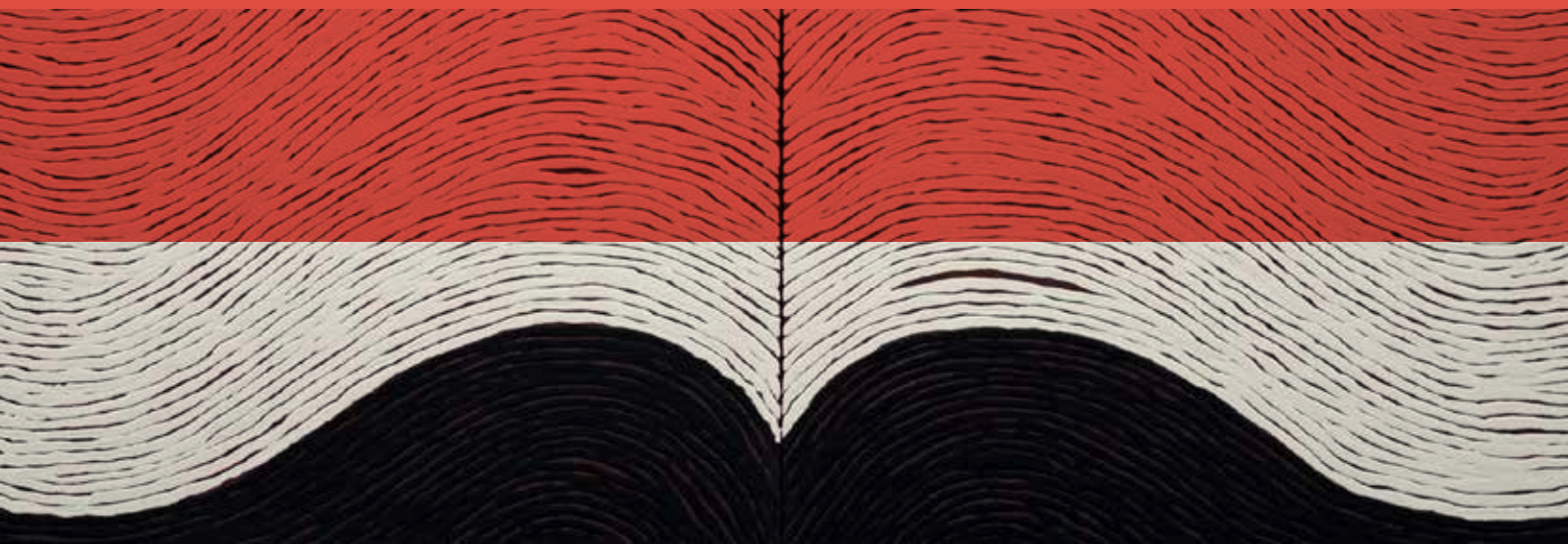




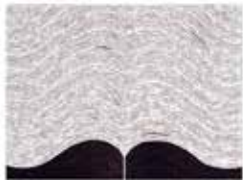
VEILED HISTORIES

Works by leading First Nations artists - Jennifer Herd (MBarbarum) and Joanne Currie Nalingu (Gungurri)





Cover Image:
Jennifer Herd (MBarbarum)
Shield V 2021 (detail)
pinholes and archival ink on 320gsm Sihl paper
84 x 60cm
Image courtesy of the artist and
FireWorks Gallery, Brisbane



Cover Image:
Joanne Currie Nalingu (Gungurri)
Book river light (diptych) 2010 (detail)
acrylic on canvas
75 x 100cm
Image courtesy of the artist and
FireWorks Gallery, Brisbane
Photograph by Mick Richards Photography

Jennifer Herd (MBarbarum)
Shield III 2021
archival ink on 320gsm Sihl paper
102.5 x 79 x 4.5cm (framed)
Image courtesy of the artist and FireWorks Gallery, Brisbane.



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Introduction

I was introduced to the art of First Nations artists in the mid to late 1990s whilst working with former curator of Aboriginal Art at Queensland Art Gallery, Margo Neale. At the time, there were very little artworks held in the Queensland Art Gallery collections by First Nations artists and the Gallery began actively purchasing works as the shift in the contemporary commentary within First Nations art moved away from the archaic Western idea of Aboriginal art as 'ethnographic', evident as recent as the 1990s in Queensland. Works were purchased where possible from the Western Desert regions, to the top-end in the Northern Territory, across to remote communities around the top of Queensland and into the Torres Strait Islands creating linking works that told the various stories of communities and their engagement with each other and non-First Nations peoples and their continual survival.

However very few urban First Nations artists were being collected by the major institutions as their stories were outside the dialogue of what it meant to be 'authentic' Aboriginal or Torres Strait Islander art, and this idea then prescribed that the 'traditional' aesthetic was the only aesthetic to reflect the "Indigenous voice".

A paradigm shift in 1984, by Contemporary Art Space in Sydney who presented an exhibition, "Koori Art", which triggered the introduction to a contemporary Indigenous aesthetic and demonstration of urban voices in First Nations arts practice to the mainstream. In Queensland, the establishment of art groups such as ProppaNOW with Jennifer Herd as a founding member, key commercial galleries including FireWorks Gallery in Brisbane and the opening of the Bachelor of Contemporary Australian Indigenous Art (BoCAIA) at the Queensland College of Art (QCA) in 1993, have been instrumental in bringing to the fore, the artwork and arts practice of contemporary Indigenous artists.

These entities presented group and solo shows, which allowed artists such as Jennifer Herd and Joanne Currie Nalingu to speak of First Nations peoples' experiences both through their lens of history and the now; living on the edges of cities and towns, of traditions lost, revived, and shared.

Veiled Histories – Works by leading First Nations artists, Jennifer Herd (MBarbarum) and Joanne Currie Nalingu (Gungurri), brings together the work of two strong First Nations women. With artworks sourced from both private and public collections that includes earlier works from 1983 onwards, the exhibition creates a glimpse of where each artist's personal truth-telling began, their journeys of discovery along the way, culminating in strong bodies of work, visual statements of where they are now and their professional practice.

We extend our thanks to both artists, Jennifer and Joanne, and to Michael Eather (FireWorks Gallery, Brisbane) for their generosity in sharing their stories and contribution to the exhibition.

Jo Duke, 2022
Manager and Curator, Sunshine Coast's Regional Gallery, Caloundra.

A Personal perspective:

Veiled Histories of a Warrior Woman

by Margo Ngawa Neale



Artist Jennifer Herd 2020. Photograph by Josh Herd

Jennifer Herd is a consummate artist. She has made the choice to avoid the trap of pumping out work and thereby risk settling into a formulaic style with instant rewards. She is motivated neither by ego nor by external factors, but rather by an intrinsic objective to connect with the Country and with people who have been torn from her.

When she works, she takes her time - to her chagrin, lots of time - but her thoughtful and considered approach reaches deep into her being, into her past, and into the past of her people.

As a murri from the MBarbarum people, born to a mum who lived in Musgrave Park in inner Brisbane, Jen grew up in many orphanages and foster homes. During her formative years, she knew what it was like to feel Aboriginal in Queensland in the 1960s.

Over long decades of friendship, I had never heard her speak of her past much, and when it did come out one Friday night as we slid into another of our comfortable “AbFab” drinking and smoking routines on her back verandah, her past life found voice. It was like listening to an audio book: a fiction of someone else’s story; it was difficult to equate the woman sitting in front of me and the Jen I know with the lifestory I was hearing.

Her achievements, as an educator who set up the first Aboriginal contemporary art unit in the country at Griffith University (BoVACAIA) and contributed in no small measure to the success of the other named artists in the well-known art collective ProppaNow. As a designer, artist and as a mother of four she had more dignity and integrity than anyone else I knew. She was driven by principles to a fault. Yet how could she learn to be like this after the way she was treated and within the environments she’d grown up in: orphanages where she was made to sleep on floors when white kids got cots and beds; where she was made to fend for herself in the orchard when her insolence got her banished, followed by extended and regular periods of solitary confinement; or running away in her teens from a loving foster home. She had never known love, so did not recognise it as such. The man who was to be the father of her first child was murdered. Some decades later, she was reunited with her mother, when Jen was in her 40s, only to lose her through a further act of violence in response to which justice was never properly served.

In my shock at what I was hearing, I remembered gasping out, “How come I didn’t know any of this? How come you didn’t talk about your life?” Jen shrugged her shoulders and said without hesitation or emotion but in the distinctive laconic, matter-of-fact way so typical of her demeanour, “Why would I want to carry that baggage with me and let it ruin my future life?”

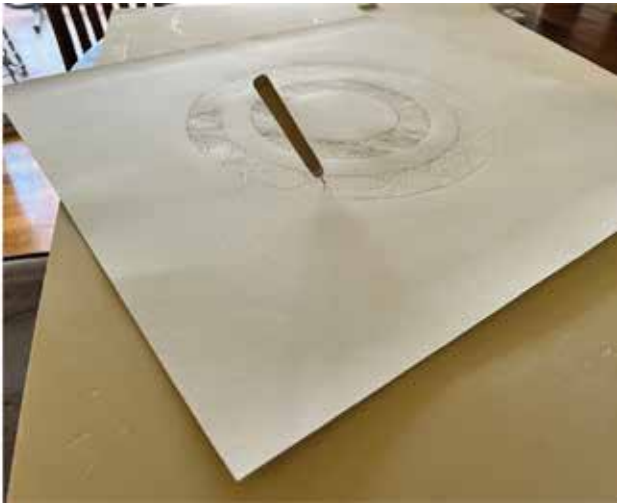


Jennifer Herd (MBarbarum)
Rebel 2021 from series **Resist, Rebel, Reclaim** screen print on Arches paper, 77 x 58cm. Image courtesy of the artist and FireWorks Gallery, Brisbane



Jennifer Herd in studio 2022. Photograph by Josh Herd

No-one ever heard her using her hardship as currency to extract the sympathy vote or to advance her career, as some need to do. Different people process pain differently. I know of another Aboriginal girl who carved a career out of her situation. She happened to be in one of the same orphanages where Jen was an inmate. But, unlike the rebellious Jen, she was well behaved and conformist, so was treated relatively well. Jen hardly remembered her, but this other girl certainly remembered Jen as the kid who escaped one night and painted the big Madonna sculpture that stood in pride of place out the front of the building with bright green paint. Or the one who put a snake in the bedsheets of a nun's bed, and other such rebellious acts. Jen clearly became inured to the punishments that followed. She knew her lot as an Aboriginal kid who had no family or anyone to watch her back. She knew, even then, that she had to be self-reliant and make her own way.



Jennifer Herd, Pinhole image 2022. Photograph by Josh Herd

Whilst she did make a conscious decision to leave this history behind, and did not dwell on it, it has manifested in her work as an artist in many ways. Such a background cannot help but inform her work. It was and is part of her. It is also how she learnt who she was. It was how she learnt that she was Aboriginal – after all, she was the only one sleeping on the floor. There were no elders or parents or 'proppa' cultural education. And yet she continues to unveil injustice and discrimination through her art, delivered like an iron fist in a velvet glove. Her art has a singular voice and is infused with a disarming aesthetic. There is no anger or vindictiveness - just a deeply felt need to lift the veil on the plight of her people and histories not told (as she did with me that Friday night on the verandah when she lifted the veil on her life). It was through these veils that she found her place in the world, yet they remain shadowy in many scenes, only visible as visceral forms.



Jennifer Herd (MBarbarum)
Target 2008
 acrylic on canvas
 120 x 120cm
 Image courtesy of the artist and FireWorks Gallery,
 Brisbane. Photograph by Mick Richards Photography

Unsurprisingly, for someone who had to fight her way through life, 'warrior woman' is in fact a recurring theme, and throughout her life Jen would consciously or unconsciously identify with such a woman. Yet her own version is far from out-there, aggressive, or noisy. Rather, it is through a cool, calm insistence and persistence that her power is asserted.

I recall, in the early 1990s, Jen's interest in the Irvine Bank massacre story on her mother's Country at a time when the word 'massacre' was still not spoken out loud. According to the official voice of the day, there were no massacres: only 'police dispersals'. According to the prevailing historical orthodoxy, there was no invasion of contested frontiers: just 'peaceful takeovers'. There were no frontier wars, or freedom fighters or resistance fighters: just lawbreakers and outlaws who were the subject of relentless pursuit by police.



Jennifer Herd (MBarbarum), **Armour, weapon, cover** 2022
acrylic, charcoal, bullet casings on canvas. 9 panels – 75 x 75cm each; installed: 250 x 250cm
Collection of the artist. Image courtesy of the artist and FireWorks Gallery, Brisbane. Photograph by Barry Alsop



Jennifer Herd (MBarbarum)
Warriors 2008
acrylic on canvas
90 x 90cm
Image courtesy of the artist and FireWorks Gallery, Brisbane

In a public cultural institution when, under the Prime Minister John Howard, Australia's history wars were in their final throes. It was only when the Gallery of First Australians (which I headed up at the time) opened at the new National Museum of Australia (NMA) in 2001 that such fictions were challenged for the first time in a public cultural institution. Our exhibit on the frontier wars at the NMA became not only a prominent display, but the last battle site of the history wars.

Jennifer's works from that time were revelatory and preemptive. Her motivation to uncover her own personal association with the stories of the Irvine Bank massacre on her mother's Country was the impetus that fuelled her works over subsequent decades. As an example of this, her shields as a symbol of resistance, were not just

generic shields but creations of more specific relations to her ancestral home in the rainforest of the Atherton Tablelands in northwest Queensland. Sometimes the shield designs preoccupied her not only as symbols of resistance but also of identity, cultural continuity, and place, and at other times as a personal fixation with pricking pin holes through paper, inspired by explorer and prospector Christie Palmerston's chilling words, "Their shields may answer very well for the purposes of their wars, but my rifle drilled through these as if they were sheets of paper."

In recent works, minimalism has given way to more overt references to shrouds and bullet casings, empowering the pinholes of the bullets piercing the sky. In its truth-telling it reveals the warp and weft of a past we all share and are implicated in, as well as bearing witness to Jen's personal past, where as well as glimpses of shapes that resonate with the nun's habit from the orphanage years, the missionaries, and other relics of the colonial project. This latest Irvine Bank work, *Armour, weapon, cover*, 2022 is epic in more than size, comprising nine panels and measuring three metres square. Infused with a whiff of religion, it draws all into itself and sweeps all before it. This may well be Jen's 'magnum opus'.

Jen continues to be moved by a quote from the black activist and poet Maya Angelou, words that pre-empt the so-called women-led 'teal movement' that swept into consciousness in the recent Australian election. 'Each time a woman who stands up for her herself without knowing it and possibly without claiming it, she stands up for all women'.

For someone who has had so much wrong done to her, it would be reasonable to expect her work to be more angst-ridden and hard to digest, instead, she has channelled it constructively and continues to be driven by the 'fight for right'.

Veiled Histories

Joanne Currie Nalingu (Gungurri)

by Louise Martin-Chew



Artist Joanne Currie Nalingu 2017
Image courtesy of the artist and International Education Services

The Maranoa river flows through south-west Queensland, dropping some two hundred metres from high up in the Carnarvon Gorge to where it joins the Balonne river near St George. It is the second-fastest running river in Australia and, in Mitchell, where Joanne Currie remembers it during her childhood, it is broad, sprawling, and rocky, with low banks. 'I grew up on the "Yumba" (East Mitchell Aboriginal Settlement) by the banks of the Maranoa River in the 1960s. I use black and white a lot – it's a strong contrast, with different colours underneath to give them different atmospheres. When I paint the white rivers, it's very calm and peaceful. The black ones are harder to paint. They remind me of the pressure around me. Painting helps keep myself together. Thinking of family, the good times, and bad times. But that river is really a symbol of all rivers, for all people I think. I think of the Maranoa but it could be any river.'



Joanne Currie Nalingu (Gungurri)
Maranoa Shield (Christie's Dreaming) 1997
acrylic on canvas, 120 x 41cm
Image courtesy of the artist and FireWorks Gallery, Brisbane
Photograph by Mick Richards Photography

In Currie's work of the last thirty years, we see the ripples and the reflection of the river, the sinuous way it courses over rocks, rushing and then slowing to a deep stillness. What we can't know about its mysteries is evoked in some of the patterns that emerge from the opaque colours, although others take us straight to the parallel ripples that emerge from a thrown stone, the light touching watery crests with flashes of recognition.

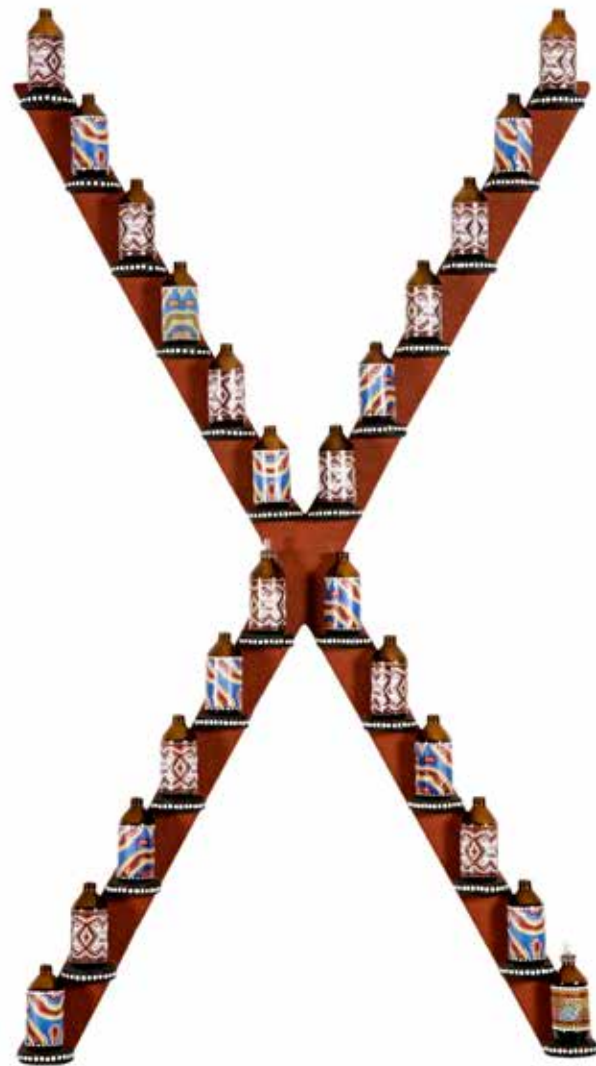
Currie has represented her memories of the river – in paintings, on shields, and with language. In her artmaking, she recalibrates the past, acknowledging her history as an Aboriginal woman, the grief in her early life, and its disruptions (due to alcohol abuse in her family). In her journey as an artist, we celebrate her ability to move away from those pressures (aged only sixteen), the building of her own family unit driven by positivity, and in the distinctive personal style she has developed, which echoes an individual trajectory but also her authentic connection to Country. In her artwork she acknowledges the significance of her culture, at the same time rejecting alcohol and its impact on her childhood; yet it is also witness to her resilience and innovation.

What adds to Currie's remarkable artistic contribution is that she is self-taught, finding her way to art through observation. She and partner Patrick McKinless, moved to Dunwich (Minjerribah/Stradbroke Island) and began their own family in 1984. By 1988 Joanne was following the emergence of other urban Aboriginal artists and considering what she might contribute. The work of the artists who emerged so strongly during the 1980s, with many connected to Queensland (Lin Onus, Laurie Nilsen, Gordon Bennett, Vernon Ah Kee, Judy Watson, Gordon Hookey, Fiona Foley, and Jennifer Herd), also melded Aboriginal heritage and subject matter with distinctly contemporary artworks. She became part of the Campfire Group and FireWorks Gallery's exhibitions and events from the early 1990s, and Michael Eather remembers the rawness of her installations, the way she used art 'as a way of explaining this harsh world'. He noted, 'Clearly some Indigenous stories are not celebrations, and for artists like Joanne, contemporary art has been the definitive way out. Accordingly, there lies a quandary throughout her work between the substance of culture and the substance of abuse.'²

Currie went looking for her culture in the back of house area of the Queensland Museum. Guided by then curator Michael Aird, in 1992 she examined the museum's holdings of material from Gungurri Country, shield designs and language. However, as she asserts, 'I come up with my own designs', some of which riff on the diamond pattern characteristic of the Maranoa shield. Resident on the Sunshine Coast since 1990 until recently, Currie's art has been made largely in her home, on the verandah and in the backyard. When she began developing an interest in fibreglass shields, Patrick's background as a fisherman and experience in boat repairing came to the fore, helping to build Joanne's skills.



Joanne Currie Nalingu 2022
Image courtesy of the artist
Photograph by Stevie McKinless



One of the earliest works in this survey exhibition is *The ex*, 2002 comprised of beer bottles sitting on shelves lining the letter 'x', itself derived from the repeated shield pattern – and wryly referring to the Queensland beer brand (XXXX) and the tendency of Aboriginal people to reuse materials. Each bottle is decorated with motifs from Currie's Country, with the diamond pattern wrapped around them also marking its destructive imprint on traditional Aboriginal communities. Amongst the bottles, two are fixed with teats from baby bottles. Stubbies, thoroughly rinsed, have been recognised in community as the perfect size for feeding babies, something that Joanne remembers observing in Mitchell. This work is witty, sad, and innovative, marking the strength with which Currie's course has been defined and the way she has constructed her own world which rejected alcohol and its cyclical harm.

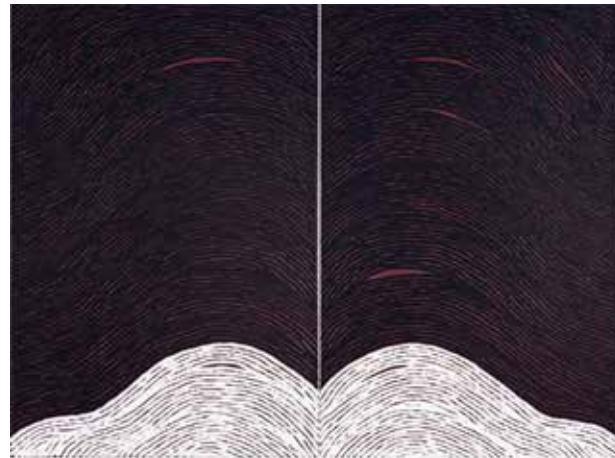
Joanne Currie Nalingu (Gungurri)

The ex 2002
mixed media, glass, timber, silicon teats and acrylic
180 x 90 x 9cm

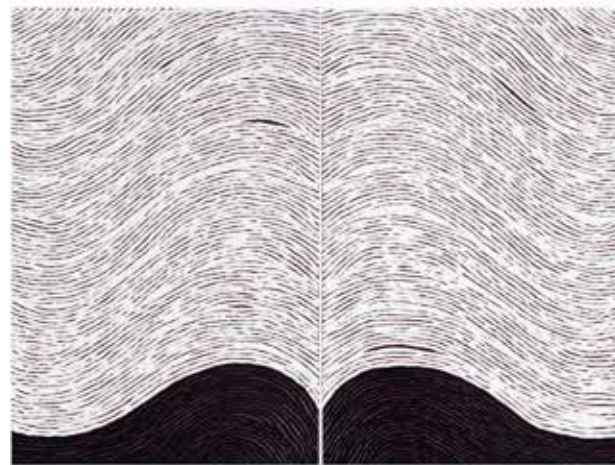
Image courtesy of the artist and FireWorks Gallery, Brisbane
Photograph by Mick Richards Photography



Joanne Currie Nalingu. **Maranoa: Wind on Water** 2006 (detail). acrylic on canvas, 4 panels - 250 x 200cm each; installed: 500 x 400cm
Brisbane Airport Corporation Collection. Image courtesy of Brisbane Airport Corporation



Joanne Currie Nalingu (Gungurri)
Book river dark (diptych) 2010
acrylic on canvas
75 x 100cm
Image courtesy of the artist and FireWorks Gallery, Brisbane
Photograph by Mick Richards Photography



Joanne Currie Nalingu (Gungurri)
Book river light (diptych) 2010
acrylic on canvas
75 x 100cm
Image courtesy of the artist and FireWorks Gallery, Brisbane
Photograph by Mick Richards Photography

Currie's greatest public recognition has come with the river works so central to her practice. Her mammoth eight panel *Maranoa: Wind on Water*, 2006 was commissioned for the Brisbane Airport Corporation's headquarters. In vibrant orange tones and spanning some five by four metres it expresses her power as a painter, conducting the eye through sinuous orange and red lines with occasional areas of blue, which appear like optical carvings or cicatrice within the tension of the surface. As Eather writes, 'Joanne's meticulous technique considers every inch of the canvas – a remarkable finish that exhibits both confidence and subtlety.'³ It carries us to the beauty of the natural watercourse, with fast flowing depths so difficult to resist. The diptychs *Book river dark*, and *Book river light*, 2010 draw together these contrasts over a predominantly red base, and explores her linear treatment of the river with optical resonance that visually flips between two and three dimensions, the peace and pressure that the river symbolises in Currie's practice.

Joanne Currie Nalingu (Gungurri)

The River is calm 2008

acrylic on canvas 165 x 240cm

Private collection. Image courtesy of the artist and FireWorks Gallery, Brisbane



In 2008 *The River is calm* won the prestigious Wynne Prize (Art Gallery of New South Wales) with the white overpainted canvas reflecting the 'peaceful' sensibility in her repertoire. In *River of tears*, 2011 Currie brought together the incised shields and language to sit under a river of red. The words 'Uma Bar-roo' (blood river) evoke the tragic histories witnessed by the river, with the ghostly presence of shields noting the way the past hovers over the present, for Currie and all Aboriginal Australians. This technique is echoed in *The river is a shield*, 2012 and *Blood shield I*, 2019. The words that emerge from both these paintings are 'umu' (water) and 'bar-roo' (river), with the shield designs enlarged, their detail emerging with seductive intricacy. These traditions sit under and inform the present, a reminder of the layers (of language and culture) that exist, barely perceptible, beneath our feet throughout Australia.

Joanne Currie Nalingu (Gungurri)

The river is a shield IV 2021

acrylic on canvas. Private collection

Image courtesy of the artist and FireWorks Gallery, Brisbane. Photograph by Mick Richards Photography



By 2021 *The river is a shield* (and other work of the last five years) sees Currie's colour choices lift, growing more varied and vibrant, the shield patterns dominating as her surface changes direction to become swirling and circular, hovering around particular areas and opening the layer below to closer inspection. Public art has been a natural metier for Currie and her recent sculpture for the Royal Brisbane Women's Hospital *River shield revival*, 2020 draws elements of her practice together in three dimensions. Shield forms and the river come together, oriented vertically. They encourage the play of light and shape which may be seen from above or on the same level and draw interest from all users of this space.

Joanne Currie's practice has impacted the national landscape with her quietly determined commitment to underscore past cultural traditions, a poignant reminder of what has been lost. Her slick aesthetic never fails to remind me of the unknowable depths drawn from the opaque waters of the past. Her status as a Wynne Prize winner, and many times finalist in the NATSAIL Awards (Darwin) acknowledge her work, its contribution, and its compelling case for change. As Michael Eather, a fellow artist, her long-time gallerist and friend writes, 'The loaded lines in all her work mark Joanne's intelligence as a dynamic Queensland artist and sustain her passion and determination as a survivor.'⁴



Joanne Currie Nalingu (Gungurri)
Glasshouse Mountains Triptych 2002
 acrylic on canvas
 3 panels - installed: 120 x 360cm
 Gift of the artist, 2003
 Sunshine Coast Art Collection
 Image courtesy of the artist
 Photograph by Carl Warner Photography

Currie's aesthetic is both seductive and excoriating. Notably she has made her own way, fiercely determined to work within her own motifs drawn from an authentic connection. They transform a litany of loss with imagery that resonates in the imagination. Always beautiful, her paintings are a force for innovation and, in recent years, increasingly permeate the darkness with colour and light. This exhibition is an important acknowledgement of Currie's achievements as an artist.

¹ Joanne Currie, *River Marks*, Fireworks Gallery, Brisbane, 31 July to 5 September 2020.

² Michael Eather, Joanne Currie Nalingu: *Maranoa Lines*, FireWorks Gallery, Brisbane, June 2007.

³ Michael Eather, Joanne Currie Nalingu: *Maranoa Lines*, FireWorks Gallery, Brisbane, June 2007.

⁴ Michael Eather, Joanne Currie Nalingu: *Maranoa Lines*, FireWorks Gallery, Brisbane, June 2007.

Shielding the spirit

Jennifer Herd and Joanne Currie Nalingu

by Sally Butler

Jennifer Herd (MBarbarum)
Standing your ground 2021
 screenprint on Arches paper 57 x 77cm (framed)
 Image courtesy of the artist and FireWorks Gallery, Brisbane



Powerfully evocative art urges you to think not only about the subject depicted before you, but also about why art matters in our lives. We consider what art means for the artists, and for ourselves. Is art a lens on previous life, or a mirror on who we are today – or both? Does it lay bare painful truths or inspire us with images of a better world? *Veiled Histories* is an exhibition bringing together two powerfully evocative artists whose work declares forthright Aboriginal perspectives crafted from their own, often deeply personal, experiences. The art is thus intimate and unhampered at once. This is where recurring motifs of shields, and shield designs, play a pivotal role in the exhibition. Shields are both protective and assertive, combative and concealing. The artists' sometimes veiled personal histories (elaborated in the catalogue's accompanying two essays) metaphorically take up the shield in their art to assert pride, resilience and deeply considered and complex views of family, community, racism, and social inequality.

The veiling is evident in the aesthetics of overlays, camouflage, and almost invisible pin-hole lines that all feature alongside in-your-face imagery suggesting combat and warfare. The exhibition indeed reveals that veils and shields are not mixed metaphors, but instead share an aspect of keeping intruders at a distance, whilst simultaneously asserting a bold, resolute standpoint. This push-pull psychology drifts across the exhibition, arousing curiosity and then shortcircuiting it with a mirror reflecting social forces where we are all potentially complicit. As the accompanying essays suggest, these artists both protect and expose themselves through their art, but their confident artistic voice hides from no-one.



Joanne Currie Nalingu (Gungurri)
Blood river shield 2010
 fibreglass and 2PAC paint
 120 x 45x 8cm
 Courtesy of the artist and FireWorks Gallery, Brisbane
 Photograph by Mick Richards Photography



Jennifer Herd (MBarbarum)
(L to R) **Shield III, Shield V, Shield VI** 2021, archival ink on 320gsm Sihl paper 84 x 60cm each
Image courtesy of the artist and FireWorks Gallery, Brisbane.

Taking up the shield

Taking up the shield is a potentially interesting approach to this exhibition. The act of taking up a shield elicits the moment of preparing for battle. You are poised between life and death; you have made a commitment and now hold one’s breath. It is a moment of stark reality, but also a moment out of time. This duality of immediacy and timelessness is strongly felt in the work of both artists.

As Louise Martin-Chew’s essay explains, early in her career Joanne started researching Gungurri Country, (her traditional homeland in the Maranoa district) in the Queensland Museum archives. Joanne’s artistic interests led to a focus on shield designs and language – the hard codes of culture. The research became what Joanne recalls as her “true path” because it was authentic to her Country and origins. Traditional shield designs offered a visual language where Joanne could add her voice, inventing new designs based on existing ones. A more considered aesthetic began to emerge in her oeuvre, consolidating and regenerating subtle linear and geometric arrangements of the Maranoa.



Joanne Currie Nalingu (Gungurri)
The river is a shield 2012
archival ink and synthetic polymer paint on canvas 125 x 250cm
Image courtesy of the artist and FireWorks Gallery, Brisbane
Photograph by Mick Richards Photography

We can see the creativity and complexity of the shield metaphor particularly in one of Joanne’s earlier pieces in the exhibition, titled *The river is a shield*, 2012. Shields featuring Maranoa designs sit beneath veils of linear river rhythms along with words from Gungurri language that seem to give both shields and river a voice, or together create a chorus of voices. The protective mood of the white veil across the picture plane shifts gear into a deeper darker region at the base of the image, where a partially submerged truth appears to assert itself.



Jennifer Herd (MBarbarum)
Classic target 2020
archival ink on Sihl paper; ed. 1/3
73 x 73cm (framed)
On loan, courtesy of the Shadforth Family Collection.
Image courtesy of the artist and FireWorks Gallery, Brisbane

Shields feature strongly in Jennifer’s art, but the motif of the target also performs as shield. In Jennifer’s *target warrior* series, the camouflage is a veil/shield designed specifically for use in warfare. Jennifer’s *Truth Targets* series creates a united alliance of Aboriginal warriors who are rainforest, saltwater, desert and urban dwellers. The imagery concedes a guerrilla warfare of people turning the tide on who is under attack. Warriors are not victims – they are avengers with a clear target in their line of sight. Lines of pinholes surround the targets, linking to earlier work with delicate pinholing, marking out shield

designs of Jennifer’s MBarbarum traditional country in the Atherton tableland of far north Queensland. Margo Neale’s essay includes a quote from the prospector, Christie Palmerston, where he exalts in how his rifle drilled holes through shields “as if they were sheets of paper”. In Jennifer’s artwork, the paper fires back. The shields ricochet the violence into shame. There can be no doubt that the shields are ‘Standing your ground’, as captured in the title of her 2021 screenprint, featuring the strong bold statement of identity in shield designs of her Country.



Joanne Currie Nalingu (Gungurri), **River traces II** 2020 acrylic and archival ink on canvas 118 x 146cm
Image courtesy of the artist and FireWorks Gallery, Brisbane. Photograph by Mick Richards Photography

A powerful symbolic synergy between the two artists also emerges with concentric circle imagery. In Joanne’s work, such as *River traces*, 2020, concentric circles seem to advance as targets and mirror the more explicitly political gesture of Jennifer’s *Warriors* series and other work. It is

a synergy where traditional designs are politicised, and where western symbols of combat are reversed into the raw evidence of racist shame. Targets become yet another shield, and it is a shield that fights back and takes the battle directly to the source of violence.



Jennifer Herd (MBarbarum)
Truth Target series: **Rainforest Warriors** 2022
pinholes and archival ink on 320gsm Sihl paper
60 x 60cm
Sunshine Coast Art Collection acquired from the *Veiled Histories*
exhibition, 2022
Image courtesy of the artist and FireWorks Gallery, Brisbane
Photograph by Mick Richards Photography

Women and shields

Shields and shield designs have featured in contemporary Aboriginal art quite extensively over the past 20 years. But it is usually in the work of male artists such as Brooke Andrew, Danie Mellor, Tony Albert, or in the actual regeneration of shield-making by artists such as Paul Bong and Michael Anning. Jennifer Herd and Joanne Currie Nalingu demonstrate how women artists bring something new to that aesthetic with an elegant element of poise in the moment of commitment. Shields in Jennifer's and Joanne's work takes on a universal significance in the sense of a violence done to humanity itself. This 'war' should not be necessary. This exhibition thus resonates strongly with Julie Dowling's painting of a warrior woman, titled *Walyer*, 2006 The Aboriginal woman is dressed in traditional clothing but holds a rifle and stands resolutely within the landscape – an image of calm commitment and poise that is rock solid

Julie Dowling's sister, Carol Dowling, described what this war is all about, still today, in her *Walyer* catalogue entry:

'We reach across the generations, trying to understand what happened to our people, feeling what we have in common with them and where we differ, so that we can see who we are and see what we might become. Despite our efforts, we see the dominant cultural majority in this country disregard our oral histories as 'anecdotal evidence' or 'unreliable'. This is the luxury of the coloniser.'

Jennifer Herd's and Joanne Currie Nalingu's art is fighting back so that oral histories are understood as hard coded in reality, conveying a sense of who Aboriginal people are, and who they can become.

¹ *Carol Dowling, Australian Indigenous Art Triennial, Culture Warriors - Julie Dowling, Walyer, (catalogue entry), Canberra: National Gallery of Australia, 2006*



Joanne Currie Nalingu (Gungurri)
Maranoa II 2014 acrylic on canvas 60 x 40cm
Image courtesy of the artist and FireWorks Gallery, Brisbane
Photograph by Mick Richards Photography

Nothing Unnecessary

by Michael Eather

You can't evoke historical and cultural notions of the self... All that you have contact with, is this moment of self awareness, right now.

– John Vervaeke (*Awakening from the Meaning Crisis, video and podcast series, episode 22*)¹

To look closely at the work of Joanne Currie Nalingu and Jennifer Herd, and understand something of their practice and processes, demands some reverence. Stripping almost everything back to the bare bones of an idea, many of their decisions remain intuitive, shared equally with quality control. True wealth.

Both shun any clunky mechanical logic, preferring to work with the flow of their lives. As mothers, as teachers, as artists, they are authentic to the materiality of their ideas and their life experiences.

We should pause and look at materiality, both in the choice each make about 'art materials' in the sense that artists both select and understand paper, thread, buttons, bullet casings, metals, as well as paint on canvas. We should also perhaps acknowledge 'materiality' in its legal sense, as the facts at hand.

Joanne has strong memories of her early life on the Maranoa riverbank, a grass roots lifestyle – kerosene lamps and heaters, government issue blankets – hardships, dismay and disfunction.

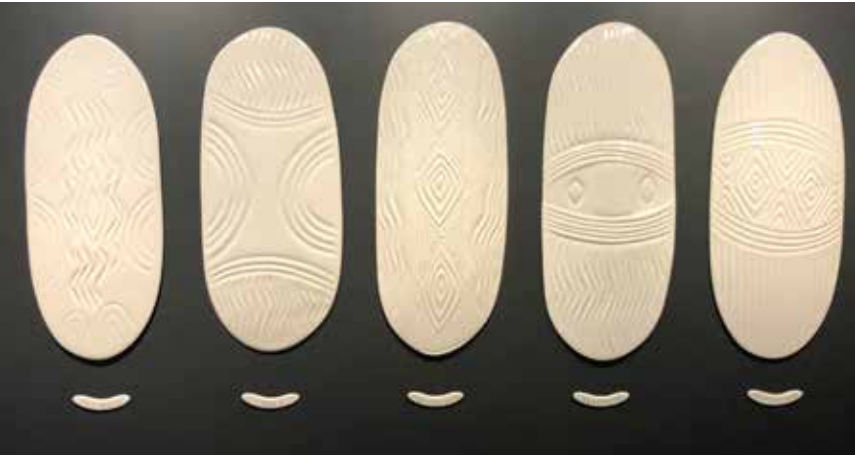
She makes her own brushes to deliver a particular quality in her river line paintings. At one stage, dissatisfied with how her paint was behaving, Joanne contacted her paint company of choice, requesting they mix the consistency to better suit her desired finish. They complied.

Jennifer faced similar challenges to Joanne as a child, being dislocated from almost everything that counted as a heritage. Yet she has remade it up herself, from scratch. Between the two, there exists a strong minimalist sensibility in their art practices that perhaps derives from a soul searching, the seeking and the sorting. Nothing excessive, no surplus.

Jennifer only uses paint and canvas when that is the only way she can convey the imagery so desired, otherwise, it will be a different process with other materials. More recently, in revisiting and resolving concepts for her Irvine Bank masacre story, as a sacred place in the mind (as disturbing a space that a massacre might occupy in the psyche), the artist has exchanged sewn buttons for bullet casings. I guess this is a sort of doubling down on it all.



Jennifer Herd (MBarbarum) **Truth Target** series 2022
Top row: **Desert Warriors, Rainforest Warriors, Saltwater Warriors** 2022
Bottom row: **Urban Warriors (Defy/Amplify), Urban Warriors (Black and Blue), Urban Warriors (Shadow Shifters)** 2022
pinholes and archival ink on 320gsm Sihl paper 60 x 60cm each. Sunshine Coast Art Collection acquired from the *Veiled Histories* exhibition, 2022. Image courtesy of the artist. Photograph by Barry Alsop



Joanne Currie Nalingu (Gungurri) **Senseless** 2010
fibreglass and two-pac paint; - ed. 2/5
120 x 45cm each
Image courtesy of the artist and FireWorks Gallery, Brisbane

My own experiences with them both go back to early 1990s and are always accompanied by relaxed, yet vitally interesting conversations with a determined spirit and plenty of humour! Our families remain friends. We all understand how families play supporting roles in the lives of artists. Both Jennifer and Joanne possess a lovely blend of humility and strength, sincerity, and wit. Understanding the full gamut of their actual lives, you mightn't expect or imagine any of this.

For them as artists it is simply a matter of focus. Joanne once commented:

I've always painted about the Maranoa area, the traditional designs found on shields and artefacts, the lines and colours of the river... I try to keep it simple... clean and sharp!

Joanne Currie Nalingu (Gungurri), 2020

Jennifer considers the job at hand:

Aboriginal people have been targeted by colonial forces and institutions from day one. The act of transforming all these ideas into artistic work has afforded me a unique opportunity to acknowledge the strength of culture and tradition in a contemporary way.

Jennifer Herd (MBarbarum), 2020

Joanne Currie Nalingu painting 2022. Photograph by Stevie McKinless



Reflecting on the wonderful collection of works here in *Veiled Histories* I congratulate the Sunshine Coast's Regional Gallery in Caloundra for expanding this project as a mini survey, documenting a range of these two amazing artists' works and back stories. The artists are both familiar to many Brisbane and Sunshine Coast audiences, but their reputations as role models stretch far wider. I believe the power of their works will continue to broaden in the minds of the next generations. Whilst significant major works are already in public collections across the country, they remain highly sought after for private contemplation. Jennifer and Joanne's artworks always have and continue to radiate harder questions about the past, present, and future, amidst the calmness and fortitude of their astonishing resolve. I'm so very proud and fortunate to be part of their professional lives.

¹ John Vervaeke is a lecturer in Cognitive Science, Psychology and Buddhism at the University of Toronto. *Awakening from the Meaning Crisis* is a multiepisode YouTube and podcast series.



Joanne Currie Nalingu (Gungurri)
River shield revival 2022
 aluminium, fibreglass, 2PAC paint and powder coated stainless steel
 230 x 64 x 110cm
 Image courtesy of the artist and FireWorks Gallery, Brisbane
 Photograph by Barry Alsop

Veiled Histories

LIST OF EXHIBITION WORKS



Joanne Currie Nalingu (Gungurri)
Drowning in Alcohol 1993
acrylic on canvas 70 x 100cm
Collection of the artist. Image courtesy of the artist and FireWorks Gallery, Brisbane
Photograph by Mick Richards Photography



Joanne Currie Nalingu (Gungurri)
Maranoa Shield (Christie's Dreaming) 1997
acrylic on canvas 120 x 41cm
Collection of the artist
Image courtesy of the artist and FireWorks Gallery, Brisbane
Photograph by Mick Richards Photography



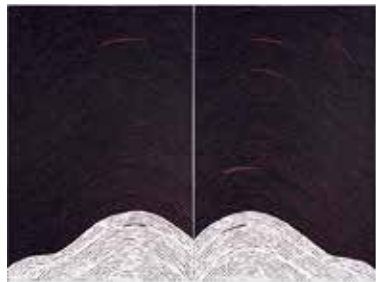
Joanne Currie Nalingu (Gungurri)
The ex 2002
mixed media, glass, timber, silicon teats and acrylic 180 x 90 x 9cm
Collection of the artist
Image courtesy of the artist and FireWorks Gallery, Brisbane
Photograph by Mick Richards Photography



Jennifer Herd (MBarbarum)
Target 2008
acrylic on canvas 120 x 120cm
Collection of the artist
Image courtesy of the artist and FireWorks Gallery, Brisbane. Photograph by Mick Richards Photography



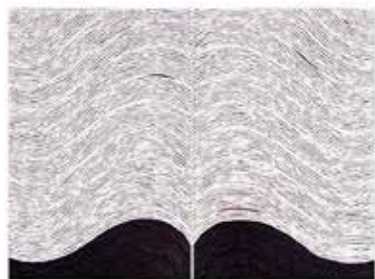
Jennifer Herd (MBarbarum)
Warriors 2008
acrylic on canvas 90 x 90cm
Collection of the artist
Image courtesy of the artist and FireWorks Gallery, Brisbane



Joanne Currie Nalingu (Gungurri)
Book river dark 2010
acrylic on canvas diptych: 75 x 100cm
Collection of the artist
Image courtesy of the artist and FireWorks Gallery, Brisbane
Photograph by Mick Richards Photography



Joanne Currie Nalingu (Gungurri)
Blood river shield 2010
fibreglass and two-pack paint 120 x 45 x 8cm
Collection of the artist. Image courtesy of the artist and FireWorks Gallery, Brisbane
Photograph by Mick Richards Photography



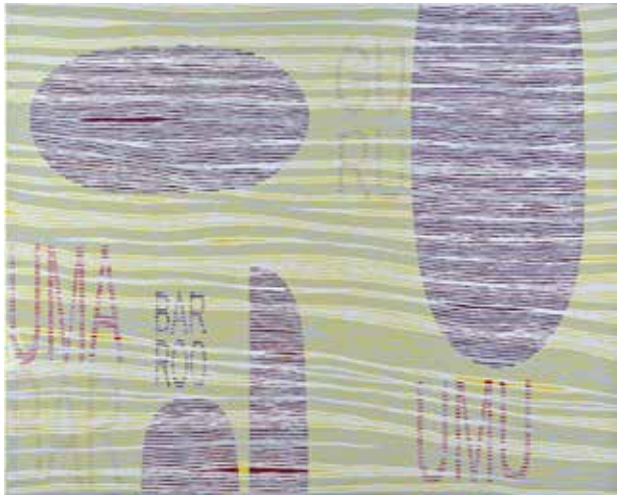
Joanne Currie Nalingu (Gungurri)
Book river light 2010
acrylic on canvas diptych: 75 x 100cm
Collection of the artist
Image courtesy of the artist and FireWorks Gallery, Brisbane
Photograph by Mick Richards Photography



Joanne Currie Nalingu (Gungurri)
Senseless 2010
fibreglass and 2PAC paint ed. 2/5. 120 x 45cm
Collection of the artist
Image courtesy of the artist and FireWorks Gallery, Brisbane



Joanne Currie Nalingu (Gungurri)
River of tears 2011 archival ink and acrylic on canvas 136 x 260cm
On loan, courtesy of the Shadforth Family Collection. Image courtesy of the artist and FireWorks Gallery, Brisbane. Photograph by Mick Richards Photography



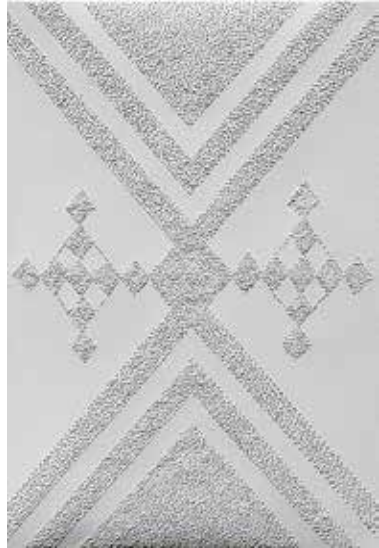
Joanne Currie Nalingu (Gungurri)
Light river shield 2012
archival ink and synthetic polymer paint on canvas 120 x 150cm
On loan, courtesy of the Shadforth Family Collection.
Image courtesy of the artist and FireWorks Gallery, Brisbane. Photograph by Mick Richards Photography



Joanne Currie Nalingu (Gungurri)
Maranoa II 2014
acrylic on canvas
60 x 40cm
Collection of the artist
Image courtesy of the artist and FireWorks Gallery, Brisbane
Photograph by Mick Richards Photography



Joanne Currie Nalingu (Gungurri)
The river is a shield 2012
archival ink and synthetic polymer paint on canvas 125 x 250cm
Collection of the artist. Image courtesy of the artist and FireWorks Gallery, Brisbane
Photograph by Mick Richards Photography



Jennifer Herd (MBarbarum)
North Queensland shield design 2017
pinholes in Arches paper 51 x 42cm (framed)
Collection of the artist
Image courtesy of the artist and FireWorks Gallery, Brisbane



Jennifer Herd (MBarbarum)
North Queensland shield design
2016 pinholes in Arches paper.
88 x 68cm (framed)
Private collection
Image courtesy of the artist and FireWorks Gallery, Brisbane



Jennifer Herd (MBarbarum)
North Queensland shield design 2017
pinholes in Arches paper 51 x 42cm (framed)
Collection of the artist
Image courtesy of the artist and FireWorks Gallery, Brisbane



Jennifer Herd (MBarbarum)
North Queensland shield design 2017
pinholes in Arches paper 51 x 42cm (framed)
Collection of the artist
Image courtesy of the artist and FireWorks Gallery, Brisbane



Joanne Currie Nalingu (Gungurri)
River traces II 2020
acrylic and archival ink on canvas
118.5 x 146.5 x 3.5cm
Collection of the artist
Image courtesy of the artist and FireWorks Gallery, Brisbane
Photograph by Mick Richards Photography



Joanne Currie Nalingu (Gungurri)
River traces II 2020
 acrylic and archival ink on canvas
 118 x 146cm
 Collection of the artist. Image courtesy
 of the artist and FireWorks Gallery, Brisbane.
 Photograph by Mick Richards Photography



Jennifer Herd (MBarbarum)
Undersiege 2020
 archival ink on 320gsm Sihl
 paper; ed. of 5
 60 x 60cm
 Collection of the artist
 Image courtesy of the artist
 and FireWorks Gallery,
 Brisbane



Jennifer Herd (MBarbarum)
Classic target 2020
 archival ink on 320gsm Sihl paper, ed. 1/3
 73 x 73cm (framed). On loan, courtesy of the
 Shadforth Family Collection. Image courtesy
 of the artist and FireWorks Gallery, Brisbane



Jennifer Herd (MBarbarum)
Still War (small) 2020
 pinholes and archival ink on 320gsm Sihl paper
 ed.1/3. 73 x 73cm (framed)
 Collection of the artist. Image courtesy of the
 artist and FireWorks Gallery, Brisbane



Jennifer Herd (MBarbarum)
Resist, Rebel, Reclaim 2021 series of 6 screen prints on Arches paper
 77 x 58cm each; installed: 160 x 205cm
 Image courtesy of the artist and FireWorks Gallery, Brisbane



Jennifer Herd (MBarbarum)
Shield III 2021
archival ink on 320gsm Sihl paper
84 x 60cm
Collection of the artist. Image courtesy of the artist and FireWorks Gallery, Brisbane



Jennifer Herd (MBarbarum)
Shield V 2021
archival ink on 320gsm Sihl paper
84 x 60cm
Collection of the artist. Image courtesy of the artist and FireWorks Gallery, Brisbane



Jennifer Herd (MBarbarum)
Shield VI 2021
archival ink on 320gsm Sihl paper
84 x 60cm
Collection of the artist. Image courtesy of the artist and FireWorks Gallery, Brisbane



Joanne Currie Nalingu (Gungurri). **Gungarri traces** 2022
acrylic on canvas 50 x 62 x 3cm
Collection of the artist
Image courtesy of the artist and FireWorks Gallery, Brisbane
Photograph by Mick Richards Photography



Jennifer Herd (MBarbarum). **Natives of New Holland** 2021
archival ink on 320gsm Sihl paper 40 x 45cm
Collection of the artist
Image courtesy of the artist and FireWorks Gallery, Brisbane
Photograph by Arthouse Photography



Jennifer Herd (MBarbarum)
Standing your ground 2021
screenprint on Arches paper
57 x 77cm (framed)
Collection of the artist
Image courtesy of the artist and FireWorks Gallery, Brisbane



Joanne Currie Nalingu (Gungurri)
The river (day to day) 2022
acrylic on canvas, 5 panels - installed: 178 x 300cm
Collection of the artist. Image courtesy of the artist and FireWorks Gallery, Brisbane
Photograph by Mick Richards Photography



Jennifer Herd (MBarbarum)
Truth Target series:
Rainforest Warriors 2022
 pinholes and archival ink on 320gsm Sihl paper
 60 x 60cm
 Sunshine Coast Art Collection acquired from the *Veiled Histories* exhibition, 2022. Image courtesy of the artist and FireWorks Gallery, Brisbane.
 Photograph by Mick Richards Photography



Jennifer Herd (MBarbarum)
Truth Target series:
Desert Warriors 2022
 archival ink and pinholes on 320gsm Sihl paper
 60 x 60cm
 Sunshine Coast Art Collection acquired from the *Veiled Histories* exhibition, 2022. Image courtesy of the artist and FireWorks Gallery, Brisbane. Photograph by Mick Richards Photography



Jennifer Herd (MBarbarum)
Truth Target series:
Saltwater Warriors 2022
 pinholes and archival ink on 320gsm Sihl paper
 60 x 60cm
 Sunshine Coast Art Collection acquired from the *Veiled Histories* exhibition, 2022. Image courtesy of the artist and FireWorks Gallery, Brisbane.
 Photograph by Mick Richards Photography



Jennifer Herd (MBarbarum)
Truth Target series:
Urban Warriors (Black and Blue) 2022
 archival ink and pinholes on 320gsm Sihl paper
 60 x 60cm
 Sunshine Coast Art Collection acquired from the *Veiled Histories* exhibition, 2022. Image courtesy of the artist and FireWorks Gallery, Brisbane. Photograph by Mick Richards Photography



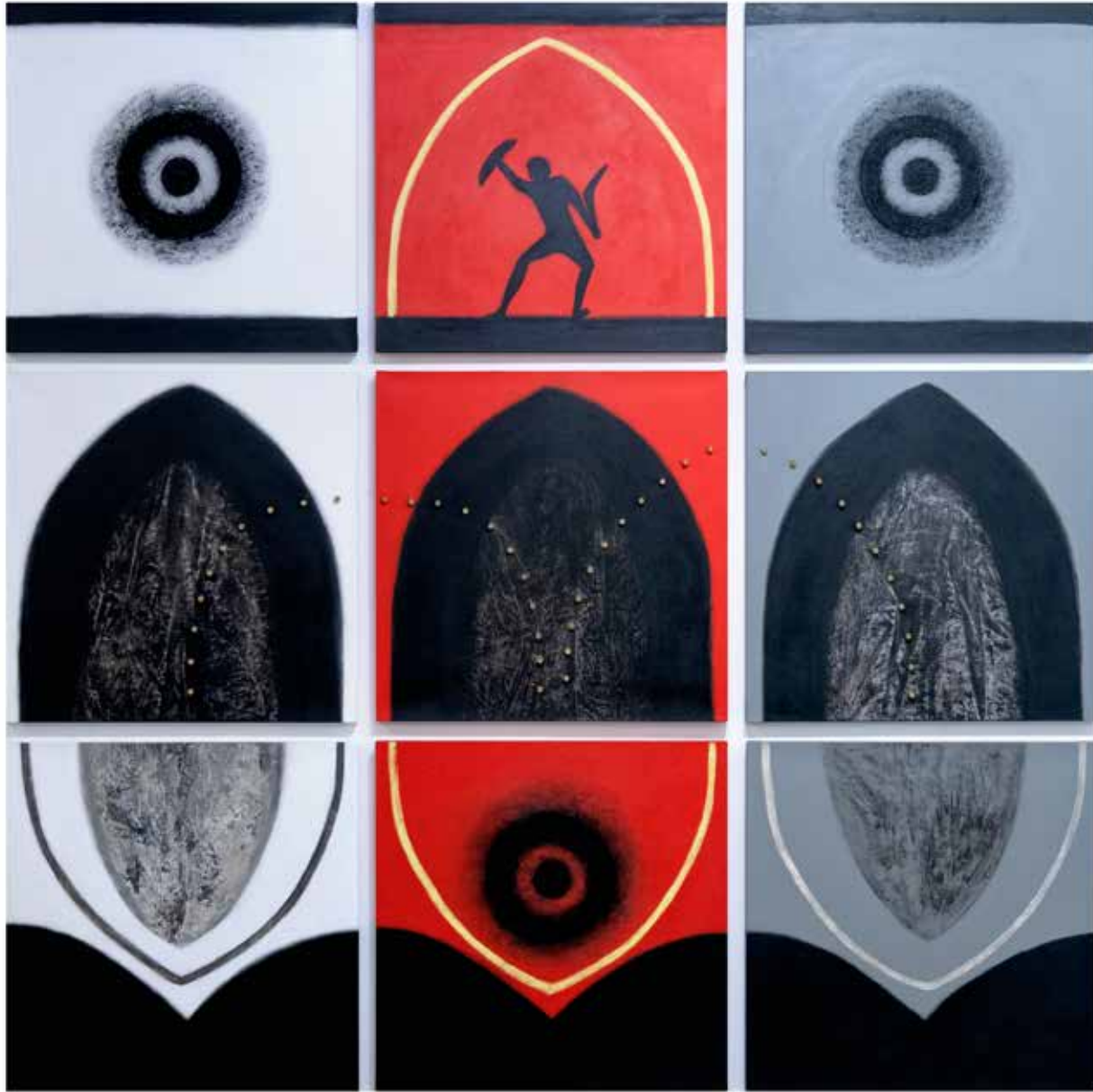
Jennifer Herd (MBarbarum)
Truth Target series:
Urban Warriors (Defy/Amplify) 2022
 pinholes and archival ink on 320gsm Sihl paper
 60 x 60cm
 Sunshine Coast Art Collection acquired from the *Veiled Histories* exhibition, 2022. Image courtesy of the artist and FireWorks Gallery, Brisbane.
 Photograph by Mick Richards Photography



Jennifer Herd (MBarbarum)
Truth Target series:
Urban Warriors (Shadow Shifters) 2022
 archival ink and pinholes on 320gsm Sihl paper
 60 x 60cm
 Sunshine Coast Art Collection acquired from the *Veiled Histories* exhibition, 2022. Image courtesy of the artist and FireWorks Gallery, Brisbane. Photograph by Mick Richards Photography



Joanne Currie Nalingu (Gungurri)
River shield revival 2022
 aluminium, fibreglass, 2PAC and powder coated stainless steel
 230 x 64 x 110cm
 Collection of the artist. Image courtesy of the artist and FireWorks Gallery, Brisbane. Photograph by Barry Alsop



Jennifer Herd (MBarbarum). **Armour, weapon, cover** 2022
acrylic, charcoal, bullet casings on canvas, 9 panels – 75 x 75cm each; installed: 250 x 250cm
Collection of the artist. Image courtesy of the artist and FireWorks Gallery, Brisbane. Photograph by Barry Alsop



Joanne Currie Nalingu (Gungurri)
Dark River Bend 2022
acrylic on canvas
7 panels - 90 x 120cm each; installed: 90 x 840cm
Sunshine Coast Art Collection. Gift of Rod and Jan Forrester through the Australian Government's Cultural Gifts Program 2023.
Image courtesy of the artist and FireWorks Gallery, Brisbane
Photograph by Mick Richards Photography



Joanne Currie Nalingu (Gungurri)
Dark River Bend 2022 (detail)
acrylic on canvas
7 panels - 90 x 120cm each
Sunshine Coast Art Collection. Gift of Rod and Jan Forrester through the Australian Government's Cultural Gifts Program 2023.
Image courtesy of the artist and FireWorks Gallery, Brisbane
Photograph by Mick Richards Photography



JENNIFER HERD (MBarbarum)

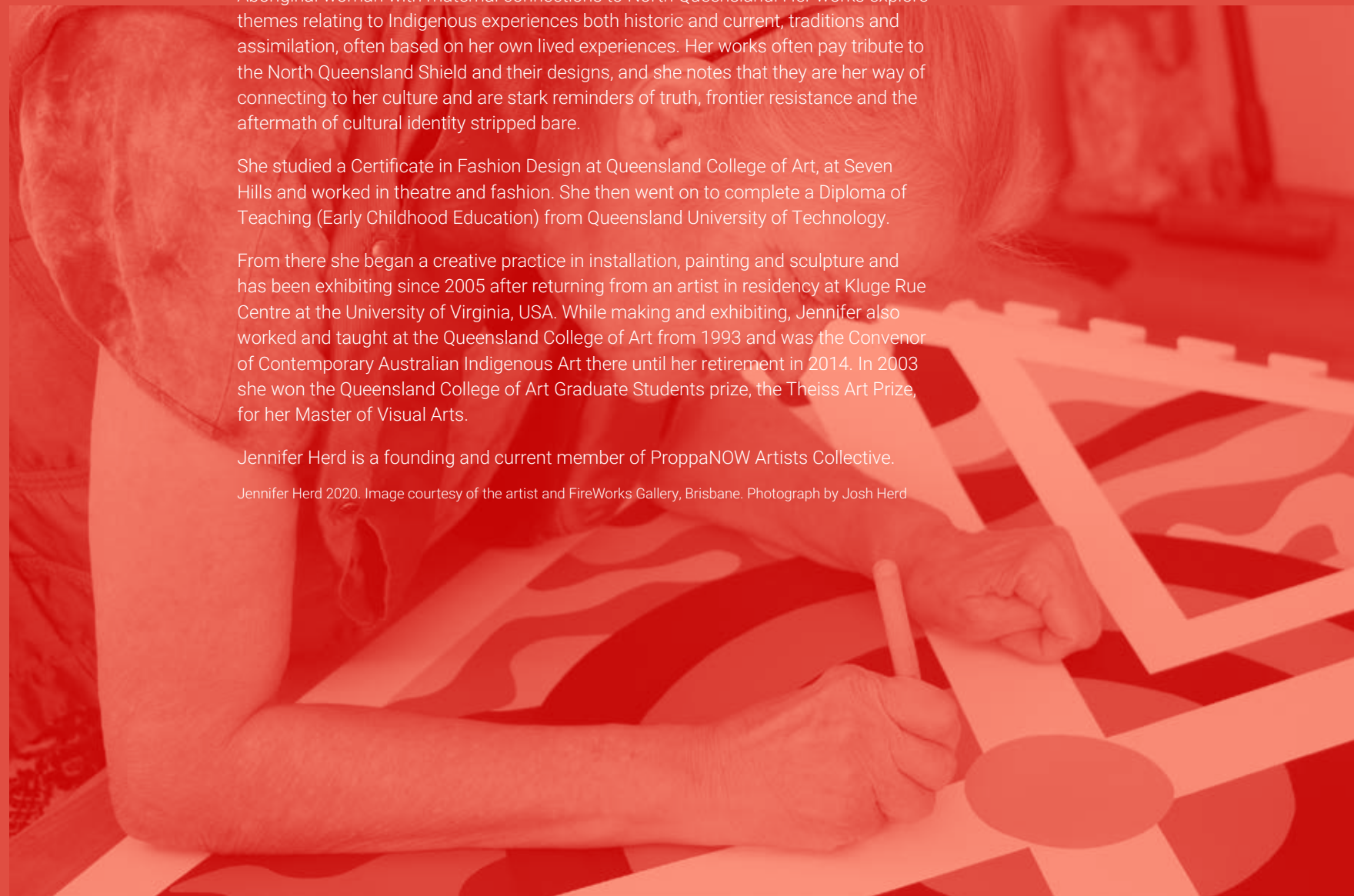
Jennifer Herd (language group: MBarbarum; lives and works in Eumundi) is an Aboriginal woman with maternal connections to North Queensland. Her works explore themes relating to Indigenous experiences both historic and current, traditions and assimilation, often based on her own lived experiences. Her works often pay tribute to the North Queensland Shield and their designs, and she notes that they are her way of connecting to her culture and are stark reminders of truth, frontier resistance and the aftermath of cultural identity stripped bare.

She studied a Certificate in Fashion Design at Queensland College of Art, at Seven Hills and worked in theatre and fashion. She then went on to complete a Diploma of Teaching (Early Childhood Education) from Queensland University of Technology.

From there she began a creative practice in installation, painting and sculpture and has been exhibiting since 2005 after returning from an artist in residency at Kluge Rue Centre at the University of Virginia, USA. While making and exhibiting, Jennifer also worked and taught at the Queensland College of Art from 1993 and was the Convenor of Contemporary Australian Indigenous Art there until her retirement in 2014. In 2003 she won the Queensland College of Art Graduate Students prize, the Theiss Art Prize, for her Master of Visual Arts.

Jennifer Herd is a founding and current member of ProppaNOW Artists Collective.

Jennifer Herd 2020. Image courtesy of the artist and FireWorks Gallery, Brisbane. Photograph by Josh Herd



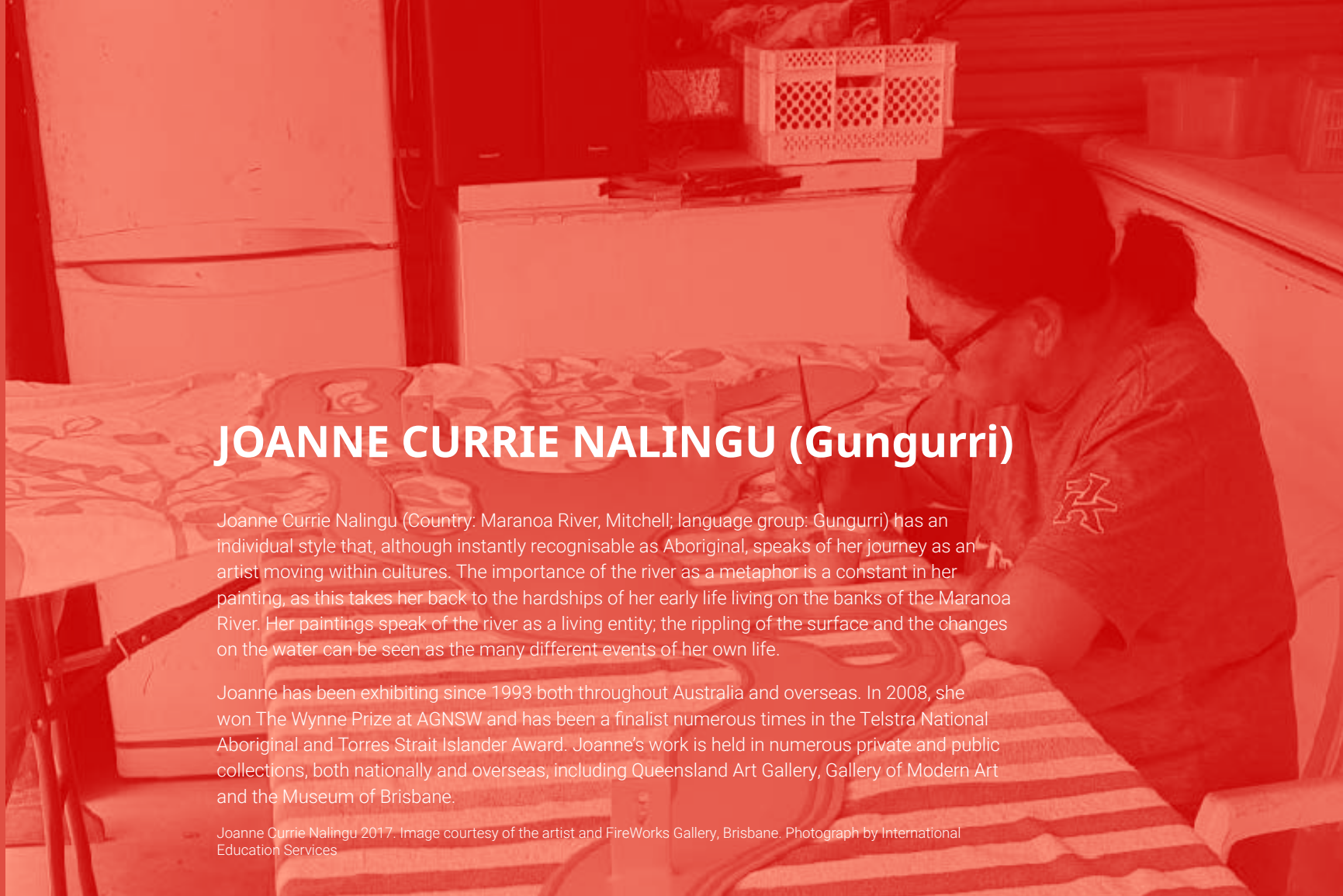


JOANNE CURRIE NALINGU (Gungurri)

Joanne Currie Nalingu (Country: Maranoa River, Mitchell; language group: Gungurri) has an individual style that, although instantly recognisable as Aboriginal, speaks of her journey as an artist moving within cultures. The importance of the river as a metaphor is a constant in her painting, as this takes her back to the hardships of her early life living on the banks of the Maranoa River. Her paintings speak of the river as a living entity; the rippling of the surface and the changes on the water can be seen as the many different events of her own life.

Joanne has been exhibiting since 1993 both throughout Australia and overseas. In 2008, she won The Wynne Prize at AGNSW and has been a finalist numerous times in the Telstra National Aboriginal and Torres Strait Islander Award. Joanne's work is held in numerous private and public collections, both nationally and overseas, including Queensland Art Gallery, Gallery of Modern Art and the Museum of Brisbane.

Joanne Currie Nalingu 2017. Image courtesy of the artist and FireWorks Gallery, Brisbane. Photograph by International Education Services





Adj. Professor Margo Ngawa Neale of Aboriginal and Irish descent with clan affiliations to the Kulin, Gumbayngirr and Wiradjuri nation, was formerly inaugural Head of the Centre for Indigenous Knowledges, Senior Indigenous Curator & Principal Advisor to the Director at the National Museum of Australia and the inaugural Director of the Aboriginal and Torres Strait Islander Program and the Gallery of First Australians at the Museum. Previously she worked at the National Gallery of Australia, the Art Gallery of New South Wales where she co-established and curated the first Indigenous gallery, Yiribana. As inaugural Indigenous curator at the Queensland Art Gallery, she established their first Indigenous Art Department and was instrumental in guiding the Australian and Pacific components of the APTs during the 1990s. She has curated major pioneering exhibitions such as Australia's largest international solo exhibition for an Australian artist, Emily Kame Kngwarreye (2008) preceded by a national tour ten years earlier. She curated the first national touring exhibition for an urban based artist, Lin Onus as well as the more recent epic award-winning exhibition *Songlines: Tracking the Seven Sisters* which has been touring internationally since 2019 to major venues in Europe and Asia.

Margo has published widely including the award-winning *Oxford Companion to Aboriginal Art and Culture* and 10 volumes of the *First Knowledges* series with Thames & Hudson. She has been appointed by successive governments to advise across First Nation's art, history and culture.

Image courtesy of the writer and the National Museum of Australia.
Photograph by NMA



Louise Martin-Chew is a freelance writer, specialising in the visual arts and design. For thirty years she has contributed regularly to national art magazines, newspapers and catalogues and was Brisbane art critic for *The Australian* newspaper 1997-2009. She has contributed to and authored books on Australian artists including *women of Brisbane: judy watson* (Museum of Brisbane, 2021), *blood language: Judy Watson* (Miegunyah Press, MUP, 2008), *Forbidden: Fiona Foley* (UQ Art Museum, 2009), *Spent Time: Stephen Hart Sculpture* (Arthouse, 2011), *Linde Ivimey* (UQ Art Museum, 2012) and *Margot McKinney: World of Wonder* (Museum of Brisbane, 2022). Her biography *Fiona Foley Provocateur: An Art Life* (QUT Art Museum, 2021) won Best Book in the 2022 Art Association of Australia and New Zealand awards (joint prize) and was shortlisted for the 2022 Magarey Medal for Biography. She contributed a chapter to *Speculative Biography: Experiments, Opportunities and Provocations* (Routledge Auto/Biography Studies, 2022). Her most recent book is *the cat came back: Stephen Hart's sculpture* (AndAlso Books, 2025) and her first memoir, *Uncomfortable Silence: a personal journey through selective mutism*, co-authored with her daughter Tallis Baker, will be published by Hawkeye in 2027.

Photography by Jemma Pollari.



Dr. Sally Butler is Adjunct Associate Professor in art history at the University of Queensland and a freelance arts researcher, writer and curator. Recent projects include curation of *Rosella Namok - Sure Lines* exhibition at Rockhampton Museum of Art (2025) and current research for a major essay on 50 years of Queensland's Institute of Modern Art. Publications cover themes across Australian and Pacific contemporary art, cross-cultural art and cultural tourism. Sally was on the editorial panel of the *Australia New Zealand Journal of Art History* and Associate Editor and feature writer of *Australian Art Collector* magazine.

Image courtesy of the writer. Photograph by Deborah Callahan



Born in Launceston in 1963, **Michael Eather** completed a Bachelor of Fine Arts (Sculpture Major) with Visual Arts Teaching at the University of Tasmania in 1983. Michael then travelled Australia and lived in the Northern Territory before settling in Brisbane. Since 1985 he has continued to work as a multi-disciplinary artist as well as a gallerist, project curator and consultant with extensive experience across contemporary Indigenous art forms and issues. In 1990 he co-founded Campfire Group Projects aligned with collaboration and cross-cultural initiatives. He is Director of FireWorks Gallery, a commercial enterprise established in 1993. Michael has had over 30 solo exhibitions of paintings and sculpture, and has been included in over 60 curated group exhibitions, nationally and internationally.

Photograph by Mick Richards Photography

ACKNOWLEDGEMENTS

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Veiled Histories: Works by leading First Nations artists - Jennifer Herd (MBarbarum) and Joanne Currie Nalingu (Gungurri) is a touring exhibition curated by Sunshine Coast’s Regional Gallery, Caloundra, and FireWorks Gallery, and presented in partnership with Sunshine Coast Council and Museums & Galleries Queensland (M&G QLD). This project has been assisted by the Australian Government’s Visions of Australia program. M&G QLD and this project are supported by the Queensland Government through Arts Queensland. M&G QLD is a member of NETS Australia. NETS Australia is assisted by the Visual Art, Craft and Design Framework, an initiative of the Australian, State and Territory Governments.

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Sunshine Coast’s Regional Gallery, Caloundra

Nina Shadforth, Senior Curator (Collections)
Sunshine Coast’s Regional Gallery, Caloundra

Michael Eather, Director
FireWorks Gallery

Morgan Bundy Wright, Gallery Manager
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Rebekah Butler, Executive Director
Museums & Galleries Queensland

Andrea Higgins, Exhibitions Coordinator
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Sharna Barker, Exhibition Program Officer
Museums & Galleries Queensland

Nadya Wilson, Exhibition Program Officer
Museums & Galleries Queensland

Artists

Joanne Currie Nalingu (Gungurri)

Jennifer Herd (MBarbarum)

Freight

IAS Fine Art Logistics

Crating

Michael Littler

Film

Carl Warner

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Joanne Currie Nalingu (Gungurri)

Dark River Bend 2022 (detail)

acrylic on canvas

7 panels - 90 x 120cm each; installed: 90 x 840cm

Sunshine Coast Art Collection. Gift of Rod and Jan Forrester
through the Australian Governments Cultural Gifts Program, 2023

Image courtesy of the artist and FireWorks Gallery, Brisbane

Photograph by Mick Richards Photography

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For more information about the exhibition and tour, please visit www.magsq.com.au

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