dear Henry, dear Henry?"

The clowns enter and the show goes on...



HARD-HITTING BROTHER I 2019

Small—Inkjet print, 120 × 80 cm, Edition 8—\$5,500 (unframed)

Large—Inkjet print, 180 × 120 cm, Edition 3—\$8,800 (unframed)



HARD-HITTING SISTER I 2019

Small—Inkjet print, 120 × 80 cm, Edition 8—\$5,500 (unframed)

Large—Inkjet print, 180 × 120 cm, Edition 3—\$8,800 (unframed)



HARD-HITTING BROTHER II 2019

Small—Inkjet print, 120 × 80 cm, Edition 8—\$5,500 (unframed)

Large—Inkjet print, 180 × 120 cm, Edition 3—\$8,800 (unframed)



HARD-HITTING SISTER II 2019

Small—Inkjet print, 120 × 80 cm, Edition 8—\$5,500 (unframed)

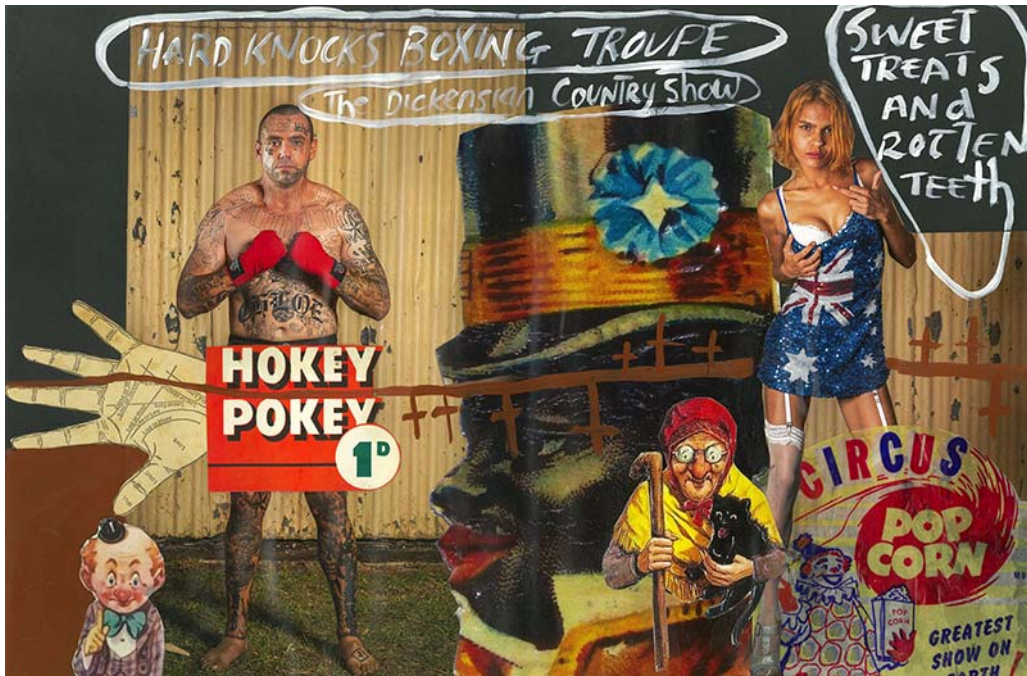
Large—Inkjet print, 180 × 120 cm, Edition 3—\$8,800 (unframed)



MS READY AND MR WILLING 2019

Small—Inkjet print, 120 x 80 cm, Edition 8—\$5,500 (unframed)

Large—Inkjet print, 180 x 120 cm, Edition 3—\$8,800 (unframed)



HOKEY POKEY 2019

Inkjet print, Edition 20

38 x 58 cm

£1,320 (unframed)

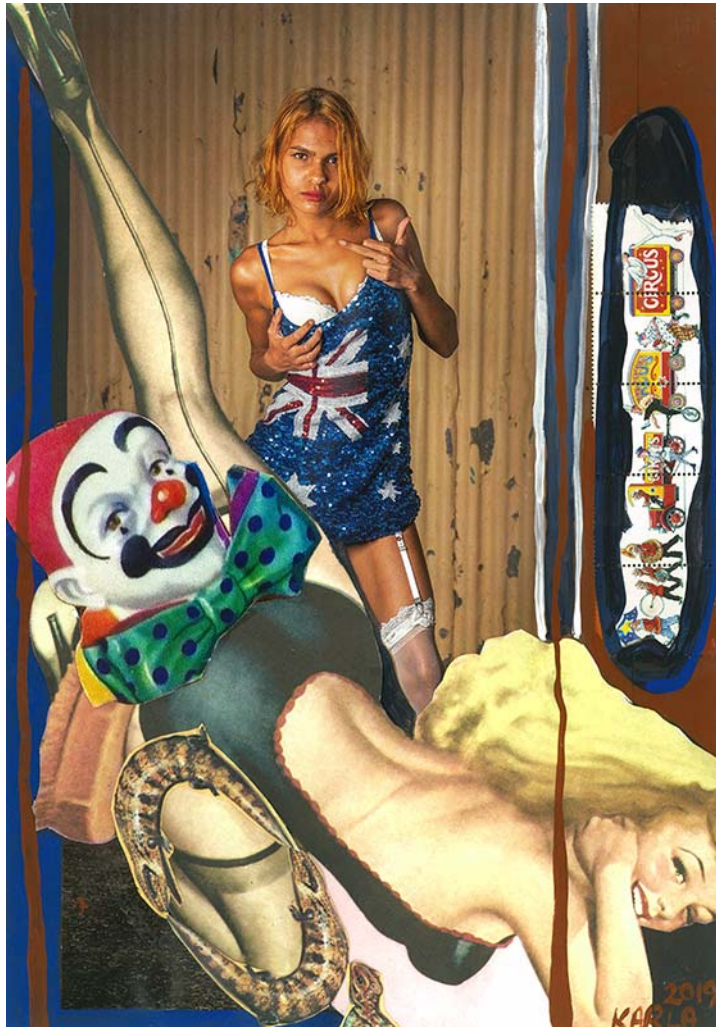


PIN-UP 2019

Inkjet print, Edition 20

58 x 41 cm

£1,320 (unframed)

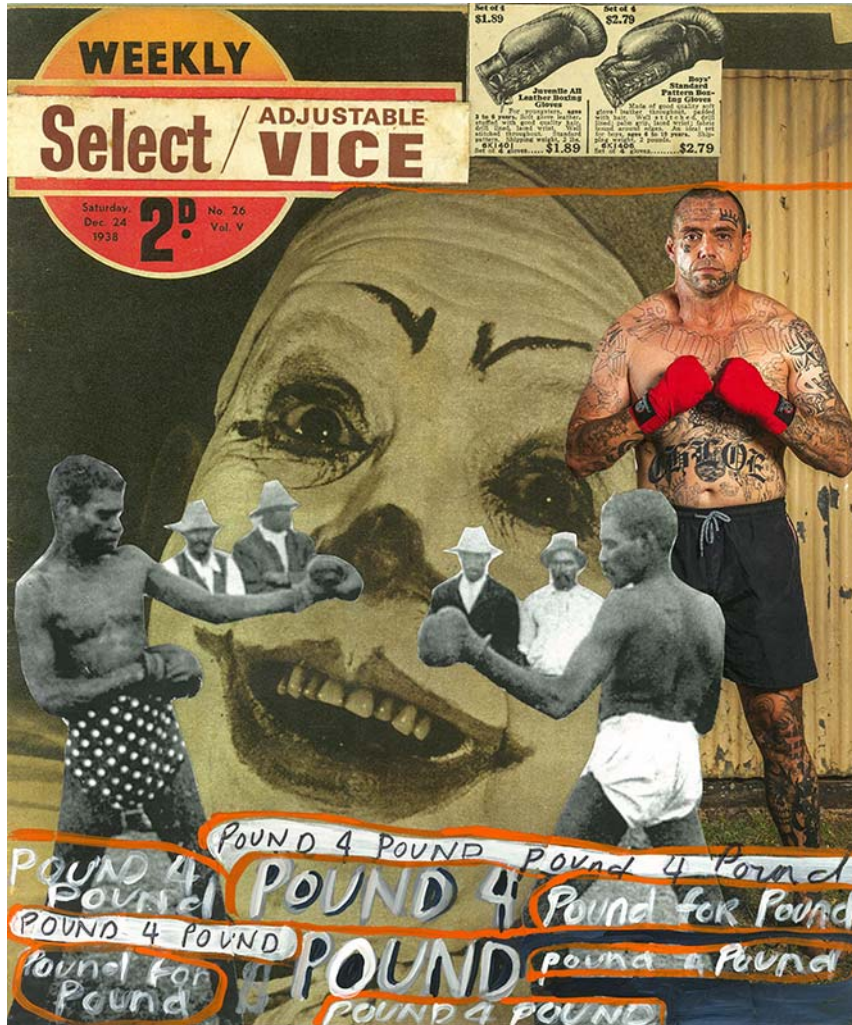


PINNED-DOWN 2019

Inkjet print, Edition 20

58 x 41 cm

\$1,320 (unframed)



POUND 4 POUND 2019

Inkjet print, Edition 20

58 x 48 cm

\$1,320 (unframed)

MOTHER'S LITTLE HELPERS

The deathbed rattles
reality has arrived
with an offbeat heart
her veins die

Thirsty and hungry
no shelter to hide
screaming and crying
as water levels rise

No coloured pills
for mother today
overdosing on crooked Band-aids
shakes from withdrawal stay

Battered and bruised
sweating in pain
the time has come
to nurse her back

Too late for flowers
hold her hand
hug her tight
love her through long, dark nights

Sleepless chaos
no more fight
I see you, I hear you
I stand to fight

As mother recovers
looking unsure
and drained
she feels connection

Not blissfully
but respectfully
a world where humans
are brave enough to listen

An environment
that builds
trust in survival
where money is not the hero

Another realm
without excuses
hate or cunning
or self searching gain

Stay crazy for a minute longer
imagine a sustainable future
your heart full of hope
and an openness to learn

Where governments and those in power
make change
with a sense of intelligence
and childish wonder

Let's keep tripping

Act now



MOTHER'S LITTLE HELPERS I 2019

Inkjet print, Edition 10

67 x 120 cm

\$4,400 (unframed)



MOTHER'S LITTLE HELPERS II 2019

Inkjet print, Edition 10

67 x 120 cm

\$4,400 (unframed)



MOTHER'S LITTLE HELPERS III 2019

Inkjet print, Edition 10

67 x 120 cm

€4,400 (unframed)



MOTHER'S LITTLE HELPERS IV 2019

Inkjet print, Edition 10

67 x 120 cm

\$4,400 (unframed)



MOTHER'S LITTLE HELPERS V 2019

Inkjet print, Edition 10

67 x 120 cm

\$4,400 (unframed)



MOTHER'S LITTLE HELPERS VI 2019

Inkjet print, Edition 10

67 x 120 cm

¥4,400 (unframed)



MOTHER'S LITTLE HELPERS VII 2019

Inkjet print, Edition 10

67 x 120 cm

\$4,400 (unframed)



MOTHER EARTH COUNTRY 2019

Mixed media

Polyptych (Seven components), dimensions variable

\$25,000



MOTHEER EARTH COUNTRY 2019—DETAIL (MOTHER EARTH COUNTRY)



MOTHERR EARTH COUNTRY 2019—DETAIL (LEARN)



MOTHEER EARTH COUNTRY 2019—DETAIL (CARE)



MOTHERR EARTH COUNTRY 2019—DETAIL (LISTEN)



MOTHERR EARTH COUNTRY 2019—DETAIL (PROTECT)



MOTHERR EARTH COUNTRY 2019—DETAIL (CULTURE)



MOTHERR EARTH COUNTRY 2019—DETAIL (RESPECT)

WILSON, KEVIN. 'MY MOTHER'S KEEPER—KARLA DICKENS', *ARTIST PROFILE*, ISSUE 49, NOVEMBER 2019

There is a growing rebellion over the silence and inactivity of our country's powerbrokers and general populace to climate change. We are living in a time when this rebellion is being portrayed as an inconvenience and calls for protest to only take place through established means.

Lismore based Wiradjuri artist Karla Dickens like many others has spent time involved in green politics — she started with Greenpeace some 30 years ago. The same arguments and discussions keep being repeated over and over, year in and year out. For Dickens it has all been said and no one is listening — so now it is about taking time to listen to the land itself and to build a deeper understanding of Country.

In 2018 the Kandos School of Cultural Adaptation developed an expansive project that involved ambitious collaborations by 9 artists with farmers, scientists, Aboriginal knowledge holders, chefs and rural innovators. Dickens was teamed with Bruce Pascoe, Indigenous writer of mixed Bunurong, Yuin, and Aboriginal Tasmanian heritage and author of the *Dark Emu*, an acclaimed work on early Aboriginal agriculture. In February 2019 at a time of extreme heat and with fires burning nearby, Dickens, Pascoe, Brendan Blacklock, and children from Bingara Central School made footage for a short film titled 'Mother's Little Helpers'. The film is the central work of her upcoming Linden Gallery exhibition titled *My Mother's Keeper*, which also includes garments made for the film and film stills.

Dickens was excited to be involved in a collaborative project, confront her fears concerning the environment and work outside of the studio. Initially she saw the project as a 'kooky educational satire' where Uncle Bruce Pascoe is a Black Santa giving the masses a commercial serving of Black Education, helped by Black Fairies. It ended up being quite the opposite but no less powerful.

Given Bruce Pascoe's presence there was an expectation that the film would be filled with words about the damage being done to Country by European agriculture. Instead it was pervaded by silence and the sound of dry rasping winds and buzzing flies. We see death everywhere — burnt and ring barked trees, skulls, broken farm gates, the trash of consumerism, dry thistles, feathers, dust and desolation.

As the central character, Pascoe feels, looks and situates himself in the landscape. Even without words Pascoe says so much. Yes, he brings with him a

'superstar' status and that in itself within the context of this broken landscape is telling, but whilst he may at times look like a kind of wizard he is really a messenger or symbol— one who represents mother earth. He wears a long loose jacket with the words 'Mother Earth Country' embroidered prominently in handwritten form on its back and images of traditional indigenous food sources such as yam daisies and kangaroo grasses printed around the hem.

For Dickens asking a man to play the role of Mother Nature was a way of saying that men need to take on a more mothering role, to be respectful of women and acknowledge a shared responsibility to a Mother. Pascoe was happy to take on that role. The Mother has been a recurring anchor in Dickens' practice for decades — revealing a kind of spiritual/cultural Ecofeminism. She says that even at times when she has created works that speak specifically about abuse and rape of women, the earth was also in her mind and psyche. In this work Pascoe is the Mother and the Mother is him and the traumatised landscape mirrors the trauma of Indigenous Australians.

When the children are introduced, initially at play and then coming together with the 'Mother Earth Country' figure, there is a glimmer of hope and possibility of spiritual renewal. Each child wears a hooded cloak again with large words inscribed on the back of each — 'respect', 'listen', 'culture', 'learn', 'protect' and 'cure'. And yet silence also pervades these scenes serving to undercut the innocence and fun of the child and telescoping a more serious future role for them on this planet. Here the film is both didactic and strangely dream like. Dickens' work is always powerful and outward facing with strong and at times confronting imagery. Here she makes it clear as stated in her blog — 'it's the viewers' responsibility to look hard, learn quick and listen deeply'.

The children in the film may be Mothers little helpers, not the kind that the Rolling Stones referred to, but more like guardians and supporters of nature. Dickens confirms this with her post film poem in the lines:

"No coloured pills for mother today
overdosing on crooked Band-aids
shakes from withdrawal stay
Too late for flowers
hold her hand
hug her tight
love her through long, dark nights"

According to Dickens 'I believe we have a choice to create change if we **stand** together and act. I am more hopeful on more **days** than I 'm not. Action and knowledge **smooths** my powerless**ness** in a **stressful** reality'.

HANSON, JULIETTE. 'KARLA DICKENS > MY MOTHER'S KEEPER', LINDEN NEW ARTS, 2020

INTRODUCTION

In February 2019, Karla Dickens was invited to collaborate with Bruce Pascoe as part of a project called An Artist, A Farmer & a Scientist Walk into a Bar. The project was initiated by the Kandos School of Cultural Adaptation, an organisation committed to supporting creative practices that respond to cultural change across a broad range of disciplines.¹ The work that Dickens and Pascoe produced focusses on the urgent need for us to protect and conserve the land and to cease the many destructive practices that are threatening our environment.

Over two days Dickens worked with Blacklock Media to make a film of Pascoe walking through Gamilaraay Country near the town of Bingara in the north-east of NSW. Walking alongside Pascoe are a group of Aboriginal primary school students from Bingara Central School. The children represent the next generation, who must be equipped with the right skills and knowledge to implement positive changes to look after the land.

Pascoe's role in the film is that of Mother Earth. His silence throughout the film is a poignant signal that Mother Earth is displeased with our actions, and that we have not been listening. Dickens has explained that casting a male in this role highlights the need for men to also take a protective and nurturing position. Pascoe is wearing a jacket made by Dickens, inscribed with the words 'Mother Earth Country'. The children wear capes also made by Dickens, inscribed with words such as 'Listen', 'Care' and 'Culture'. Dickens has described the children as "little superheroes"² who can use the values written on their capes to save the world.

The environment, motherhood and addiction have been recurring themes in Dickens' practice over the past 25 years. Her engagement with these topics is inspired by her own life experiences, though she deftly moves from the personal to the global. Dickens' work encapsulates broader social issues in a way that demands a reevaluation of how we judge other people, the values that we might take for granted

1. For more information visit <https://www.ksea.land>

2. From a conversation with Juliette Hanson, 13.12.19

and the way that we treat the natural environment only as a resource to support our own human addictions such as technology or power.

Dickens has been involved in environmental activism for most of her life. Having committed so much time to this issue, My Mother's Keeper is not overly optimistic. The mood of the film is sombre, and Pascoe delivers a brooding and downcast Mother Earth. The children represent the best way to move forward. The words on the children's capes denote the things that will be of vital importance in countering the environmental crisis that is currently affecting so many communities.

The team endured very challenging conditions during the filming of Mother's Little Helpers, including extreme heat and wind, as well as dust storms resulting from the lengthy drought affecting the area. At the completion of filming, it rained for the first time in 18 months, creating a rainbow. This was a fitting way to finish a project that is ultimately grounded in hope for the future.

KARLA DICKENS > MY MOTHER'S KEEPER

WALL TEXT

Lismore-based Wiradjuri artist Karla Dickens has partnered with Bunurong, Tasmanian and Yuin man Bruce Pascoe, from Gippsland, Victoria. Karla is an award-winning multidisciplinary artist whose work discloses aspects of the nation's history, while Bruce is an author, educator and farmer who in recent years has awakened Australians to the agricultural practices of pre-settlement Aboriginal people. In February 2019 Karla and Bruce embarked on a filming project with Blacklock Media. The filming has taken place in the landscapes surrounding the town of Bingara, which is in Gamilaraay Country, and a number of Aboriginal students from Bingara Central School participated in the project.

<https://www.ksca.land/projects/afs-home>

ARTIST STATEMENT

As Indigenous Australians we connect with Country and refer to the planet as Mother Earth.

Recently a small group of First Nation Adults and children from different parts of Australia gathered in Bingara NSW to creative a visual story.

Our short film speaks of our concerns and the importance of healing 'The Mother' with the help of our youth, who are our future and our only hope. Known and respected for his great words Uncle Bruce Pascoe will not speak in this film - it is the as viewers responsibly to look hard, learn quick and listen deeply.

What will you see?

What act will you take?

KARLA DICKENS, 2019

KARLA DICKENS

BIOGRAPHY

1967 Born: Warrang | Sydney
Heritage Aboriginal (Wiradjuri), Irish, German

EDUCATION

2000 Bachelor of Fine Arts, National Art School, Sydney
1993 Diploma of Fine Arts, National Art School, Sydney

SELECTED SOLO EXHIBITIONS

2020 *SOS*, Andrew Baker Art Dealer, Brisbane
My Mother's Keeper, Linden New Art, Melbourne
Mother's Little Helpers, Mosman Art Gallery, Sydney

2018 *Lucky Bastards and Fast Food*, Andrew Baker Art Dealer, Brisbane
Warrior woman, Andrew Baker Art Dealer @ MAF, Southbank Arts Precinct, Melbourne
Mother of All—works from the crypt, Andrew Baker Art Dealer, Brisbane

2017 *The Queen's Road*, Wynscreen, Wynyard Station, Sydney

2016 *Black and Blue*, Andrew Baker Art Dealer, Brisbane
Focus on the Collection: Karla Dickens, Artspace Mackay, Queensland

2016–17 *King—hit by a life—like liquid*, Allens, Sydney

2015 *Black Dogs, Love and Crutches*, Andrew Baker Art Dealer, Brisbane
You Winesome you Lose some, Glasshouse Port Macquarie, New South Wales
On This Site, Verge Gallery, University of Sydney Union, New South Wales

2012 *Field and Game*, The Hughes Gallery, Sydney

2011 *Home is Where the Rabbits Live*, Firstdraft, Sydney

2010 *The Black Madonna*, Casula Powerhouse, Sydney; Grafton Regional Gallery, New South Wales
Beloved Mother, Dacou, Alstonville, New South Wales

2009 *In Loving Memory I Found the Black Madonna*, Museum of Brisbane, Queensland

2008 *Karla Dickens*, Iain Dawson Gallery, Sydney
Loving Memory, Lismore Regional Gallery, New South Wales

2005 *Home*, Next Contemporary Art Space, Southern Cross University, Lismore, New South Wales

2004 *Our Lady of Triana*, Black Fellas Dreaming, Sydney

2003 *Love, Luck & Lust*, A-Space on Cleveland, Sydney

- 2002 *Sheilas Downunder*, Pine Street Gallery, Sydney
 2001 *Unwind*, A-Space on Cleveland, Sydney
 2000 *Now Nowhere Here*, DQ Gallery, Sydney
 1998 *Cross Works*, Guardella, Italy
No Limits, Hogarth Galleries, Sydney

JOINT EXHIBITIONS

- 2014 *The Honey and the Bunny* (with Monica Oppens), Southern Cross University Library, Lismore, New South Wales
 2011 *Mother of All* (with Ishta Wilson), Tweed River Art Gallery, Murwillumbah, New South Wales

SELECTED GROUP EXHIBITIONS

- 2020 *2020 Adelaide Biennial of Australian Art: Monster Theatres*, Art Gallery of South Australia, Adelaide
22nd Biennale of Sydney, NIRIN, Art Gallery of New South Wales, Sydney
Know My Name: Australian Women Artists 1900 to Now, National Gallery of Australia, Canberra
Eight days in Kamay, State Library of New South Wales, Sydney
Three views (part of *Sydney Festival 2020*), Mosman Art Gallery, Sydney
Rite of Passage, QUT Art Museum, Brisbane
The TERRA inside, Shoalhaven Regional Art Gallery, New South Wales
William and Winifred Bowness Photography Prize, Monash Gallery of Art, Melbourne
King & Wood Mallesons Contemporary First Nations Art Award 2020, fortyfivedownstairs, Melbourne
- 2019-20 *Just Not Australian*, Artspace, Sydney; Wollongong Art Gallery, New South Wales; Tweed Regional Gallery and The Margaret Olley Arts Centre, New South Wales; Art Gallery of Ballarat, Victoria; Bathurst Regional Art Gallery, New South Wales; Lake Macquarie City Art Gallery, New South Wales; Blue Mountains Cultural Centre, New South Wales; Cairns Art Gallery, Queensland; Gladstone Regional Gallery, Queensland; Hervey Bay Regional Gallery, Queensland; Caboolture Regional Gallery, Queensland; Port Pirie Regional Art Gallery, South Australia; Walkway Gallery, Bordertown, South Australia
- 2019-20 *In Her Words*, Horsham Regional Art Gallery, Victoria; Deakin University, Victoria; Wangaratta Art Gallery, Victoria; Swan Hill Regional Art Gallery, Victoria; Logan Art Gallery, Queensland
Violent Salt, Artspace Mackay, Queensland; Noosa Regional Gallery, Queensland;

- Toowoomba Regional Art Gallery, Queensland; Lake Macquarie City Art Gallery, New South Wales; Canberra Contemporary Art Space, Australian Capital Territory; Swan Hill Regional Art Gallery, Victoria; Bundoorra Homestead Art Centre, Victoria
- 2019 *Dora Ohlfson and the facade commission*, Art Gallery of New South Wales, Sydney
- Eyes on Australia—Eyes on Main Street*, Wilson, NC, USA; Pingyao International Photography Festival, Pingyao, China
- Between the Moon and the Stars*, Museum and Art Gallery of Northern Territory, Darwin
- To Be Continued*, Freemantle Arts Centre, Western Australia
- Heroine—Celebration and Protest in Women's Art*, M Contemporary, Sydney
- Vis-ability*, QUT Art Museum, Brisbane
- Everyday Madonna*, Casula Powerhouse Arts Centre, Sydney
- The Abyss: Strategies in contemporary art*, Griffith University Art Museum, Brisbane
- Playing with Matches*, Incinerator Gallery, Melbourne
- Cemental9: Contemporary Arts Festival*, Kandos, New South Wales
- 2018–21 *Safe Space*, Logan Art Gallery, Queensland; Bundaberg Regional Art Gallery, Queensland; Rockhampton Art Gallery, Queensland; Dogwood Crossing, Miles, Queensland; Toowoomba Regional Art Gallery, Queensland; Grafton Regional Gallery, New South Wales; Maitland Regional Art Gallery, New South Wales; Devonport Regional Gallery, Tasmania; Murray Bridge Regional Gallery, South Australia; Latrobe Regional Gallery, Victoria; New England Regional Art Museum, Armidale, New South Wales; University of Sunshine Coast Gallery, Queensland
- 2018–20 *The Partnersshipping Project*, Burnie Regional Art Gallery, Tasmania; Umbrella Studio Contemporary Arts, Townsville, Queensland; Lismore Regional Art Gallery, New South Wales; Riddoch Art Gallery, Mount Gambier, South Australia
- 2018 *Cook and the Pacific*, National Library of Australia, Canberra
- Meditation on a Bone: Albert Tucker beyond the Modern*, Heide Museum of Modern Art, Bulleen, Victoria
- National Art—Part One*, National Art School Gallery, Sydney; Tweed Regional Gallery, New South Wales; Glasshouse, Port Macquarie, New South Wales; Maitland Regional Art Gallery, New South Wales
- The Ideal Home*, Penrith Regional Gallery, New South Wales; Powerhouse Museum, Sydney

- Let her rip*, Byron School of Art, Mullumbimby, New South Wales
- King & Wood Malleasons Contemporary ATSI Art Prize*, New South Wales Parliament House, Sydney
- Contour 556: Canberra's Public Art Biennial*, Australian Capital Territory
- The 1818 Project*, Newcastle Art Gallery, New South Wales
- 2017–20 *Defying Empire: 3rd National Indigenous Art Triennial*, National Gallery of Australia, Canberra; Museum and Art Gallery of Northern Territory, Darwin; UQ Art Museum, Brisbane; Western Plains Cultural Centre, Dubbo, New South Wales; Mildura Art Gallery, Victoria; Queen Victoria Museum and Art Gallery, Launceston, Tasmania; Australian National Maritime Museum, Sydney
- 2017 *The National 2017: new Australian art*, Carriageworks, Sydney
- Everyone Has a History: Part One: Plain Speak*, Art Gallery of Western Australia, Perth
- Grounded: Contemporary Australian Art*, National Art School, Sydney
- Faith*, Casula Powerhouse, Sydney
- Four Women: (I do Belong) Double*, Lismore Regional Art Gallery, New South Wales
- National Self-Portrait Prize 2017: Looking at me looking at you*, UQ Art Museum, Brisbane
- We're Closer Than You Think*, The Old Gallery, Lismore, New South Wales
- Unwelcome Boats and Black Bones* (as a part of *North Head Project*), Quarantine Station on Car-rang gel Country/Northern Beaches Council/Manly Art Gallery and Museum, Sydney
- Restless*, Margaret Lawrence Gallery, Melbourne
- 2016 *Lighting the Sails: Songlines* (part of *Vivid LIVE*), Sydney Opera House, New South Wales
- Darkness on the Edge of Town*, Artbank, Sydney
- Sixth Sense*, National Art School, Sydney
- At the Junction of Two Rivers: the Wellington exchange project*, Old Western Stores Building, Wellington, New South Wales
- Old Land, New Marks*, Dubbo Regional Gallery, New South Wales
- 2017 NSW Visual Artist Fellowship Exhibition*, Artbank, Sydney
- All dressed up: the culture, drama and play of clothing, costume and disguise*, Hawkesbury Regional Gallery, Windsor, New South Wales
- 2015 *Western Australian Indigenous Art Awards 2015*, Art Gallery of Western Australia, Perth

- The Colour of the Sky Today: Prague Quadrennial of Space and Design (PQ)*,
Collorado Mansfeld Palace, Prague, Czech Republic
- Bungaree's Farm*, The Tanks/Mosman Art Gallery, Sydney
- Blak Nite Screen 2015*, City of Melbourne, Treasury Gardens, Melbourne
- Cemental5: Contemporary Arts Festival*, Kandos, New South Wales
- Wiradjuri Ngurambanggu*, Murray Art Museum Albury (MAMA), New South Wales
- C3West Blacktown Native Institution Corroboree*, Blacktown Arts Centre/
Museum of Contemporary Art Australia/UrbanGrowth NSW, Sydney
- Talk the change//Change the talk: An exhibition of Aboriginal self-
determination*, Fairfield City Museum & Gallery, New South Wales
- Rough Medicine: Life & Death in the Age of Sail*, Australian National Maritime
Museum, Sydney
- 2014 *TarraWarra Biennial 2014: Whisper in My Mask*, TarraWarra Museum of Art,
Healesville, Victoria
- Hereby Make Protest*, Carriageworks, Sydney
- 2013 *The Art of Sound*, Grafton Regional Gallery, New South Wales
- The Native Institute*, Blacktown Arts Centre, New South Wales
- Parliament of New South Wales Aboriginal Art Prize*, Parliament House,
Sydney
- 2012–15 *Bungaree: The First Australian*, Mosman Art Gallery, Sydney; Lake Macquarie
City Art Gallery, New South Wales; The Glasshouse, Port Macquarie, New South
Wales
- 2012 *Home*, Art Gallery of New South Wales, Sydney
- Feminage: The Logic of Feminist Collage*, The Cross Art Projects, Sydney
- 2011 *People We Know—Places We've Been*, Goulburn Regional Gallery, New South
Wales
- Thank you for the days: My Teenage Years*, Lismore Regional Gallery, New South
Wales
- Pink Sunrise*, Boomalli Aboriginal Artists Co-operative, Sydney
- Freedom Riders*, University Art Gallery, The University of Sydney, New South
Wales
- Fairytales in Fairyland*, Grafton Regional Gallery, New South Wales
- 2010 *Safari: Biennale of Sydney Fringe*, MOP, Sydney
- Parliament of New South Wales Indigenous Art Award*, Parliament House,
Sydney
- Articles of Interest*, SCI Next Art Gallery, Lismore, New South Wales
- Lest We Forget*, Dacou, Alstonville, New South Wales

- 2009 *Parliament of New South Wales Indigenous Art Award*, Parliament House, Sydney (touring New South Wales regional galleries)
Connections, NPWS Art, Northern Rivers Community Gallery, Ballina, New South Wales
- 2008 *Messages of Peace*, Gallery XX, Settembre, Italy
Fisher's Ghost Art Award, Campbelltown City Art Centre, New South Wales
Confidential Business Project, Casula Powerhouse, Sydney
Australian Values, Next Art Gallery, Southern Cross University, Lismore, New South Wales
Premier State, Campbelltown City Art Centre, New South Wales
Identity, Grafton Regional Gallery, New South Wales
The Year of the Apology, Northern Rivers Community Gallery, Ballina, New South Wales
- 2007 *Parliament of New South Wales Indigenous Art Award*, Parliament House, Sydney (touring New South Wales regional galleries)
Past, Present, Future, Grafton Regional Gallery, New South Wales
3 in 10, Boomalli Aboriginal Artists Co-operative, Sydney
- 2006 *Chrysalis: The Emergence of Northern Rivers Artists*, Lismore Regional Gallery, New South Wales
The Pink, The Black and the Beautiful, Boomalli Aboriginal Artists Co-operative, Sydney
Our Spirit Our Country, Bungjalung Art Award, Lismore Regional Gallery, New South Wales
- 2005 *Group of Eleven Artists—NAIDOC Week*, Waverley Library, Sydney
- 2004 *Nice Coloured Dolls*, 24HR Art Northern Territory Centre for Contemporary Art, Darwin
Urban Aboriginals, Black Fellas Dreaming, Bangalow, New South Wales
- 2003 *Hung, Drawn and Quartered*, Tin Sheds Gallery, University of Sydney, New South Wales
- 2001 *Aboriginal Ways of Knowing*, Macy Gallery, Columbia University, New York, NY, USA
- 1999 *Perspecta: Love Magic*, S.H. Ervin Gallery, Sydney
Arone Meeks & Co., Coeee Aboriginal Gallery, Sydney
- 1998 *National Indigenous Heritage Art Award*, Old Parliament House, Canberra
Co-existence—Sorry, Hogarth Galleries, Sydney
- 1997 *Stars on the Net*, Museum of Contemporary Art, Sydney

- 1996 *Never the Less*, John Paynter Gallery, Newcastle, New South Wales
 1995 *Portia Geach Memorial Award*, S.H. Ervin Gallery, Sydney
 1994 *Festival of Fisher's Ghost*, Campbelltown City Art Gallery, New South Wales
Recognising the Republic, Michael Nagy Fine Art Gallery, Sydney

AWARDS AND COMMISSIONS

- 2020 Finalist, *William and Winifred Bowness Photography Prize*, Monash Gallery of Art, Melbourne
 2019 Winner, *Fellowship for a Visual Artist*, Copyright Agency, Sydney
 Recipient, *Creative Koori—Arts & Cultural Projects Fund*, Create NSW, Sydney
 2018 Finalist, *King & Wood Mallesons Contemporary ATSI Art Prize*, NSW Parliament House, Sydney
 2017 Commission, 'The Queen's Road' (8 minute video), *Wynscreen*, Wynyard Station, Transport for NSW, Sydney
 2013 Winner, *New South Wales Parliament Art Prize*, NSW Parliament, Sydney
 2009 Runner-up, *NPWS Northern Rivers Region Aboriginal Art Award*, Northern Rivers Community Gallery, Ballina, New South Wales
 2007 Winner, *NPWS Northern Rivers Region Aboriginal Art Award*, Northern Rivers Community Gallery, Ballina, New South Wales
 2006 Winner, *NPWS Northern Rivers Region Aboriginal Art Award*, Northern Rivers Community Gallery, Ballina, New South Wales

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Australian National Maritime Museum, Sydney
Art Gallery of New South Wales, Sydney
Art Gallery of South Australia, Adelaide
Art Gallery of Western Australia, Perth
State Library of New South Wales, Sydney
KADIST, San Francisco, CA, USA
Artbank, Sydney
Museum of Applied Arts & Sciences, Sydney
Museum of Contemporary Art, Sydney
Artspace Mackay, Queensland
Bega Valley Regional Gallery, New South Wales

Bendigo Art Gallery, Victoria
Black Fellas Dreaming Museum, Sydney
Bundoora Homestead Art Centre, Melbourne
Campbelltown City Art Centre, New South Wales
City of Sydney Civic Collection, New South Wales
Grafton Regional Art Gallery, New South Wales
Griffith University, Queensland
International Education Services Indigenous Art Collection, Brisbane
Lismore Regional Art Gallery, New South Wales
Maitland Regional Art Gallery, New South Wales
Northern Rivers Performing Arts, Lismore, New South Wales
Queensland University of Technology, Brisbane
Tweed River Art Gallery, Murwillumbah, New South Wales
University of Canberra, Australian Capital Territory
University of Technology, Sydney
University of Wollongong, New South Wales
UBS Warburg Collection, Sydney

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