

# CONTEMPORARY SONGLINES

Dhakkan /Mundagudda (Rainbow Serpent)  
& Maroochy (Black Swan) exhibition Project

21 June to 18 August 2024 | Caloundra Regional Gallery





## **Jude Hammond - Gunggari and Kamilaroi groups**

Artist, Lead and curator of Project

My Songline, as project creator, cultural curator and facilitator of Contemporary Songline project, represents my gratitude in working with other women and children in sharing of skills, stories and relationships through process of creating, cultural connections and respect for our ancestors. My totems as a Gunggari woman are Buruda, Red Kangaroo and Nguruny the Emu. Platypus, Eagle and Crow are my Kamilaroi Totems.

My Songline sculpture totems however relate to Gubbi Gubbi/Kabi Kabi Country here.

As I was working here on Gubbi Gubbi/Kabi Kabi Country some of my Songline sculptures pay respect to, and relates to totems from this Country. Starfish representing sharing skills and stories from central cultural creations and relationships. Whale is a humble giant, wise one of the incredible oceans here. The Willy Wagtail (Messenger Bird) is respect for my ancestors before me and the Coolamon and Clay represent our primal interconnections with our Mother Earth and reminds us of balance and awareness for preservation for future generations.



## **Jaiva Davis (Gubbi Gubbi / Kabi Kabi / Wakka Wakka / South Sea Islander)**

Cultural Arts Worker with Aunty Jude Hammond and Integrated Family & Youth Services Youth, (ifys) and North Coast Aboriginal Corp. for Community Health (NCACCH) assisted with the project.

### ***Gila – Native Bee***

My name is Jaiva Davis, I'm a proud Gubbi Gubbi/ Kabi Kabi, Wakka Wakka and South Sea Islander Women with connections to Mare Island in New Caledonia and Malo Island in Vanuatu.

My pieces depict how I perceive my culture through native flora and fauna and the art of ceramics. I have dedicated each piece directly to my connection to Gubbi Gubbi/ Kabi Kabi country. I've titled my Song – Lines Sculpture 'Gila' after my totem animal, meaning 'native bee'.

In dedication, I've featured totem animals and plants significant to this landscape and my family group – the Mooloolah Chilly's. Inspired by personal stories, creation stories, experiences, and history my family and I hold. From being born, growing up and living on Kabi Kabi Country for many generations. My Great, Great, Great grandmother – Susan Undi, who was born in 1853 in the Mooloolaba River, was a Full-Blooded Mooloolah women. Through these pieces I wanted to acknowledge that the generations that follow her have luckily, always remained on country with a strong sense of pride and identity, when it comes to our Gubbi Gubbi roots and connection to country.



## **Jane Maker (Kamilaroi and Bundjalung)**

First Nations Women's Ceramic Group

### ***Family Memories***

I am here today to showcase my expression of my art.

My art represents the area of which I grew up on – the Gold Coast (Yugumbeh people).

My family and I always spent and enjoyed a lot of time at the beaches there; great memoires and a very important part and time in my life.

Now living on the Sunshine Coast Region (Kabbi Kabbi and Jinibara Peoples), my children, grandchild and myself are enjoying the beautiful beaches and also bush; now creating our own wonderful memories.

Although I was born in Ipswich (Jagera, Yuggera and Ugarapul Peoples), I am a proud descendant of, and acknowledge, both Kamilaroi (my Father's People) and Bundjalung (my Mother's People); people of New South Wales.



## **Leighanne McHUGH (Gamilaroi)**

First Nations Women's Ceramic Group

### ***Coolamon Dreaming***

When making this sculpture, it was in remembrance of the Songlines that my Grandmother, Emily Agnes, a Gamilaroi Woman and her ancestors used to guide their journey to the Bunya Mountains. On their travels every three years from Mungindi to the Bunya Festival, the Gamilaroi Peoples passed through many different Nations, including Gubbi Gubbi Country, the land on which we stand today.

The Coolamon, an essential item used for collecting, holding and cooking food, is the foundation of this sculpture, and it can be seen sitting patiently in wait for the sculptures above, which depict the food sources collected each day of their travels.

This artwork is not only for Emily Agnes but for all Aboriginal and Torres Strait Islander Peoples in the knowledge that by following our own Mob's Songlines, we will always find our way back to Country.



## **Therese (Terry) Murphy (Maiawali)**

First Nations Women's Ceramic Group

### ***'ME' Silent Spaces 2024***

'The sculpture pieces chosen to represent me, and my mob have been drawn from stories that traverse time and space in my life and that of my ancestors. The Maiawali Nation is located along the Diamantina River and Diamantina Lakes (including Connemara and Brighton Downs) where my ancestors were born. Memories of my aunties and granny as a young girl are some of the few stories connecting me to mob and the start of a lifelong journey exploring my identity.'

The Coolamon carries the songlines of connection to home (wherever that has been in the silences), to the centre of the night sky. The stars have always led me back to camp (home), being my protection and guide through these songlines.

Bunya seeds provide nourishment and are abundant in this region.

The fish has been placed in the centre of the totem representing how fluid the silent spaces appeared in connecting with culture. Living and going to school in Darwin opened my world to mob again after a long hiatus of life and disconnection of young years in Victoria.

'Scrubby' (Scrub Turkey) is entrenched in the songlines of my connection to community and mob on Gubbi Gubbi country. Always raking, raking, raking, bringing all the dirt and leaves together to make one big mound to start new life; integrating with the urban environment.

Sitting at the very top of my sculpture is the Blue - ringed octopus, found in a cave under the coffee rock of the mouth of Currimundi Lakes. This is part of the songlines connecting my daughters young years and a transition from a city to exploring culture through land and sea.



## **Dimitie Smith (Dharawal / Wiradjuri)**

First Nations Women's Ceramic Group

I am a proud Dharawal/Wiradjuri woman born and raised in the Illawarra. We are the Salt Water People. I love to paint and create things with my hands. The ocean and the beautiful bush lands inspire most of my art work, I also love to share the stories of my country.

### ***Dharawal Dreaming***

The Illawarra people were blessed with a lot of food from Ocean to bush.

Growing up on country we spent a lot of time at the lake catching and learning about all these amazing creatures. These creatures were important to community – they were also part of our dreaming!



## **Dimitie Smith (Dharawal / Wiradjuri)**

First Nations Women's Ceramic Group

### ***Dharawal Dreaming on Gubbi Gubbi Country***

These are our Dharawal Dreaming stories that all kids from the Illawarra learn as we grow!

Five Island Dreaming

Black snake Dreaming

Butterfly Dreaming

The emu's nest represents me and my family now living on Gubbi Gubbi Country!



## **Dimitie Smith (Dharawal / Wiradjuri) and Zoey Smith (Dharawal / Wiradjuri)**

First Nations Women's Ceramic Group

I am a proud Dharawal/Wiradjuri woman born and raised in the Illawarra. We are the Salt Water People. I love to paint and create things with my hands. The ocean and the beautiful bush lands inspire most of my art work, I also love to share the stories of my country.

### ***Bundelook***

How the birds got their colours. It's told that the black cockatoo can be seen in the sky before it rains, searching for the rainbow so he can also be colourful like the other birds!



## **Aunty Susan Clark (Gubbi Gubbi)**

First Nations Women's Ceramic Group

I take immense pride in my indigenous culture. Through my sculpture piece I express my connection to the land, waterways and Sea.

This sculpture is inspired by the women in my family, descendants from Iningai a Gubbi Gubbi country, who's creativity and strength inspired me.



## **Bianca Clark (Gubbi Gubbi)**

First Nations Women's Ceramic Group

In the time of the Dreaming, the Indigenous people lived in harmony with the land and sea, revering the ocean as a source of life and wisdom. One of their cherished tales was about the Great Whale and the Sea Shell.

Long ago, in the depths of the ocean, lived a magnificent whale who was the guardian of the sea and protector of all marine life. One day, the whale heard a soft cry from the shore. Curious, the whale swam closer and found a young girl sitting alone and weeping.

The girl had lost her way while collecting seashells for her family. The seashells were not just beautiful; they were gifts from the ocean, holding stories and songs of their ancestors. Seeing her distress, the whale gently nudged a large, shimmering shell towards her. The shell began to sing, guiding the girl back to her family.

From that day on, the people believed that seashells held the wisdom of the ocean, passed down by the Great Whale. They would often find shells washed ashore, each one carrying a new song or story, reminding them of the whale's kindness and the deep connection between the ocean and their people.



## **Bronwyn Stewart (Bundjalung)**

First Nations Women's Ceramic Group

### ***Cabbage Tree Island***

My sculpture represents the land, water, animals and culture of Cabbage Tree Island, the home of my mother and her 2 sisters (my Auntie's). In 1937 aged 12,10 and 8 their lives changed forever. It was a normal day they went to school but never went home, instead a government welfare officer took them 1,090km to Cootamundra Girls Home. They never got to say goodbye to their mum or beloved grandfather. This story is about the loss of their childhood, their culture and dreamtime stories told by their elders.

I remember sitting with my mum 62 years later not long before she passed, having a cup of tea when she turned to me, her eyes sad, her voice whisper "she must have run really fast". I asked her what she meant. She said, "we lived a fair way from the jetty where the barge pulled in" and she remembers "mum screaming as the barge pulled away".

They never got to hear the words  
It's not your fault  
They never got to hear the words  
We were wrong  
They never got to hear the words  
We Are Sorry  
as they are part of the dreamtime  
Aunty Bronwyn



## **Erin Little (Gamilaroi)**

First Nations Women's Ceramic Group

When creating this artwork, I was very excited to share this experience with my mother and grandmother who also have their pieces shown. My favourite moulds, the bunya nut and lizard, were made by my grandmother and felt very special to use in my sculpture, representing the strong connections to family, place and ancestors strengthened as we share stories and experiences. Songlines would guide my Gamilaroi ancestors on their journey to the Bunya Mountains, travelling through country together.

Looking closer at my sculpture, you may notice the structure of it. At the bottom is a whale, and at the top is a bird. In some ways it's a reference to where the various animals live.

Looking at the totem is as if you are going for an adventure throughout country from the bottom of the oceans to the top of the skies. You first see the whale, then the sea-star, whose species predominantly inhabits tropical coral reefs. Next up you move into land, and you spot the lizard, which occupies the ground in their daily life, making homes in trees and other things. Travelling upwards you spot a bunya nut in its tree and at the end of your adventure you see a beautiful bird, soaring, searching for food and a place to rest its eyes.

Feel free to, when looking at my sculpture, to look to your own story with the different animals and pieces. Furthermore, let yourself explore and think of your favourite parts about country and remember how incredibly lucky we are to live in such a beautiful place.



## **Fran Little (Gamilaroi)**

First Nations Women's Ceramic Group

This sculpture is created in honour of my Great-Grandmother Emily Agnes, a Gamilaroi Woman whose stories were not able to be freely shared for so long. The experience of reconnecting to some of these stories through this process was one I was able to share with both my Mum and daughter, while marvelling at the strength of our ancestors who would use Songlines to guide their journey from Mungindi to the Bunya Festival every three years.

The final piece of the sculpture celebrates the Gamilaroi connection to both Country and sky. It features a weaving technique generously shared with me by proud Gamilaroi women, circular in construction, replicating the circle sat in while fostering a place of belonging and growth. The emu feathers are a reference to 'Gawarrgay', or Dark Emu, a dark sky constellation visible in the Milky Way that has particular importance to Gamilaroi mob, providing sky knowledge that connects to food and seasonal knowledge, our Songlines extending to the night sky.

In many ways the gaps between the individual pieces are as meaningful as the pieces themselves, representing both the deep loss that sits alongside the cultural experiences of so many mob, while also holding space for new learning, connection and action. Like the metal pole that holds the sculpture's individual stories, there is an unwavering strength and resilience at the core of our people.

It has been a great honour to be involved in the project with Aunty Jude and the many amazing women it has brought together. While the nature of journeying looks different to that of my ancestors, these contemporary songlines continue to guide the way forward, fostering ongoing connection to mob and Country.



## **Ayla Carrington-Sanson**

Torres Strait Islander

### ***Family, Culture; Country***

Whale represents family connection and songs passed down - Through Crocodile and Yam, my Torres Strait lineage. Through Sting ray, who is my link to Aoteroa New Zealand; and Dolphin who brings songs and family ties from afar. Coolamin gathers and holds them all in one basket: one place in my heart.



## **Kelly Garrett (Kabi Kabi)**

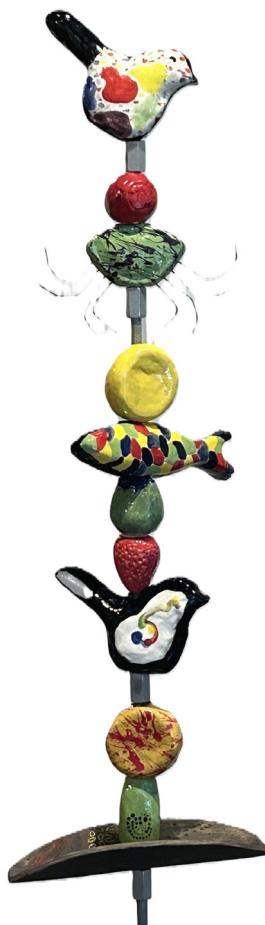
First Nations Women's Ceramic Group

As a child, my siblings and I were always out exploring the Mary Valley, traveling from one end to the other. We would leave in the morning and just make it home before dark, setting off either on foot or on our bikes with nothing more than a pair of swimmers on. Parbun (father) would lovingly teach us all about the fish, the trees, the animals, the creeks, and the rivers, as well as the sacred art of fire. I feel incredibly blessed to have such a deep and nurturing connection to my country.

Our school holidays were filled with joy at the beach, where Parbun shared with us the wisdom of traditional fishing and how to care for our country by returning what we had used to its rightful place.

My art piece is a heartfelt reflection of my life and the things that are most precious to me and my family. The Coolamon represents the giver and beginning of life, the Kir'ar mi'bira (Mary River mussel), which was often polished and worn around the neck of Kabi Kabi people to help them identify their mob. The Nal'vor (mud crab) we continue to hunt and gather today, the landscape and landmarks of Mt Cooroora, and the Nan'gu (bunya nuts) depicting the landscape where they are found near home. Then, the Dhilla bag (dilly bag), followed by the Dhura (mullet). Finally, the Kabalr (possum) sits at the top of the piece. The Kabalr is very important to our people for meat, fur, and ceremony.

I hope my piece brings you closer to country, as you feel your feet standing on Dha (the ground) and know that your ancestors are always with you. Wunya



## **Emily (Kabi Kabi / Gomeroi/Kamilaroi)**

Work with the First Nation's Womens Ceramic Group

Emily is a 13-year-old Kabi Kabi (mother's country) and Gomeroi/Kamilaroi (father's country) girl. She enjoys the outdoors but prefers to cook and enjoy the fish her brothers catch for her.

Emily loves art and creates whenever she has the opportunity to do so. When walking, she picks up nature's trinkets and collects them like a bowerbird.

Emily painted and produced her piece over several school holidays. Enjoying the process, Emily always leaves a handprint as a trademark of her work.

# Burnside State High School



## **Cindy Mills (Bundjalung)**

Teacher

Burnside State High School

The coolamon is decorated with fish to represent my father's occupation as a trawler fisherman and all the fish that were served on our table. Before she passed away, my mother told us that when the swamp bloodwood tree flowers or when we see the osprey in the tree above our beach, that she's come back to visit us. The sea urchin is a symbol for my lifelong fascination with the creatures from our ocean.



## **Kate (Giddiwooda)**

Age 13

Burnside State High School

The possum and the banksia pod represent my love of the bush. The crab represents the place where my mum and I spread my father's ashes.



## **Bella (Pitta Pitta)**

Age 14

Burnside State High School

I chose flowers because I like looking at them. I made a turtle because it's one of my favourite animals and snakes are scary but very cute.



### **Phoenix**

Age 14

Burnside State High School



### **Cytivah**

Age 12

Burnside State High School

I find echidnas adorable, and I like the way the starfish can laze around all day – like me.



### **Caileigh (Dungadi)**

Age 11

Burnside State High School

The duck represents my tribe's totem. The other plants and animals are just things that I like.



### **Trinity (Yuna)**

Age 15

Burnside State High School

The Black Duck is my totem. The turtle represents the time I spent watching them at the beach with my two brothers.



### **London (Bundjalung)**

Age 14

Burnside State High School

My nan loved turtles and she used to put silver wattle in her hand made soaps. I remember magpies used to come to her house and she and my pop used to feed them.



### **Kyra (Meanjali / Gubbi Gubbi)**

Age 15

Burnside State High School

The bunya nut is a plant that I saw a lot during my childhood. The goanna is my totem.



### **Lilliana Walton (Dungadi, Bidjara)**

Age 14

Burnside State High School

My Bidjara totem, the "gubai" is on the collar. The emu eggs are an important feature in Bidjara art.



### **Orealla (Juru)**

Age 13

Burnside State High School

I have chosen the starfish, dolphin and the magpie because they are my favourite animals.



### **Ella (Juru)**

Age 15

Burnside State High School

I have chosen animals that remind me of the places I have lived such as Toowoomba and Nanango.

# Caloundra State High School



*The students worked together on the totems*

## **Group Statement**

**Student names:** Levi, Onyx, David, Joel, Destiny, Brinkworth, Xander, Tilly, Violet, Leo, Brody, Hunter, Sol, Jaer, Cruz, Max, Marcharl, Nate, Emjay, Winter, Preston, Tom, Manny, Sonny and Jasmine

**Year:** 2024

**Title of Artwork:** Songlines Sculptures

Throughout Term 1 and 2 this year we have had a group of Aboriginal and Torres Strait Islander students from grades 7 through to 10 attending our Songline Sculpture sessions, working collaboratively to create these sculptures.

Some students have attended all or most of the sessions and some have attended just a few. Each of the students has worked with the clay to collectively create the totem pieces related to their family stories and other areas of interest to them.

From the beginning of the process students were each creating the clay slabs, using moulds, building pinch pots and mastering their own clay creations. Most of these students have never worked with this medium before and have been attending one or two lessons per week to create the pieces.

Each one of these sculptures has been hand built by the students who have enjoyed the experience of building with the clay in the early stages of formation and then once the pieces were bisque fired the students enjoyed working with both under and overglazes to create interesting and colourful patterns.

The students shared that this has been a 'very fun experience' and that they had 'lots of fun' making the pieces.

Overall, the students have worked very hard to create these pieces and they have spent valuable time connecting with their peers and learning new skills.

**Amanda Knights,**

Teacher, Caloundra State High School

*Some of the students had comments on the project and elements that they created.*



### **Onyx Year 7**

The artwork looks like a glazed piece of art and has very cool colours such as the Aboriginal art colours.

The work was inspired by Aunty Judy who came to the high school and explained the project.

My artwork can sometimes explain my Aboriginal story. In creating these artworks, I learnt how to build different things in clay and design new patterns.

There were about 10 people every single lesson we had and I like how the animals stand out.

I found the experience very fun to learn how to make animals with clay and meet new people.

### **Bracken Year 7**

The artworks we have created are colourful and creative. They were inspired by Auntie Judy who came in and told us about Aboriginal songlines.

The pieces I have made and decorated show my family's strong connection to waterways.

Through creating these artworks, I learned how to make deadly designs.

I am amazed about how these turned out, the students who made them did a great job.

This artwork has inspired me to show my creative side and be proud of it.

All the people who helped create these artworks were kind and helpful and we had a lot of fun together.

### **Destiny Year 8**

My artwork looks like a dolphin made out of clay.

The work was inspired by my mum and my Aboriginal culture.

My artwork was made for my mum.

Making this artwork I learnt more about clay and techniques to make it easier.

The final outcome of my dolphin looks really good. I think this may influence future artworks I make and my connection to culture.

### **Jasmine Year 10**

My artwork is a clay starfish. The work was inspired by my Aboriginal culture.

My artwork expresses my personal connection to my Aboriginal culture. Making this artwork I learnt how to create artwork out of clay.

The outcome of my starfish turned out good. I think this will influence my future artworks and connection to my culture.

# Maroochydore State High School



*The students worked together in pairs or individually on sculptural works for the totems*

## **Ella (Bundjalung)**

This sculpture I made is all about the Gubbi Gubbi people who live here and my own family's roots in the Bundjalung mob.

It's not your average statue, it's like a modern songline telling an old story.

See, it's about how our land, the oceans, rivers, waterways and even the sky are all connected.

There's also connection to animal symbols, especially the Turtle, which is super important to my family. It's a reminder that we're all connected to this land, and it's our job to keep it healthy for future generations. Think of it like the stories of our ancestors are still kicking around in this sculpture, inspiring us to dream big about the future!

## **Dimon**

This sculpture is my way of telling a story about our land and the people who've lived here for ages. I'm the artist, and my background is the local Gubbi Gubbi people.

This isn't just any sculpture - it's a modern way of showing an old story (like a songline). It's all about how our land, oceans, rivers, and the sky are all connected. It shows how I am connected to this.

The sculpture also has special animal symbols, especially the dugong, which is important to my family history. It's like a reminder that we're all connected to the land, and it's our responsibility to take care of it for the kids who come after us. It's almost like the stories of our ancestors are still alive in this sculpture, guiding us to make a bright future!

## **Lola (Tommeginne)**

As the artist responsible for this Contemporary Story Songlines creation, I am deeply entrenched in the cultural traditions and narratives of both the local Gubbi Gubbi people and my own ancestral lineage from the Tommeginne community.

Through the medium of contemporary art, we pay homage to the sacred interconnection between our land, seas, rivers, and skies. My creation serves as a visual narrative, deftly weaving together the timeless wisdom of my totem animals, in particular the Sting Ray, with the lived experiences of my community.

These sculptures transcend mere artistic representation; they embody our inherent connection to country, reminding us of our duty to safeguard and preserve it for future generations. This sculpture serves as a poignant reminder of how the stories of our past can continue to inspire the dreams of tomorrow.

## **Layla (Wakka Wakka)**

This sculpture I made isn't just any art project - it's a way to connect with the Gubbi Gubbi people who live here and my own family's roots in the Wakka Wakka mob. It's a cool, modern art piece that tells an old story, kind of like a songline for today.

See, it's all about the super important connection between our land, the massive oceans, awesome rivers, and even the endless sky. They're all linked.

The sculpture also has some special animal symbols, especially the goanna, which is a big deal in my family. It's like a reminder that we're all connected to this land, and it's our job to take care of it for the kids coming after us.

Think of it like the stories of our ancestors are still alive in this sculpture, pushing us to be strong and dream big about the future! It's a message from the past, telling us to build a better tomorrow.

## **Hennessey and Kable (Jawoyn, Wagiman, Malak-Malak, Marranunggu, Marrathiel and Wadjigan)**

I made this artwork to tell a story about where I come from and the amazing land we share. I acknowledge our local Gubbi Gubbi people and my families community of the Daly River region, including Jawoyn, Wagiman, Malak-Malak, Marranunggu, Marrathiel and Wadjigan communities.

This artwork isn't just sculpture - it's a modern way of telling an old story (like a songline). It shows the connection between our land, water (oceans, rivers!), and the sky.

There are cool animal symbols in my artwork, especially dolphins, which are important to my family history. These sculptures are like a reminder that we're all part of the land, and we need to take care of it for future generations.

It's like the stories of our ancestors are still alive, inspiring us to do great things for the future!

## **Chantae**

This sculpture isn't just some art project. It's a deep dive into the Gubbi Gubbi stories and my own family's heritage.

It's like a modern songline, but way cooler - art that tells an old story in a fresh way.

See, it's all about the connection between everything: the land, the endless oceans, the wild rivers, and even the vast sky. It's all one big, beautiful system.

And check this out - the sculpture has hidden messages! Those cool animal symbols, like the dolphin and goanna, are super important to my family's history. They're a reminder that we're all woven into this land. It's our job to keep it healthy, for us and the future crew.

Think of it like the whispers of our ancestors coming through this sculpture, urging us to be wise like the ocean and dream big for the future! It's a high five from the past, a message to protect this land so future generations can experience its magic too.

## **Ashleigh (Kamilaroi)**

As the artist behind this contemporary Story Songlines piece, I find myself deeply connected to our ancestors' traditions. This engagement draws from both the local Gubbi Gubbi people and my own ancestral heritage as part of the Kamilaroi community. Through this contemporary artwork, we pay homage to the interconnectedness of our land, its vast oceans, life-giving waterways, and the boundless expanse of the sky.

My artwork is a visual narrative. It weaves together the timeless wisdom embodied by my totem animals, particularly the turtle, with the lived experiences of my community. These sculptures aren't simply artistic creations - they are representations of our connection to "country". They serve as a powerful reminder of our responsibility to safeguard and nurture this land for generations to come, ensuring its prosperity.

## **Bridie (Kamilaroi)**

As the artist behind this sick Contemporary Story Songlines project, I'm totally diving deep into the awesome mix of traditions and stories from the local Gubbi Gubbi peoples and my own Kamilaroi roots.

Using modern art vibes, we're giving respect to how everything in our land, oceans, rivers, and sky is all connected. My art tells a story, blending the ancient wisdom of my spirit animals, like the Sting Ray, with the real-life stories of my community.

These sculptures aren't just about looking cool; they're about our deep connection to our land and our job to keep it safe for the next generation. This sculpture is like a symbol of how our old stories keep on inspiring us for the future.

## **Zhyra (Kamilaroi)**

This sculpture isn't just some random artwork - it's my way of connecting with the Gubbi Gubbi people here and my own Kamilaroi heritage. It's a contemporary art piece, kind of like a modern songline telling an old story.

See, it's all about the deep connection between our land, the massive oceans, wild rivers, and the endless sky.

The sculpture also has animal symbols in it that are connected to me and my family, especially the echidna. It's a reminder that we're all linked to this land, and it's our responsibility to look after it for the future.

Think of it like the stories of our ancestors are alive in this sculpture, pushing us to be sustainable and dream big about the future! It's a call to action, reminding us that the past can inspire us to build a better tomorrow.

## **Olivia (Kurin-gai)**

This sculpture I made is all about showing respect to the Gubbi Gubbi people who live here and my own family's roots in the Kurin-gai crew. It's more than just a statue, it's like a modern songline telling an old story.

See, it's all about the super strong connection between our land, the big oceans, awesome rivers, and even the sky above! They're all connected, like a big family.

There are also cool animal symbols in it, especially the Turtle, which is important to my family. It's kind of like a reminder that we're all

connected to this land, and it's our job to keep it healthy for the kids coming up.

Think of it like the stories of our ancestors are still kicking around in this sculpture, inspiring us to dream big about the future!

## **Kian / Sam (Nganywana)**

As the artists behind this Contemporary Story Songlines piece, we are deeply attuned to the cultural traditions and narratives of both the local Gubbi Gubbi people and Sam's own ancestral Nganywana community.

Through the lens of contemporary art, we honour the sacred connection between our land, seas, rivers, and skies. Our artwork serves as a visual narrative, intricately blending the ancient wisdom of our totem animals, in particular the Dolphin and Sting Ray, with the lived experiences of my community.

These sculptures transcend their physical form; they embody connection to country, urging us to protect and preserve it for the generations to come. This sculpture stands as a testament to how the stories of our past can continue to fuel the aspirations of tomorrow.

## **Millie (Gubbi Gubbi)**

As the artist designing this Contemporary Story Songlines sculpture, I'm showing the cultural connections from both the local Gubbi Gubbi mob and my own Wakka Wakka roots.

Using modern art, we're showing our links and our love of how everything in our land, skies, waterways and oceans is connected. My artwork tells a story, mixing the old wisdom of my spirit animal, like a Turtle, with my current connections in my community. These sculptures are more than just art; they're about how we're tied to our land and how we have to look after it for the next generation and those to come. This sculpture is a reminder of how our old stories keep us inspired for the future.



## Serenity

This sculpture isn't just some art project in the classroom - it's a bridge between me and the Gubbi Gubbi people here. It's like a modern songline, a cool art piece telling an old story in a fresh way.

Think about it this way: the land, the massive oceans, the awesome rivers, and even the endless sky above - they're all connected, like a giant web of life.

The sculpture even has secret messages hidden in it - cool animal symbols like the octopus and stingray, which are super important to my family's history. It's a reminder that we're all part of this land, and it's our job to keep it healthy for the future crew.

Imagine the stories of our ancestors whispering from this sculpture, telling us to be as wise as the ocean and dream big for tomorrow! It's a message from the past, a high five from our history, reminding us to protect this land so future generations can enjoy it too.

## Chloe (Iningai)

This sculpture I made is all about showing respect to the Gubbi Gubbi people who live here and my own family's history as part of the Iningai mob. It's not just a normal statue, it's a modern way of telling an old story (like a songline).

It's all about the deep connection between our land, the massive oceans, the snaking rivers, and the endless sky.

There's also some cool animal symbols in it, especially the Emu, which is super important to my family. It's like a reminder that we're all connected to the land, and it's our job to look after it for the kids coming up.

Think of it like the stories of our ancestors are still alive in this sculpture, pushing us to dream big for the future!

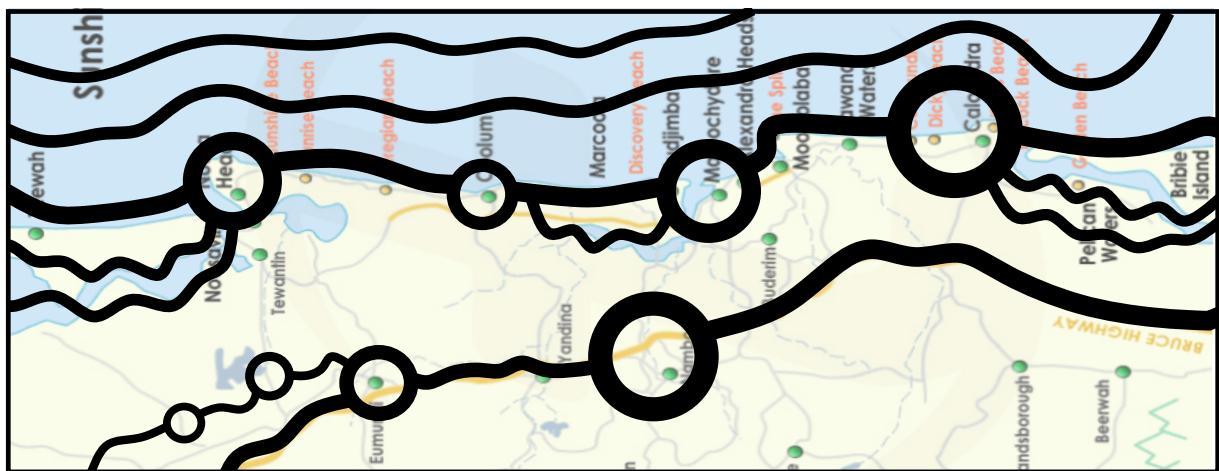
# Noosa District State High School

Our spirit walks in harmony with the water's gentle flow, through desert, mountain high, our connection only grows.

Our art piece reflects the connection of all our students from different backgrounds but always still connected.

The art serves as a visual representation of the deep bond between humans and the natural world, highlighting the importance of respecting and caring for the environment.





The Contemporary Songline Map was created by First Nations Artists Helen Price and Aunty Jude Hammond with the assistance of the Council's strategic planning area on actual geographics.

This map guides the viewer to weave their way through the flow of our amazingly diverse yet powerful stories of our Contemporary Songline Journey here on Gubbi Gubbi/Kabi Kabi Country with all our talented First Nations Women, Students and Young Artists.



### **Acknowledgement:**

This project is proudly supported by Queensland Government's Grow First Nations Arts Grant, Sunshine Coast Council Major Grant and Caloundra Regional Gallery with partners, Aunty Jude Hammond, Project Creator,

Cultural Curator and Facilitator and mentor to Jaiva Davis, Cultural Arts worker with Integrated Family & Youth Services Youth (ifys) and North Coast Aboriginal Corp. for Community Health (NCACCH), Cooroy Butter Factory Art Centre, First Nations Women's Ceramic Group, North Coast Aboriginal Corp. for Community Health (NCACCH), and Integrated Family & Youth Services Youth (ifys), Bangarra Rekindling Dance Group, Lyndon Davis and the Gubbi Gubbi Dance Group, all the Elders and community who assisted with the Camps and with Burnside, Caloundra, Maroochydore and Noosa District State High Schools Students and Staff.

## **CONTEMPORARY SONGLINES**

Dhakkan /Mundagudda (Rainbow Serpent)  
& Maroochy (Black Swan) exhibition Project

**21 June to 18 August 2024**  
**Caloundra Regional Gallery**