



BALUK ARTS ELEMENTS

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ART

Linden New Art is delighted to be presenting a major exhibition in collaboration with Baluk Arts.

This exhibition began as an initial conversation over three years ago with former arts centre manager Tracey-Lee Smith and continued with Anna McLeod to the current manager Nicole Chaffey, alongside key artists Lisa Waup and Dominic White.

INTRODUCTION

Elements is an exhibition in three parts:

> Lisa Waup's exhibition, *carry me softly*, which tenderly explores her family's relationships of loss and connection.

> Dominic White's exhibition, *Above Below Skin Water*,

considers the complex perceptions of our joint history.

> A group exhibition of artists from the Baluk studio, *Elements*, which explores the earth's natural elements and the artists' relationship to country.

This exhibition would not be possible without the hard work and support of the following people. Our thanks are extended to:

> Lisa Waup for her gentle touch in curating this exhibition and working closely with her fellow Baluk Arts artists to present new work for the show.

> Janet Galpin from the Boon Wurrung Foundation for the welcome to country at the official opening of the exhibition.

> Dr Rebecca Coates, Director, Shepparton Art Museum for officially opening the exhibition.

> Bronwyn Johnson and the team from Art + Change =Climarte festival that Linden is proud to have been involved in since its inception.

> The team at Linden New Art who have worked closely with Baluk Arts to present this exhibition and develop a range of dynamic events and community engagement programs.

This exhibition would not be possible without the support of the City of Port Phillip and Creative Victoria.

Melinda Martin
Director
April 2019

This exhibition is presented as part of **ART+CLIMATE=CHANGE 2019**, a socially-engaged festival of exhibitions, theatre works, keynote lectures, events and artist talks considering climate change impacts and the challenges and opportunities arising from climate change.

For more information: www.artclimatechange.org



Rebecca Robinson, *Of Seeds, Of Country* [detail], 2019. Image courtesy of the artist and Baluk Arts.
Photograph > Theresa Harrison Photography.

THANK YOU

Baluk Arts would like to thank their members and directors for their ongoing support of the organisation.

Special recognition is given to Lisa Waup, Curator and Programs Coordinator, Baluk Arts, for her thoughtful and sensitive curation of *Elements*, and Nicole Chaffey, Manager, Baluk Arts for all of the work that she has contributed to this project.

In particular,

- > Brendan Hackett from Blueprint Sculpture for generously sharing his expertise to assist the artists in creating their bronze sculptures.
- > Stewart Russell, Danica Miller and Clara Gladstone from Spacecraft Studio for assisting Lisa Waup with her large-scale screenprinting.
- > Anna McLeod from Axis Arts for her guidance and support for all Baluk artists.

This exhibition has been made possible by the support of the Australian Department of Communication and the Arts and Creative Victoria.

ARTISTS

- > GILLIAN GARVIE
- > TALLARA GRAY
- > ROBERT KELLY
- > CASSIE LEATHAM
- > BEVERLEY MELDRUM
- > REBECCA ROBINSON
- > LISA WAUP
- > DOMINIC WHITE

BALUK ARTS

Baluk (also spelt balluk or balug) is a Boonwurrung word meaning group of people.

Baluk Arts is a 100% Aboriginal owned and operated non-profit Victorian Aboriginal arts organisation based in Mornington. Baluk artists are from diverse Aboriginal backgrounds from all over Australia and the artworks created reflect themes of identity in a contemporary context through strong artistic practices which help support cultural and creative well-being.

Baluk Arts encourages community development, youth leadership, participation and interaction through innovative arts practice and all sales directly benefit Aboriginal artists by providing materials, studio space and development opportunities.

Members are supported through creative development with professional mentoring and material-based learning with an emphasis on contemporary expression and engagement. This development takes place within frameworks of self-instigated projects of community engagement, art development and professional development, culminating in a public presentation of that work, through exhibition, publication and retail products.

VISIT > www.balukarts.org.au



Sculptor Brendan Hackett and Baluk artist Dominic White in the foundry. Image courtesy Baluk Arts.

Elements acknowledges the importance of the fundamental elements of existence. These are the building blocks of everything within the universe and without these elements of nature, neither One nor the Other would exist, therefore we would not exist. The five elements do not only mean – Fire, Earth, Water, Metal and Wood, they also mean Movement, Change and Development. They are forever changing, integrating with each other, moving, decreasing and expanding all the time - and in constant interaction and circulation with each other.

ELEMENTS

Fire represents Summer and ascending energy, and acknowledges the importance of fire for Indigenous Peoples. Earth represents the Autumn and stabilising, grounding energy while Metal represents late Autumn and the contraction and conservation of energy. Water represents Winter and descending energy such as falling rain or water flowing to the lowest point. Wood represents protection and the ability to grow and expand and the start of a new like Spring.

Baluk Arts artists Gillian Garvie (Wiradjuri – NSW), Tallara Gray (Yadhaigana People - Cape York), Robert Kelly (Wathaurong – VIC), Cassie Leatham (Taungurung/Wurundjeri – VIC), Beverley Meldrum (Wirangu – SA), and Rebecca Robinson (trawlwoolway/ Koorie – TAS/VIC) unite Country through stories and connect through the elements.

With the generous assistance of sculptural technician Brendan Hackett from Blueprint Sculpture, the artists have been able to incorporate a new element into their practices; bronze. Combined with natural materials these new bronze elements assist to reveal the stories embedded in evocative and quietly reflective works of personal story, inescapable spirituality and an essential relationship with the natural world.

Gillian Garvie revisits sacred ceremony and designs of her Wiradjuri Ancestors and explores the sacred space of her adopted Country through the stories of the Creator spirits. Her works resonate with feelings of loss and trauma, but also celebrate the opportunity for rebirth and new directions that these events can precipitate.

Tallara Gray seeks submergence, a deep urge to be comforted through immersion in water. The bathtub becomes the 21st century city dweller's analogy for an uninterrupted horizon, reflection of sky and self and a sense of interconnectedness with a larger body.

Robert Kelly shares a story of the three sisters of Wauthaurong Country, ever-present in the foothills of the Brisbane Ranges after the Creator Bundjil performed a magic spell and transformed the three sisters into mountains.

Cassie Leatham collects the elements Biik, Wiinj, Baan, Dura and shares with us the abundance available when we connect with our land, waters, mountains and seas. Abalone is used for a smudging ceremony and wild clays are combined with other earth forms and feather gifts in collaborative vessels.

Beverley Meldrum beatifies the sea, her lifelong companion. Bronze cast elements and found materials evoke childhood memories amongst the tea tree and the smell of seaweed in South Eastern South Australia. She acknowledges the therapeutic and healing properties of saltwater and memento mori of found bones and other treasures of the sea.

Rebecca Robinson reflects upon family and thousands of years of connection to Country and an outer identity that sometimes betrays that connection. She examines a broken line of culture, family memories and the seeds of knowledge with which many try to reconnect.

Entrenched within each work is an exploration of a moment in time, transporting us back to places of connection, memory and the privacy of thought.



Gillian Garvie, *Elements*, 2019 [installation view]. Image courtesy of the artist and Baluk Arts.
Photograph > Theresa Harrison Photography.



Robert Kelly, *Three Sisters*, 2019 [installation view]. Image courtesy of the artist and Baluk Arts. Photograph > Theresa Harrison Photography.



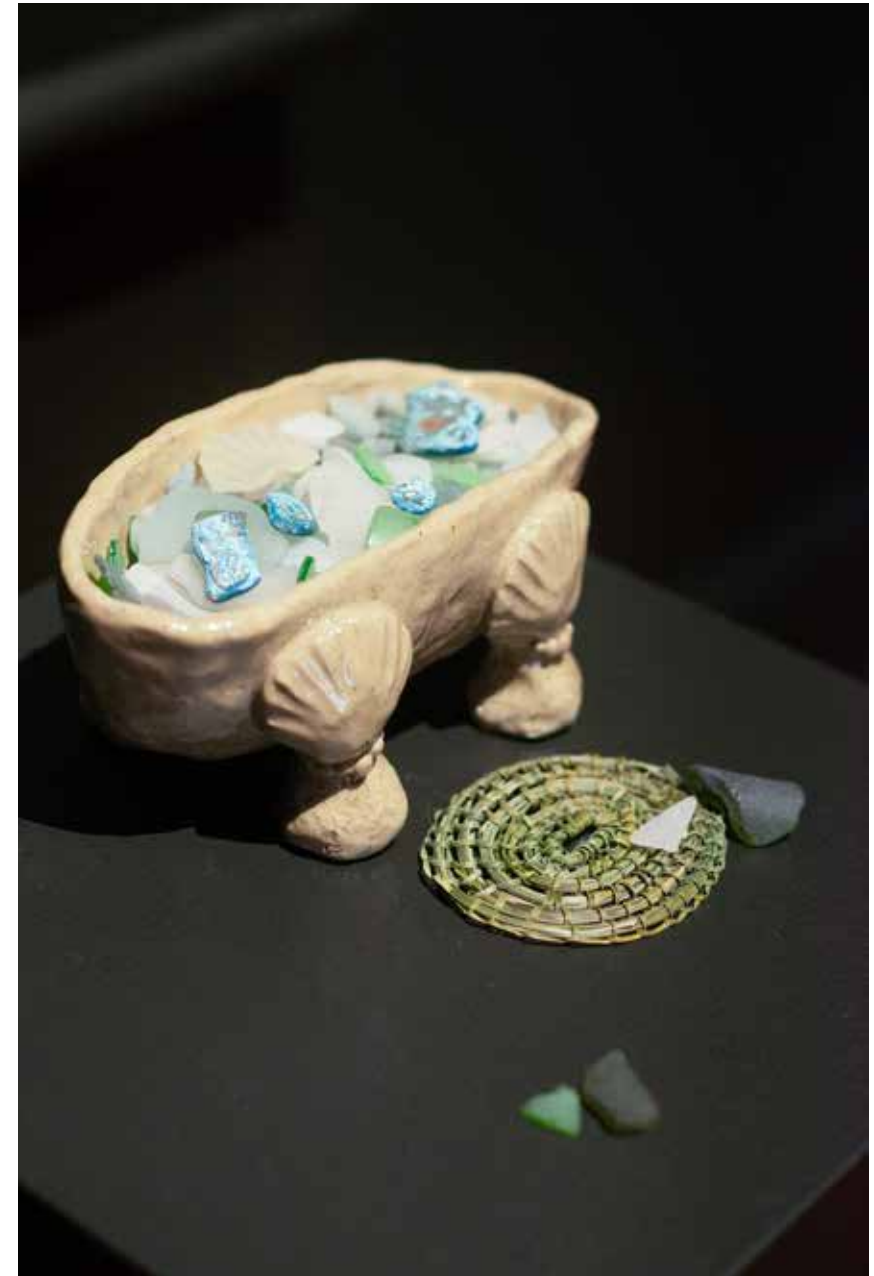
Gillian Garvie, *Sacred Scar Trees of Wiradjuri Country*, 2019 [installation view]. Image courtesy of the artist and Baluk Arts. Photograph > Theresa Harrison Photography.



Gillian Garvie, *Sacred Scar Trees of Wiradjuri Country*, 2019 [installation view]. Image courtesy of the artist and Baluk Arts. Photograph > Theresa Harrison Photography.



Cassie Leatham Biik, Wiinj, Baan, Dura (Earth, Fire, Water, Air), 2019 [installation view]. Image courtesy of the artist and baluk Arts. Photograph > Theresa Harrison Photography.



Tallara Gray, *Body of Water*, 2019 [installation view]. Image courtesy of the artist and Baluk Arts. Photograph > Theresa Harrison Photography.

"Carry me softly depicts one family's loss is another family's gain – well this was for me anyway. When I first met my birth mother approximately 15 years ago, the first thing that I blurted out of my mouth when I met her was thank you and that I am proud of you. She questioned me with a queried look on her face, and proceeded to asked me why? I replied that through your sacrifice I have been given the most beautiful life possible.

CARRY ME SOFTLY

My birth line is one of trauma; my great-great-grandmother was stolen, my mum was in homes at the age of five, and me a lost generation finding home. I have three beautiful children that I could never think of living without – ever, and through my ancestor's trauma, I have held on a little tighter to them."

Lisa Waup, 2019

Waup screen printed at Spacecraft Studio with Stewart Russell, Danica Miller and Clara Gladstone, to create a series of works on paper and tapa cloth. These printed images ultimately represent protective shields. Shields to protect the children. Protecting the motherless children. They protect the chosen children on their altered paths.

A dual-sided woman surrounded by scattered empty coolamons signifies her two mothers, Waup's adopted mother (*my mum*) holding her as a babe in arms and the second figure representing Lisa's birth mother (*my mum*), letting go. The scattered coolamons made from natural materials and discarded objects, found and repurposed, represent the children that have been left, stolen and lost from home, history and Country.



Lisa Waup, *emptymotions 1*, 2019 [installation view]. Image courtesy of the artist and Baluk Arts. Photograph > Theresa Harrison Photography.



Lisa Waup, *carry me softly*, 2019 [installation view]. Image courtesy of the artists and Baluk Arts.
Photograph > Theresa Harrison Photography.



Lisa Waup, *continuity of protectionn 1*, 2019 [installation view]. Image courtesy of the artists and Baluk Arts.
Photograph > Theresa Harrison Photography.

"Above Below Skin Water is a personal reflection on a past understood through the tricks and tensions of history. It explores, through print and sculpture, the meeting place of two elements where surface is created."

Dominic White, 2019

ABOVE BELOW SKIN WATER

Above Below Skin Water poetically and metaphorically arranges materials (clay, wood, steel, kelp, resins, shells, textures of skin, surf foam, island shapes) and speculates on what happens above and below their surfaces. It is imagined experience, trials and stories inferred from a past which still resonates in the present.

These reflections are based around "tayaritja", the Furneaux Group of islands in Bass Strait. These islands were sometimes a refuge, but often were a place of slavery, incarnation, wilful political neglect and violence, all dependent on context.

They were a place of commerce and thoughtful living between two cultures and ultimately a community. They became a shelter for surviving Indigenous culture from which the palawa People could return to Tasmania and the mainland. They were a place where new technology, relationships and perilous contexts were intelligently embraced and negotiated, always within reach of the sea.

This is not a passive story.

The timber and wild clay hulls' cargo contain, in equal measure, possibility and despair. One hangs upside down and lifeless, buoyant on invisible surface tension, while kelp weeps from its shell. Some seem poised, weaponised to strike; while others speak of alms and offerings to the long dead and lost. These juxtapose with proud reclamation of identity.



Dominic White, *hair seal puppetry*, 2019 [installation view]. Image courtesy of the artists and Baluk Arts.
Photograph > Theresa Harrison Photography.

Unique patterns of skin bond with paper throughout a long and layered printmaking process which become documentation of identity imprinted from many parts of history, and the buoyancy of Indigenous heritage beyond separation, trauma and violence.

White recounts these stories to not only understand the history of the Strait but to acknowledge a narrative of reclaiming his own Aboriginal connection to place.



Dominic White, *Above, Below, Skin, Water*, 2019 [installation view]. Image courtesy of the artist and Baluk Arts.
Photograph > Theresa Harrison Photography.



Dominic White, *Above, Below, Skin, Water*, 2019 [installation view]. Image courtesy of the artist and Baluk Arts.
Photograph > Theresa Harrison Photography.

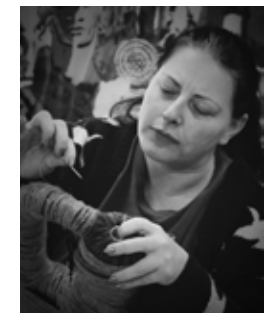


Dominic White, *Above Below Skin Water*, 2019 [installation view]. Image courtesy of the artist and Baluk Arts.
Photograph > Theresa Harrison Photography.

ARTIST BIOGRAPHIES

GILLIAN GARVIE

Gillian Garvie was born in Leeton, a small town situated in Wiradjuri Country in New South Wales, though she has lived on the Peninsula for many years. Gillian connected with Baluk Arts in 2014, and since then has tried her hand at many different mediums and techniques including kelp, bush sculpture creatures, weaving, drum making and jewellery making to name a few.



TALLARA GRAY

Tallara Gray is a descendant of the Gudang people of far north Cape York. Tallara has been and continues to be involved with Seed, Australia's first Indigenous Youth Climate Action group, which has groups nationally. She graduated from QUT with a Bachelor of visual art (fine art) Honours in 2015. Tallara continues to be interested in exploring her experience of Aboriginal culture and family narratives through the natural landscape and stories. Her work takes the form of sculpture and mixed media works, including photographic and text explorations.



ROBERT KELLY

Robert Kelly is of Wathaurung heritage. Bob was a founding member of Baluk Arts and works relentlessly for the local Indigenous community on the Mornington Peninsula. Bob enjoys painting with oils and expressing the spirit of the Mornington Peninsula landscape from an Aboriginal perspective in a traditionally European style, much like Albert Namatjira. Bob also enjoys wood carving and pyrography.



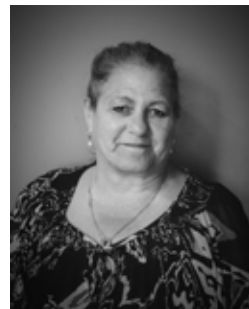
CASSIE LEATHAM

Cassie Leatham is from the Taungurung / Wurundjeri of the Kulin Nation. Cassie has worked in many schools all over the country and continues to this day mentoring Koorie youth in culture and identity. Cassie facilitates workshops in a variety of mediums and specialises in native indigenous bush plants. Cassie resides at Boisdale in Gippsland.



BEVERLEY MELDRUM

Beverley Meldrum was born in Penola, a small town in South-East South Australia and remained in south Australia until she moved to the Mornington Peninsula 30 years ago. She is a descendant of the Wirangu and Kokatha people. Beverley became involved in art making at Baluk Arts in 2016. She has since proven herself to be a skilled and thoughtful artist, excelling in a wide variety of media including; ceramics, carving, jewellery, kelp, and painting.



REBECCA ROBINSON

Rebecca Robinson was born in North-West Tasmania. She is a descendant of the trawlwoolway people of Tasmania and Boonwurrung people of Victoria. She has a Bachelor of Fine Arts from the University of Tasmania and has been a member of Baluk Arts since 2015. Her practice primarily focuses on sculptural works created from a wide variety of materials. Rebecca's work explores history, the environment and stories of place from both Melbourne and Tasmania where she maintains strong family connections.



LISA WAUP

Lisa Waup received a Bachelor of Arts in Fine Art from RMIT University and developed an affinity with Melanesian culture through her experience of living in Papua New Guinea. Waup's work is usually made of many layers or pieces that symbolise layers of history and story, and her stitching symbolises re-attaching the fragments. Waup works with paper, 3D works, and has developed a distinctive weaving practice. Waup is an artist, and curator and has been working at Baluk Arts since 2012 as a Program Coordinator. Lisa is a descendant from the Gunditjmara and Torres Strait Islander peoples.



DOMINIC WHITE

Dominic White's Indigenous connection is through his birth mother's line linking with the Pyemairrener people in Tasmania. Dominic was adopted early in life and his artwork is an exploration of the lost parts of his heritage creating an identity deepened in the understanding of self. His artwork explores themes of landscape and people's interaction with place, family, genetics and biology.





Lisa Waup printing in the Spacecraft Studio. Image courtesy of Spacecraft.



Beverley Meldrum, *Sea Urchins* [detail], *Grounded Memories*, 2019. Image courtesy of the artist and Baluk Arts.
Photograph > Theresa Harrison Photography.



Cassie Leatham, *Biimbadam (Beginnings)*, 2019 [installation view]. Image courtesy of the artist and baluk Arts.
Photograph > Theresa Harrison Photography.

GILLIAN GARVIE

From Trauma Can Come Growth (Cloak 1), 2019
dyed possum skin pelts, ochre, sap, resin, bronze,
dimensions variable
\$3,000

LIST OF WORKS

Aboriginal Pride (Cloak 2), 2019
dyed possum skin pelts, ochre, sap, resin, bronze,
dimensions variable
\$3,000

Sacred Scar Trees of Wiradjuri Country, 2019
bronze, LED lights, 25 x 20 x 25 cm
\$1,200

TALLARA GRAY

Body of Water, 2019
clay, glaze, lomandra, sea glass, bronze,
16 x 25 x 30cm
\$1,350

ROBERT KELLY

Three Sisters, 2019
bronze, steel base, 135 x 20 x 20cm
\$4,900
edition 1/3

CASSIE LEATHAM

Biimbadam (Beginnings), 2019
pipe clay, sticks, dirt, hair, fibres, feathers, bronze
32 x 9 x 9cm
\$650

Biik, Wiinj, Baan, Dura (Earth, Fire, Water, Air),
2019
pipeclay, charcoal, driftwood, abalone shell, native
feathers, ochre, sand, bronze
\$850

BEVERLEY MELDRUM

Grounded Memories, 2019
bronze, found shells/bone, coral, dimensions
variable
urchins \$450 each, bones \$300 each, editions 1/6

REBECCA ROBINSON

Of Seeds, Of Country, 2019
clay, charcoal, wire, varnish, paint, maireener
shells, black crow shells, bronze, oyster shells and
rocks, dimensions variable
\$500 each

LISA WAUP

home, 2019
screen-printed tapa cloth, screen printed calico,
emu feathers, chicken wire, steel, wire, 100%
cotton thread, 120 x 180 x 80cm
\$4,200

continuity of protection 1, 2019
screen printed handmade paper, ochre,
200 x 100cm
\$2,500

continuity of protection 1 – ghost print, 2019
screen printed handmade paper, 200 x 100cm
\$2,500

continuity of protection 2, 2019
screen printed tapa cloth, feathers, 100% cotton,
197 x 104cm
\$3,300

continuity of protection 2 – ghost print, 2019
screen printed tapa cloth, 177 x 59cm
\$3,200

defragmented protection 1 – black and white, 2019
screen printed on tapa cloth, 100% cotton, 70 x 100cm
\$2,100

defragmented protection 2 – black and white, 2019
screen printed on cotton rag paper, 100% cotton,
70 x 100cm
\$1,900

defragmented protection 3 – brown and white, 2019
screen printed on tapa cloth, 100% cotton, 70 x 100cm
\$2,100

defragmented protection 4 – brown and white, 2019
screen printed on cotton rag paper, 100% cotton,
70 x 100cm
\$1,900

protected coolamon 1, 2019
screen printed cotton rag paper, assorted feathers,
100% cotton, copper wire, 108 x 55 x 25cm
\$3,200

protected coolamon 2, 2019
screen printed tapa cloth, assorted feathers, 100%
cotton, copper wire, 124 x 49 x 25cm
\$3,200

cradled, 2019
screen printed bull kelp, feathers, 100% cotton,
39 x 18 x 27cm
\$1,200

cradling, 2019
screen printed bull kelp, feathers, pandanus,
100% cotton, 28 x 15 x 7cm
\$1,200

documented holding, 2019
paper pulp from copied adoption records, ochre,
feathers, 100% cotton, fennel seeds,
69 x 25 x 13cm
\$2,100

emptymotions 1, 2019
found metal, aluminium coolamon,
29 x 38 x 12cm
\$400

emptymotions 2, 2019
found metal coolamon, 17 x 23 x 9cm
\$300

emptymotions 3, 2019
found metal, street sign coolamon,
44 x 32 x 15cm
\$500

emptymotions 4, 2019
found metal coolamon, 55 x 39 x 19cm
\$500

emptymotions 5, 2019
found metal, railway signal light cover coolamon,
78 x 28 x 15cm
\$600

DOMINIC WHITE
face coolamon blue, 2019
relief print on paper, 68.5 x 45.5cm
\$950

face coolamon green, 2019
relief print on paper, 68.5 x 45.5cm
\$950

formed coolamon face (medium), 2019
relief and intaglio prints on paper, 53 x 37cm
\$1800

profile coolamon (3), 2019
relief print on paper, 68.5 x 45.5cm
\$950

profile coolamon (2), 2019
relief print on paper, 68.5 x 45.5cm
\$950

map cluster (5), 2019
relief print on paper, 30.5 x 22cm
\$650

shield map (3), 2019
relief print on paper, 20.5 x 59cm
\$650

shield map (2), 2019
relief print on paper, 58.5 x 20.5cm
\$650

shield map (1), 2019
relief print on paper, 20 x 58cm
\$650

map cluster (1), 2019
relief print on paper, 30.5 x 22cm
\$650

scatter map (1), 2019
relief and intaglio prints on paper, 34.5 x 11cm
\$650

profile map island coolamon, 2019
relief print on paper, 30.5 x 22.5cm
\$650

vibrating face shield (1), 2019
relief and intaglio prints on paper, 30 x 22.5cm
\$650

scatter map (2), 2019
relief and intaglio prints on paper, 34.5 x 15.5cm
\$650

map coolamon (1), 2019
screen print on paper, 68 x 46 cm
\$950

vibrating map (1), 2019
relief and intaglio prints on paper, 18 x 13.5cm
\$500

map cluster (4), 2019
relief print on paper, 30.5 x 22.5cm
\$650

map cluster (3), 2019
relief print on paper, 30.5 x 22.5cm
\$650

map cluster (2), 2019
relief print on paper, 30.5 x 22.5cm
\$650

scatter map (3), 2019
relief print on paper, 18 x 13.5cm
\$500

map coolamon (2), 2019
screen print on paper, 68 x 46 cm
\$950

steel earth coolamon (1), 2019
relief print on paper, 53 x 38.5cm
\$950

steel earth coolamon (3), 2019
relief print on paper, 53 x 38.5cm
\$950

formed coolamon face (small), 2019
relief print on paper, 26.5 x 17cm
\$1,500

formed coolamon face (large), 2019
relief print on paper, 69 x 38.5cm
\$2,200

wind bonded, 2019
timber, wild clay, steel, branches, string,
70 x 30 x 45cm
\$1600

her majesty's service, 2019
timber, string, nail polish, 45 x 14 x 30 cm
\$1,600

soft breath, 2019
blackwood, wild clay, steel, feathers, ochre, resin,
64 x 42 x 23cm
\$1,900

sealers' pendulum, 2019
Clay, kelp, bronze, resin, jute, wax, sandalwood,
prickly acacia, hazel pamedorus, saddlers waxed
thread, charcoal and mica, 100 x 29 x 24cm
\$1,700

in harness, 2019
timber, wild clay, steel, feathers 50 x 25 x 30 cm
\$1,700

hair seal puppetry, 2019
wild clay, blackwood, cherry ballard, jute, fishing
wire, human hair, 110 x 55 x 50cm
\$1,900

paired family tree, 2019
ochre, resin, mica, tee tree, steel, cherry ballard,
58 x 18 x 27cm
\$1,700

milkyway kelp shield, 2019
steel, resin, mica, wild clay, ochre, 54 x 16 x 20cm
\$1,900

crossing tight straits, 2019
timber, steel, iron nails, feathers 12 x 15 x 22 cm
\$1,700

listening brackish water, 2019
coastal bearded heath, blackwood, prickly acacia,
resin, brass, charcoal, wild clay, 50 x 26 x 77cm
\$1,900

divided winging, 2019
timber, wild clay, branches, feathers, shell,
50 x 21 x 37cm
\$1,600

deep blow, 2019
timber, wild clay, resin, steel, branches, resin,
ochre, 90 x 50 x 40 cm
\$1,700

hung out, 2019
timber, wild clay, kelp, fishing hooks, resin, fishing
line, 60 x 28 x 65cm
\$1,700

sealers' row, 2019
ochre, feathers, resin, nails, seal knuckle, kangaroo
bone, cherry ballard, 30 x 50 x 39cm
\$1,700

balanced milky way, 2019
timber, kelp, branches, resin, charcoal, mica,
60 x 20 x 30 cm
\$1,700

mixed birth, 2019
timber, wild clay, branches, string, mica,
70 x 18 x 22cm
\$1,600

snared midden, 2019
brass, shells, copper, steel, rock, 77 x 12 x 33cm
\$1,900

snared, 2019
copper, resin, shells, tee tree, cherry ballard,
90 x 10 x 65cm
\$1,900

breeze caress, 2019
timber, feathers, steel, 23 x 20 x 23cm
\$1,600

reflected depth, 2019
timber, wild clay, steel, feathers, mica 45 x 7 x 24cm
\$1,600

snared nine tales, 2019
blackwood, hemp rope, bitumen paint, coastal
bearded heath, sandalwood, resin, charcoal, kelp,
108 x 47 x 52cm
\$1,900

All prices are inclusive of GST.

IN CONVERSATION > LISA WAUP & DOMINIC WHITE
18.05.19 > \$11 includes refreshments and nibbles
BOOK A SPOT > bit.ly/in-convo-baluk-arts

Presented as part of Climarte, join Lisa Waup and Dominic White
as they discuss the major bodies of work they have created for
Elements. Find out more about the significance of the materials
they use and their connection to the natural environment.

EVENTS

CRAFTERNOON FOR ADULTS
> CLAY COOLAMONS WITH WOVEN BASE
15.06.19 > \$66 includes all materials.
BOOK A SPOT > bit.ly/coolamons-workshop

Join two Baluk artists and learn how to create your own clay
coolamon to take home. You will paint and decorate your
coolamon using local ochres from the Mornington Peninsula and
learn how to weave a base for your coolamon to rest on.

CRAFTERNOON FOR KIDS > CLAY COOMANS
16.05.19 > FREE
BOOK A SPOT > bit.ly/kids-coolamons

What is a coolamon? A coolamon is traditionally made from
wood and is like a big oval bowl. Kids are invited to join
two Baluk artists to learn how to create their very own clay
coolamon and use natural ochres to paint their designs.

TO BOOK YOUR SPOT
> VISIT lindenarts.org/page/events



Lisa Waup printing in Spacecraft Studio.
Image courtesy of the artist.



Lisa Waup, *cradling*, 2019, screen printed
bull kelp. Photograph: Jasmin McNeill.



Crafternoon for Kids > Memento Mori with
Justin Hinder. Photograph: Jasmin McNeill

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DIRECTOR: MELINDA MARTIN
CURATOR: JULIETTE HANSON
DEVELOPMENT MANAGER: LYN JOHNSON
EVENTS COORDINATOR: JASMIN McNEILL



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FREE ENTRY GALLERY HOURS
TUESDAY - FRIDAY > 11AM-4PM
WEEKENDS > 11AM-4PM

LINDEN NEW ART
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GOVERNMENT SUPPORTERS



COVER IMAGE > Lisa Waup, *continuity of protection 1 - ghost print* [detail], 2019, screen printed handmade paper, 200 x 100cm. Image courtesy of the artist and Baluk Arts.