



Michael Morgan, *Fresh Water Hunting*, 2012, acrylic on canvas, 130 x 173cm, Courtesy of the artist, Sally M Mulda, *Greg Running*, 2012, acrylic on canvas, The Cunningham Dax Collection, Yhonnie Scarce, *Burial Ground*, 2011, glass, perspex, Courtesy of the Art Gallery of South Australia, Papunya Tjupi Artists, *No title*, 2013, acrylic on canvas, Courtesy of Papunya Tjupi Arts Centre, Dennis Thorpe, *Culturization*, 2013, digital print on PVC, paper, stainless steel, cotton, Courtesy of the artist

The Dax Centre presents

healing ways ART WITH INTENT

Art as Therapy/Community Art Projects/Role of Art Centres
in Healing/Australian Indigenous Contemporary Art Practices

SYMPOSIUM

19 AND 20 SEPTEMBER 2014, 9am – 5:30pm

The Dax Centre and Ian Potter Auditorium, Kenneth Myer Building, 30 Royal Parade, Parkville, Vic, 3010

This symposium seeks to explore the role of art in promoting emotional healing and wellbeing in Aboriginal communities. It will examine a range of artistic and cultural practices taking place in Aboriginal communities across Australia.

Speakers from a diversity of communities, universities and arts centres are gathering to examine how art and related cultural practices are a source of cultural resilience and strength.

The Dax Centre promotes mental health and wellbeing by fostering a greater understanding of the mind, mental illness and trauma through art and creativity.



DAY 1 – FRIDAY 19 SEPTEMBER

8:30am

Registration desk open

9am

Opening remarks: Charlotte Christie, Collections Manager, The Dax Centre and Curator, Healing Ways: Art with Intent Project

9:10am

Welcome to Country

9:20am

Official Welcome: The Honorable Jeff Kennett AC, Foundation Chairman, *beyondblue*

MORNING THEME: Art as Therapy

Chair: Kate Richards

9:35–10:35am

Keynote: The Art of Healers

Ngangkari Program and Tjanpi Desert Weavers

Ngaanyatjarra Pitjantjatjara Yankunytjatjara Women's Council (NPYWC)

10:35–11am Morning tea

11am–12:30pm Morning presentations

>Arts Therapy & Sexual Health with Aboriginal Communities

Atira Tan & Adrian Harris, Art2Healing Project

>Painting, written and spoken word: common ground in two Koorie AOD services

Aunty Bea Edwards, Greg Smith, Mark Hammersley and Marnie Sather, Galiamble

>Visions of Healing

Kerry Thompson, Boordawan Willam Aboriginal Healing Service (BWAHS)

12:30–1:30pm Lunch

AFTERNOON THEME: Community Projects

Chair: Mary Guthrie

1:30–2:30pm

Keynote: The Transformative Effects and Healing Power of Culture in Rehabilitation

Kent Morris, The Torch Project

2:30–3:30pm Afternoon presentations

>Scattered Tribes: Rising Smoke

Liss Gabb and Ngardarb Francine Riches, Cohealth Arts Generator

>Giving Shape to Experience in an Urban Aboriginal Community

Michelle Jersky, The Ngala Nanga Mai (We Dream) pARenT Group, Sydney Children's Hospitals Network

3:30–4pm Afternoon tea

4–5pm

>Collective Healing through Culture

Megan Van Den Berg and Sarah Diplock, Victorian Aboriginal Child Care Agency (VACCA)

>A Deep Listening Path to Healing: What matters most is.....

Dr Laura Brearley and Lisa Kennedy, The Deep Listening Project

5pm Finish

DAY 2 – SATURDAY 20 SEPTEMBER

8:30am

Registration desk open

9am

Opening remarks: Charlotte Christie

9:10am

Welcome to Country

9:20am

Welcome: Professor Ian Anderson, Pro Vice-Chancellor Engagement and Foundation Professor for Indigenous Higher Education, University of Melbourne

MORNING THEME: The Role of Art Centres in Healing

Chair: Dr Susan Lowish

9:35–10:35am

Keynote: The Roles of Aboriginal Art Centres

Philip Watkins, Desart

10:35–11am Morning tea

11am–12:30pm Morning presentations

>Considering Indigenous methodologies towards an arts and health model

Maree Meredith, Anangu Pitjantjatjara Yankunytjatjara (APY) Art Centre

>Aboriginal Art Centre – the urban experience

Lisa Waup, Yvonne Luke and Tracey-Lea Smith, Baluk Arts

>Papunya Happy Sad Painting Project

Papunya Artists

12:30–1:30pm Lunch

AFTERNOON THEME: Contemporary Australian Indigenous Arts Practice

Chair: Caroline Martin

1:30–2:30pm

Artist Panel

Chair: Judith Ryan

Bindi Cole and Jenny Fraser

2:30–3pm Afternoon tea

3–4:30pm Afternoon presentations

>Consciousness Raising: Art with Intent

Maree Clarke and Robyne Latham

>RE-IGNITE THE LINES: The Banmirra Arts Possum Skin Cloak Healing Journey

Lee Darroch and Vicki Couzens, Banmirra Arts

>The Role of the Museum in Contemporary Community Art Practice

Kimberley Moulton, Bunjilaka Aboriginal Cultural Centre, Melbourne Museum

4:30–5:15pm

Open forum – Discussion: *Where to from here?*

Chair: Robyne Latham

5.15pm Close of symposium

WELCOME SPEAKERS

The Hon Jeff Kennett, AC is one of Australia's most recognisable leaders. In 2000, he became the founding chairman of the highly successful national depression initiative *beyondblue* and was awarded the Companion of the Order of Australia (AC) in 2005 for his work with the Victorian Parliament, social and economic initiatives, arts, sport and health.

Professor Ian Anderson is the Pro Vice-Chancellor Engagement and Foundation Professor for Indigenous Higher Education at the University of Melbourne. From 2011–2014 he was the Director of *Murrup Barak* - Melbourne Institute for Indigenous Development. He has worked in Aboriginal Health for more than 25 years as a health worker, educator, general practitioner, policy maker and academic, and has written widely on Indigenous Health and Development. He is currently the co-chair for the Aboriginal and Torres Strait Islander Higher Education Council.

KEYNOTES ABSTRACTS AND SPEAKERS

The Art of Healers

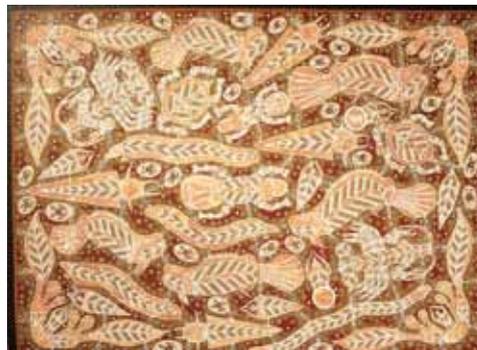
**Ngangkari Program and Tjanpi Desert Weavers
Ngaanyatjarra Pitjantjatjara Yankunytjatjara Women's Council (NPYWC)**

NPYWC is a service delivery, advocacy and support organisation created by Anangu women from the 28 remote communities in the tri-state border region of NT, SA and WA. NPYWC delivers services and programs working with Anangu to improve their health, wellbeing and safety.

A group of NPYWC Ngangkari (traditional healers) and Tjanpi Desert Weavers will talk about their work as healers and artists, and the connections between tjukurpa, culture, art and mental health. They will show examples of their work, a video of a collaborative painting the Ngangkari have made, and share the resources developed by the Ngangkari Program's mental health literacy project.

Tjanpi Desert Weavers (Tjanpi) is the dynamic social enterprise of the NPYWC which started in the mid-1990s. Tjanpi assists women from these remote communities to produce and market fibre art made with locally collected grasses. As well as providing an income for some of the most economically disadvantaged communities in Australia, Tjanpi's activities also support a range of cultural and social activities.

The Ngangkari Program supports a dynamic group of *ngangkari* who are also highly respected artists, teachers and health workers, with immense cultural authority. Whilst applying their traditional skills as healers, they also provide counselling and lifestyle advice, in the local language and cultural context, using their extensive knowledge of personal and family history, and local circumstances. The Ngangkari program has received national and international acclaim including a Deadly for



Michael, Wotjobaluk/Yorta Yorta, *Fresh Water Hunting*, 2012
acrylic on canvas, 130 x 173 cm, collection of the artist.

published Book of the Year 2013 and the Sigmund Freud Award of the World Council of Psychotherapy Congress in 2011.

The Transformative Effects and Healing Power of Culture in Rehabilitation **Kent Morris, The Torch Project**

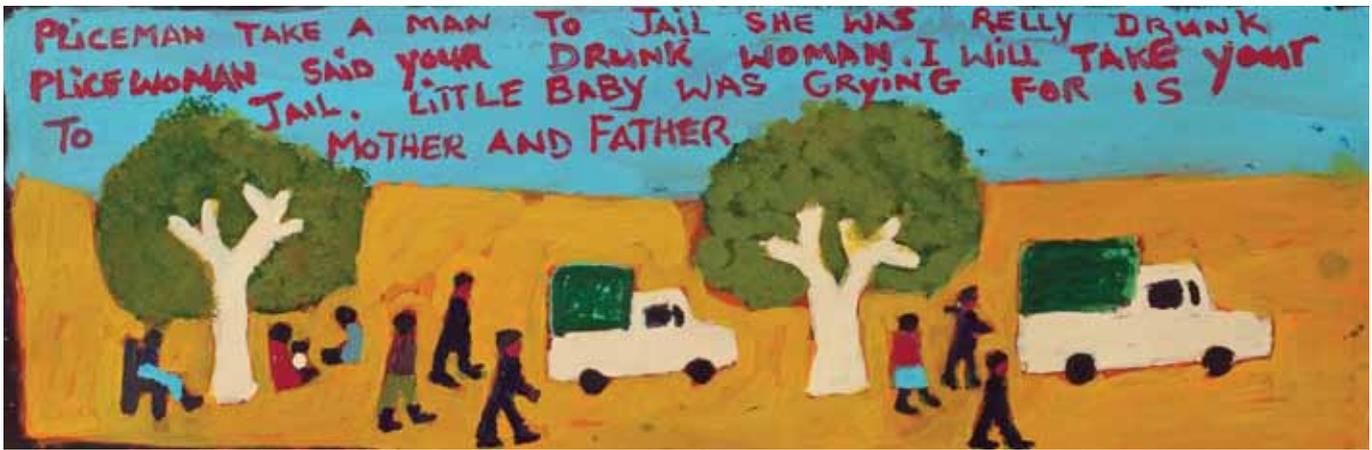
The Torch's statewide Indigenous Arts Officer in Prisons and Community Pilot Program was born out of a growing need to provide art, cultural and arts industry vocational support for Indigenous offenders both inside prison and upon release. It was set within the context of the Victorian Aboriginal Justice Agreement (VAJA) and its focus was on the role of culture and cultural identity in the rehabilitative process of Indigenous offenders. With the aim on building sustainable post-release pathways, the program hoped to address the disproportionately high rates of Indigenous recidivism by increasing the confidence of Indigenous offenders and ex-offenders to participate in the arts industry.

Kent Morris is a proud Kurnu Barkindji man, with over 20 years of experience as a practicing artist, musician and curator. In 2011 he joined The Torch Project, to pilot a new statewide Indigenous arts in prisons and community program which provided art, cultural and arts vocational support for Indigenous offenders and ex-offenders.

The Roles of Aboriginal Art Centres **Philip Watkins, Desert**

Desart is the non-profit peak body that advocates for the independence of for over forty remote Aboriginal art centres in Central Australia. These art centres are community-based enterprises that are owned and directed by Aboriginal people and hold a unique position in the national arts and cultural landscape. Important and vibrant spaces, Aboriginal art centres are where culture is kept strong through intergenerational and cultural exchange as well as providing economic, social and cultural benefits to their communities.

In this presentation, Philip will reflect on the social, emotional and healing dimensions of Aboriginal art centres and discuss their role as vital to the wellbeing of communities into the future.



Sally M Mulda, Yankunytjatjarra, (detail) *Policeman: Mother and Father Drunk*, 2012, synthetic polymer paint on canvas, 30 x 90 cm, John Cruthers Collection.

Philip Watkins was born and raised in Alice Springs, NT and is part of large extended Arrernte and Larrakia families. He is CEO of Desart and a Fellow of the Governor's Leadership Foundation (South Australia). He also serves as a Board Member of the Indigenous Art Code of Conduct Ltd.

ABSTRACTS AND PRESENTERS

Arts Therapy and Sexual Health with Aboriginal Communities

Atira Tan and Adrian Harris, Art2Healing Project

In 2012, the Art2Healing Project delivered an art therapy and sexual health campaign in the Northern Territory (NT), utilising tools of art therapy and education to empower aboriginal youth on issues, such as sexual health, sexual abuse, and building healthy relationships, through creativity, story telling and psychodrama.

This presentation addresses various cross culturally sensitive ways of employing art based methods and therapies, with Aboriginal youth in remote communities, to improve the overall health and wellbeing of Indigenous Australia. It reinforces the idea that art is a language universal in communication, and how creativity and art in sexual health education can improve the lives of Aboriginal people, especially in remote areas.

Atira Tan is the director and founder of The Art2Healing Project, a non-for-profit organisation dedicated in empowering sex trafficked women and children internationally, through the creative art therapies. A passionate advocate for the arts in therapy and social justice, she is an expressive art therapist, lecturer in transpersonal art therapy, TEDx speaker and co-author of the book *art therapy in Asia*.

Adrian Harris is an artist, social worker and creative arts therapist. He is a past president of the Australian Creative Arts Therapies Association and is passionate about building the professional profile of the arts therapies in Australia. Adrian has many years experience working privately and as a member of therapeutic teams in clinical and community-based settings.

Painting, written and spoken word: common ground in two Koorie AOD services

Aunty Bea Edwards, Greg Smith, Mark Hammersley and Marnie Sather, Galiamble

Galiamble and Winja Ulupna are residential Alcohol and Other Drugs (AOD) services based in St. Kilda Melbourne, primarily for Koorie and other Aboriginal men and women.

Men and women come to AOD services from urban and rural centres across Victoria and are often dealing with a range of challenges and stresses. These include interference with cultural history as a result of the Stolen Generations and other effects of colonisation and social and economic inequalities.

Painting is used in a number of ways and stories are exchanged and performed by means of collaborative documents and readings at community events.

This presentation will briefly describe these activities, and provide examples of materials and feedback from the men and women involved.

Mark Hammersley is the coordinator of Galiamble Men's Recovery Centre, and has been involved in the AOD support roles for many years. He is an artist with formal qualifications in art therapy and narrative therapy.

Aunty Bea Edwards is the coordinator of Winja Ulupna Women's Recovery Centre, with many years of contribution to her community. Aunty Bea is also an accomplished artist, known as Nambooka.

Greg Smith uses narrative practices in group work and social work at these facilities and at a local primary school. He spends time in the Papunya community, Northern Territory.

Marnie Sather is a narrative therapist and relationship counsellor, with experience in a range of Aboriginal and other cultural settings.



Boorndawan Willam Aboriginal Healing Service, Women's Group
Healing and Affirmation Cards, 2013, mixed media on canvas board,
 12.5 x 17.5 cm, courtesy of Boorndawan Willam Aboriginal Healing
 Service.

Visions of Healing

Kerry Thompson, Boorndawan Willam Aboriginal Healing Service (BWAHS)

BWAHS provides a safe cultural place that supports the healing of Aboriginal and Torres Strait Islander individuals, families and communities to live free from family violence. The Healing and Affirmation Cards project came out of a group of women from the east Melbourne Aboriginal community who used artmaking to address family violence. These women created small artworks with accompanying statements that were made into a pack of 40 healing and affirmation cards to help others to support their own healing journey. In this presentation, Kerry Thompson Woman's Family Healing worker will reflect on the creative processes of this project and the wider programs and services of the organisation.

Kerry Thompson is an artist and Wiradjuri woman who works in the Eastern Metropolitan region of Melbourne. With her breadth of experience in drug and alcohol rehabilitation, family violence, art in therapy, Aboriginal health and mental health, she brings a wealth of knowledge to deliver successful programs in her role as in women's health at BWAHS.

Scattered Tribes: Rising Smoke

Liss Gabb and Ngardarb Francine Riches, Cohealth Arts Generator

Scattered Tribes is a unique participatory arts project that supports indigenous elders in the western suburbs of Melbourne to navigate the experience of reconnecting with indigenous culture and the land of which they were dispossessed. Exploring the role of arts based practice in the healing of urban Aboriginal people through the examination of a unique process of creative collaboration between Aboriginal elders and professional artists and facilitators. This process developed by Cohealth Arts Generator supports the development of high quality contemporary artistic outcomes that speak directly to the broader community while supporting individual and family healing.

Liss Gabb is an artist, educator and creative producer with experience in designing and implementing arts

projects in vulnerable communities. Underpinned by principles of cultural democracy and social justice, her work utilises performance, multimedia, text and photographic art forms. Over the last 20 years, she has developed a socially engaged practice that is grounded in long-term relationships with the communities where she works.

Ngardarb Francine Riches is from the Arriyol clan of the Bardi Jawi from her Mothers people and Karajarri from her Father's people in the West Kimberley. A visual artist for over 30 years, she has a Masters Degree in Visual Arts and Research and works as an artist and health worker at Cohealth.

Giving Shape to Experience in an Urban Aboriginal Community

Michelle Jersky, The Ngala Nanga Mai (We Dream) pARenT Group, Sydney Children's Hospitals Network

The Ngala Nanga Mai pARenT Group Program is an arts based community health program for young parents of Aboriginal children situated at an Aboriginal Community Health Centre in Sydney and run by the Sydney Children's Hospitals Network's Department of Community Child Health. The program emerged through the community's commitment to support young families facing adverse environmental factors, cultural dislocation, isolation, intergenerational grief and loss and lower levels of access to mainstream services that often underlie poorer health and social outcomes for Aboriginal parents and children.

This presentation will detail the development and implementation of this participatory arts based program, which aims to increase social and emotional wellbeing, access to services, health literacy, empowerment strategies and educational opportunities among participants.

Michelle Jersky has a Masters in Art History and is currently the project officer of the Ngala Nanga Mai (We Dream) pARenT Group Program. She has a background in arts education and community arts in South Africa and has lectured in art history and visual literacy at various levels.

Collective Healing through Culture

Megan Van Den Berg and Sarah Diplock, Victorian Aboriginal Child Care Agency (VACCA)

VACCA develops community projects that engage with vulnerable Aboriginal families, children and youth. The majority of our programs are delivered though the revival of cultural practices with arts based focus.

VACCA draws on the strength of their relationships with young Aboriginal people, their families, schools, Elders, community organisations and Aboriginal artists to help strengthen resilience and build strong and proud identities. The arts based programs that are delivered support a collective healing model where participants come together in culturally safe spaces, and through sharing stories and creating artworks start healing from their trauma.

Megan Van Den Berg is a Yorta Yorta and Dja Dja Wurrung woman who has worked at VACCA for over 10 years in community development. She has developed and delivered several community group programs for members of the Stolen Generations, women experiencing family violence and Aboriginal families. She is an artist who featured in a number of solo shows and curated group exhibitions.

Sarah Diplock has worked at VACCA for nine years and has helped coordinate three Wominjeka Arts and Cultural Festivals; the 2013 Possum Skin Cloak Project with over 40 children; Connecting to Sea Country Projects; The Deadly Kids Deadly Books Community Publishing Project in 2008 and the Koorie Tiddas Choir which has been running for three years.

A Deep Listening Path to Healing: What matters most is

Dr Laura Brearley and Lisa Kennedy, The Deep Listening Project

This is an opportunity for participants to come together to listen deeply to what is important in our lives right now. It will explore messages and responses to the core questions of 'What matters?' and 'What matters most?' As part of the Deep Listening Project, Indigenous Elders and artists from Australia, Canada and the USA have been reflecting on these questions. Their responses have been incorporated into Art Installations, Deep Listening Circles and an on-going Creative Cross-cultural Exchange. Participants will be provided an opportunity for to reflect on these core questions themselves and to respond to messages generated by Indigenous Elders and artists.

Dr Laura Brearley is a creative research specialist who coordinates The Deep Listening Project, a cross-cultural creative exchange project involving Indigenous and non-Indigenous artists, musicians and researchers. Through her work with members of the Koorie community at RMIT University, Monash University, Swinburne University and Federation University, she has developed strategies of working in the spaces between Indigenous and non-Indigenous knowledge systems.

Lisa Kennedy, who is a descendant of Woretemoetyenner, a Trawlwoolway woman from North East Tasmania, is an Australian Aboriginal storyteller and artist. She is a visual artist, mixed media artist, community arts project facilitator, children's book author and illustrator. Lisa has recently published two children's stories, 'Wurramatyenna and the Magic Canoe' and 'Wurramatyenna and the Call of the Sea.'

Considering Indigenous methodologies towards an arts and health model

Maree Meredith, Anangu Pitjantjatjara Yankunytjatjara (APY) Art Centre

A three-year study being carried out in Aboriginal communities on the APY lands will shed light on why art centres are considered essential for community health

and cohesion. With around 3,000 people living on the APY Lands, approximately 15% or 460 people are engaged in art activities through community owned art centres. This study, initiated by Flinders University and Anangu Arts, has been funded by the Australian Research Council and will provide reliable evidence that art centres improve the health and wellbeing of Aboriginal people in remote communities.

Maree Meredith is an Aboriginal woman from Brisbane who has a Bachelor of Arts (Hons) and Master in Applied Anthropology and Participatory Development (MAAPD). She has been working in the field of international and indigenous development over the last decade in the Northern Territory and abroad with organisations such as AusAID and the Central Land Council.



Lisa Waup, Gunditjmara, Woven Threads, 2012, mixed media on paper, 53 x 65 cm, collection of the artist.

Aboriginal Arts Centre – the urban experience **Lisa Waup, Yvonne Luke and Tracey-Lea Smith, Baluk Arts**

Aboriginal artists Patsy Smith, Lisa Waup and Manager Tracey-Lea Smith will present information about Baluk Arts, an Aboriginal art centre in Mornington, only one of two Aboriginal art centres in Victoria. Learn about an urban Aboriginal art centre, its people, its art and cultural and community importance.

Lisa Waup was separated from her Gunditjmara and Torres Strait Islander family at a young age. She received a Bachelor of Arts from RMIT University, and developed an affinity with Melanesian culture through her experience of living in Papua New Guinea. Her work is usually made of many layers or pieces that symbolise layers of history and story, and her stitching symbolises reattaching the fragments. She works with paper and developed three dimension works with a distinctive weaving practice.

Yvonne Luke is a retired Aboriginal welfare worker who was appointed to government and non-government boards and committees. Ms Luke is an Aboriginal Elder who has worked for many years to develop and implement programs and services to assist disadvantaged Aboriginal young people and their families. She is a former respected Elder of the Broadmeadows Koori Court and received the Robin Clark Memorial Award in 2003 for her dedication and advocacy for young Aboriginal people. She was placed on the International Women's Day Honour Roll in 2010 and has been honoured by the establishment of the INTRAIN Yvonne Luke Aboriginal Scholarships to assist Aboriginal students to undertake tertiary studies. Yvonne joined Baluk Arts in 2013 and has been an active member and contributor to the art centre. She has recently begun creating three dimensional works and painting her country around Alice Springs.

Tracey-Lea Smith is a community development worker that specialises in working with Aboriginal communities in Australia, through arts practice. She has worked with hundreds of Indigenous people throughout the Anangu Pitjantjatjara Lands and Port Pirie in South Australia, and southeast Melbourne in Victoria. Her community development work encourages Indigenous artists' ownership, leadership, artistic diversity and excellence and has resulted in the establishment of two successful Aboriginal Art Centres, Tjala Arts in 1999 and Baluk Arts in 2009.

Papunya Happy Sad Painting Project Papunya Artists

The Papunya Happy Sad paintings grew out of a conversation between the artists of Papunya Tjupi Art Centre and The Dax Centre staff surrounding the use of art as a means of healing from worries and sadness in their community. Inspired by the conversation, the artists decided to divide their community into three generational groups to each create a collaborative canvas exploring their strengths and happiness as a community, and another exploring their worries or sadness. The canvases now hang in the Papunya community shed, three of which have been loaned to the *Healing Ways: Art with Intent* exhibition. Earlier this year The Dax Centre collaborated with the Papunya Tjupi artists to make a documentary highlighting the importance of this project for the community.

In this presentation, Kasumi Ejiri, the previous Papunya Tjupi manager, with Isobel Gorey, Isobel Major and Punata Stockman from Papunya Tjupi and Jarred Anderson, a youth worker, will talk about their experiences working on this project and launch the documentary.

Papunya Tjupi is an Aboriginal owned, community-based Art Centre, representing over 100 artists and based in the remote community of Papunya, 240km north west of Alice Springs. It is a not-for-profit organisation where all the proceeds from its production of paintings, prints, *punu* (wood work), baskets and jewelry go directly back to the artists and into community projects.

The Artist Panel

Chair: Judith Ryan

The Artists: Bindi Cole and Jenny Fraser

Judith Ryan began her Art Museum career in 1977 at the National Gallery of Victoria where she is currently the Senior Curator of Indigenous Art. Her special interest is Indigenous Australian art of the twentieth and twenty-first centuries, its diversity, dynamism and transformation in the face of social change. She has curated over forty exhibitions of Indigenous art.

Bindi Cole is a Melbourne-born photographer, curator and new media artist of Wadawarrung descent. Her art practice both challenges and reflects concepts of Indigenous identity in Australia. In 2009 she won the Deadly Art Award as part of the Victorian Indigenous Art Awards and she has been included in a number of major survey shows along with a solo show at the Shepparton Art Museum in 2014. Her works are included in state and national collections in Australia along with numerous private collections worldwide.

Jenny Fraser was born in Far North Queensland. She is a 'digital native' working within a fluid screen-based practice. Having worked on short films and documentaries, her practice as an artist and curator has been partly defined through a strong commitment to collaboration with others, leading to founding networks such as the Blackout New Media Arts Collective, and, internationally, cyberTribe, an online gallery that facilitates the production and exhibition of Indigenous art.

Consciousness Raising: Art with Intent

Maree Clarke and Robyne Latham

Robyne Latham and Maree Clarke are facilitators of the experimental workshop *Kopi: Building an intercultural understanding of grief and loss*. By exploring art making for healing within both Aboriginal and non-Aboriginal cultures, participants of these workshops are guided through a creative process to support a deepened understanding of Aboriginal culture and the connections between arts and emotional wellbeing.

Both artists embrace a number of mediums and have an inclusive approach to their art practices. Robyne describes herself as a social sculptor with an emphasis on aesthetic action, while Maree's philosophy concerns the power of art to heal and inspire people to positively identify with their Aboriginality.

Maree Clarke, a Mutti Mutti, Yorta Yorta, BoonWring woman from northwest Victoria, began working as an Aboriginal Educator in 1978 in her hometown of Mildura. Her working life as an artist has seen her develop as a pivotal figure in the reclamation of southeast Australian Aboriginal art practices, as well as a leader in nurturing and promoting the diversity of contemporary southeast Aboriginal artists.

Robyne Latham is a Yamatji woman from Western Australia, though she's lived in Melbourne for some 35 years. Her art practice is characterised by the diversity of mediums she employs. *'I select the medium best suited to the execution of that particular work, if it's ceramic,*

then I work with clay, if it's egg tempera then that's what I use.' Her immersive installation *Empty Coolamons, In memorium to the Stolen Generations* is currently on exhibition at Bunjilaka, Melbourne Museum. Her works are collected widely, both nationally and internationally.

RE-IGNITE THE LINES: The Banmirra Arts Possum Skin Cloak Healing Journey

Lee Darroch and Vicki Couzens, Banmirra Arts

'Our story began many years ago. The Old People sent this story to us...They told us what to do...Their message, our story, is to return the cloaks to Our People, to reclaim, regenerate, revitalise and remember...' (Vicki Couzens: 2009)

Banmirra Arts will share their Possum Journey of the past 15 years including stories from the beginning through to the present. They are currently developing a National Possum Skin Cloak Dreaming Ceremony to be held in 2016: a gathering of over 60 communities in the southeast of Australia who have become part of the Possum Cloak Dreaming.

Lee Darroch is a Yorta Yorta artist and community cultural development worker. She is the program manager for Banmirra Arts. She has worked collaboratively with Vicki Couzens, Maree Clarke and others in the revival of Possum Skin Cloak making in communities across southeastern Australia.

Vicki Couzens is a Gunditjmara artist and community cultural development worker. She works for Banmirra Arts as project officer for the Southeastern Australian Possum Skin Cloak Ceremonial Gathering planned for 2016. She has worked collaboratively to bring Possum Skin Cloaks back to community.

The Role of the Museum in Contemporary Community Art Practice

Kimberley Moulton, Bunjilaka Aboriginal Cultural Centre, Melbourne Museum

Bunjilaka Aboriginal Cultural Centre at Melbourne Museum has a key focus on celebrating the living cultures of Aboriginal Victoria through the community arts program in the Birrarung Gallery, a space dedicated to the vibrant cultural expression of Koorie people from Victoria.

This presentation will look at the Birrarung Community Arts Program and the importance of engagement with collections by focusing on past exhibitions working with children, youth and established artists. It will also explore the significance of cultural material in the development of art; the healing and cultural strengthening that comes from collection access and why it is important for both the community and the Museum to continue this work. Kimberley Moulton is a Yorta Yorta woman and a direct descendent of the James and Cooper families on her father's side. She is the project officer and develops exhibitions for the Birrarung Gallery, a space celebrating culture through contemporary art as well as facilitating community access and engagement with Museum Victoria.



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1. Papunya Artists, Ladies, Elder Generation, *Sad Painting*, 2013, acrylic on canvas, 182 x 106 cm Courtesy of the artists

2. Maree Clarke wearing her own Kopi cap. Robyne Latham photographer

3. Bindi Cole, Wadawarrung, *Seventy Times Seven*, 2011, (video still) video 10:20 mins, collection of the artist.

4. Lee Darroch, Yorta Yorta/Mutti Mutti/Boon Wurrung, *Children's Possum Skin Cloak for a Toddler*, 2014, possum skin, wood burning, 120 x 90 cm, collection of the artist.

The Dax Centre

Charlotte Christie has been the collection manager of the Cunningham Dax Collection at The Dax Centre for over five years. Her role has included project management and curatorship of *Healing Ways: Art with Intent*. She has a Masters of Art Curatorship focusing primarily on Australian Aboriginal art. Her work and academic research has enabled her to engage with various Indigenous communities in Australia while researching in the Northern Australian Collections at Museum Victoria.

Kate Richards is a researcher and project officer for Healing Ways: Art with Intent project. She has worked as an art therapist across a range of settings including working with children and young people with experience of trauma through individual and group therapy. At The Dax Centre she is involved in arts therapy to the professional development programs.

Acknowledgements/Thanks

The Healing Ways: Art with Intent project has been generously sponsored by a philanthropic organisation that wishes to remain anonymous.

The Dax Centre would like to acknowledge the traditional custodians of the land on which the organisation is located: the Wurundjeri and Boonwurrung people of the Kulin Nation, and to pay respect to their Elders, past and present. The Dax Centre would also like to extend that acknowledgement to the Traditional Custodians of Australia and the Torres Strait Islands generally, and to pay respects to their Elders, past and present.

The Dax Centre would like to thank the Lowitja Institute, Desert and Advisory Committee for the inspiration and generosity of knowledge that greatly contributed to the development of this project.

The Dax Centre would also like to thank all the artists and organisations that have contributed to *Healing Ways: Art with Intent*. Finally, thank you to our interns, Vanessa Patterson and Nadia De Pellegrin and to all past and present staff and the Board of The Dax Centre who have made this project possible.

Advisory Group

- Judy Atkinson, Emeritus Professor, Southern Cross University
- Maree Clarke, Artist
- Mary Guthrie, General Manager Policy and Communications, Lowitja Institute
- Robyne Latham, Artist and Researcher, The Bouverie Centre
- Caroline Martin, Manager, Bunjilaka Aboriginal Cultural Centre, Melbourne Museum
- Kent Morris, Statewide Indigenous Arts Officer in Victorian Correctional Facilities, The Torch
- Mandy Nicholson, Languages Officer, Victorian Aboriginal Corporation for Languages
- Elke Smirl, Manager, Boorndawan Willam Aboriginal Healing Service
- Kerry Thomson, Women's Family Healing Worker, Boorndawan Willam Aboriginal Healing Service
- Peter Waples-Crowe, Artist and Policy Officer, Victorian Aboriginal Community Controlled Health Organisation
- Philip Watkins, CEO, Desert



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The Dax Centre is a not-for-profit organisation. In order to continue staging these important exhibitions and projects we urgently need your support. www.daxcentre.org/support-us/

Any donations over \$2 are tax deductible.