



# BARKA, THE FORGOTTEN RIVER

BADGER BATES & JUSTINE MULLER

Education Resource

THIS RESOURCE  
has been developed  
to assist audiences.  
The information  
contained can be  
used anytime before,  
during or after visiting  
the exhibition.

Image: *River of Hope*  
(detail) 2018, river  
clay footprints, sand  
and found objects,  
Justine Muller

MAITLAND  
REGIONAL  
ART GALLERY

BARKA, THE FORGOTTEN RIVER  
BADGER BATES & JUSTINE MULLER

12 JUNE — 21 NOVEMBER 2021

# ABOUT THE EXHIBITION BARKA, THE FORGOTTEN RIVER

at Maitland Regional Art Gallery 12 June – 21 November 2021

*Barka, The Forgotten River* is a collaboration between 2 artists, Badger Bates, a Barkandji man from Wilcannia and Justine Muller, a Sydney-based artist. The exhibition reflects their deep concern for the gradual destruction of the Barka, the Darling Barka River, the lifeblood of the Barkandji people and communities of western NSW and the Murray-Darling Basin.

The environmental and psychological damage to people, communities and the ecosystem in which they live is the mainspring of these artworks and is emblematic of all river systems currently under threat across Australia and the world, the legacy of climate changes wrought by human activity and accelerated by poor governance.

The exhibition - lino prints and sculptures by Badger Bates created over the past 20 years and recent photography, painting, sculpture and installation by Justine Muller made on site in Wilcannia with community participation - presents each artwork placed in careful reference to others nearby, both artists complementing and echoing feelings of loss and hope coming from deep knowledge and respect for place and people. Viewed as a whole, *Barka the Forgotten River* communicates powerful and layered statements of the past, present and future of the Wilcannia community inextricably linked to the Barka. For the viewer, there is a

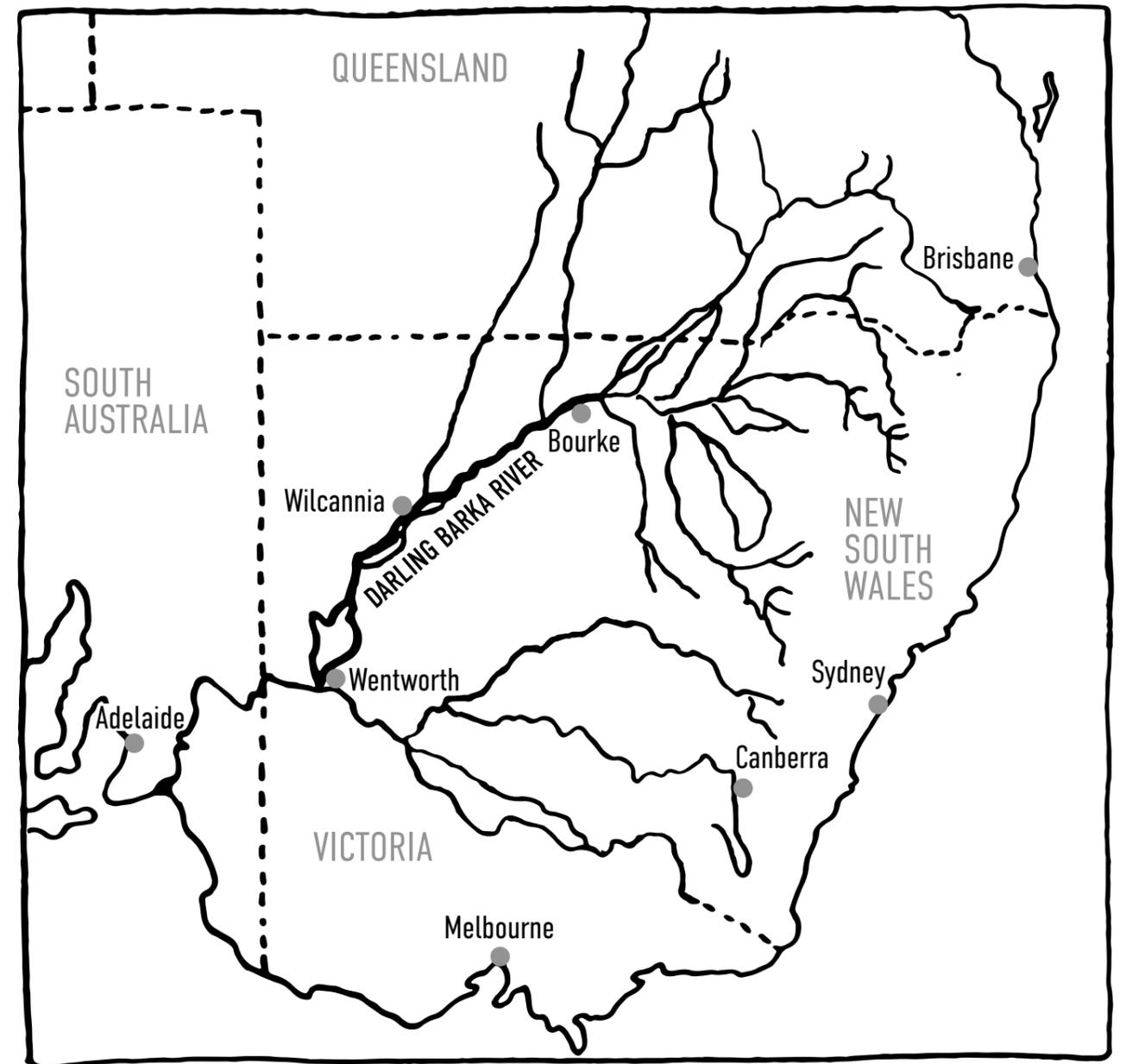
potent challenge to look locally for forgotten rivers in our own communities and to think on the deep implications of loss of connection to country right now and into the future.

The exhibition opened at Broken Hill Regional Gallery on Friday 8 June 2018 and has since been exhibited at Mildura Arts Centre, Victoria (2019-20), Signal Point Gallery, Goolwa, South Australia (2021) and Maitland Regional Art Gallery (2021).

**NOTICE** the colour on the walls in the exhibition photographs across this resource.

This **COLOUR** was chosen by Badger & Justine as the colour of Barka country along the river from Bourke through Wilcannia to Wentworth.

**LOOK** at this colour, close your eyes and **IMAGINE** yourself in Barka country.



CLICK OR SCAN TO WATCH  
Virtual exhibition preview



CLICK OR SCAN TO WATCH *Darling Barka our Mother* for an introduction to the exhibition and Barka country with artists Badger Bates & Justine Muller

# ABOUT THE ARTIST BADGER BATES



Badger Bates with *Ngatyi, the rainbow serpent*.

I was born on the Darling Barka River at Wilcannia in 1947 and brought up by my extended family and grandmother Granny Moysey who spoke several Aboriginal languages and knew many traditional songs and stories. I travelled with her through the country learning about the language, history and culture of the Barkandji people from the Barka or Darling Barka River. I was employed by NSW National Parks as an Aboriginal Sites Officer for 21 years, and this enabled me to continue travelling the country looking after important places and teaching young people about their culture and their country. In 2004 I retired from Parks and became a full-time artist and cultural heritage consultant.

I use the mediums of linocut print, wood, emu egg and stone carving, metalwork sculptures and mosaic; my art often reflects the motifs, landforms, animals, plants and stories of Barkandji country and the Barka or Darling River. It mixes the traditional and contemporary to create a style that portrays a strong sense of identity and association with the land and waters and is an extension of a living oral tradition and is an important way of interpreting, renewing and handing on that tradition. My art increasingly comments on the destruction of our land and waters by the greed of large corporations and government incompetence and fraud.

My linocut prints developed from the designs I had been carving on emu eggs since my grandmother started to teach me at around 8 years old to carve emu eggs and wooden artefacts by "feeling through my fingers" in the traditional Barkandji style. Wooden sculptures are an extension of the artefact making I was taught by my

grandmother and uncles and now include many abstract forms reflecting movement and the form and patterns of the wood.

My metal sculptures are made from recycled rubbish and found objects and are an intimate portrayal of the animals, rivers and landforms of Western NSW and feature the patina and texture of desert-weathered metal. Recent sculptures have also included mediums of mosaic and leadlight, inspired by the Barcelona work of Gaudi. Large stone sculptures have become a major part of my art practice since 1993 when I was invited to take part in the international Fred Hollows Broken Hill sculpture symposium.

My artwork aims to capture that essence of movement of the air, the water, the sky, the land and under the land. This movement is also accompanied by the sound of that movement, like the sound of wind moving the leaves of a tree or the sounds of the land itself. To me the materials I use contain their own spirit reflecting their origin and history. By carving, creating and polishing I am able to warm and know the spirits within. As I create the artwork, I think of the old people who taught me to carve, and they can be heard whispering and singing in the wind and in the rustling leaves of the trees. When I was young, these old people would sing when they were making wooden artefacts, grinding seed for flour, sewing skins, or cooking over the coals. Through their singing and the act of rubbing or polishing wood or stone as they worked or used the material they would communicate with the spirits within. It is these traditions that I use to create and give meaning to my sculptures.

# ABOUT THE ARTIST JUSTINE MULLER

Justine Muller was born in Sydney in 1981. Her parents were publicans in the inner-city suburb of Woolloomooloo. She grew up above the public bar and was always surrounded by interesting people including journalists, film-makers, barristers, actors, drag queens, musicians and many more characters. Her colourful upbringing inspired her to follow her creative passion.

Justine completed her Bachelor of Fine Arts at the National Art School in Sydney 2007 and is represented in both public and private collections with works from her multi-discipline practice of painting, drawing, digital (film and photography) and installation. She has been a finalist in many prizes including the Dobell Drawing Prize, the Portia Geach Memorial Prize, the Moran Photographic Prize and the Paddington Art Prize. Her solo exhibition *Understanding My Country* was a feature of the Head On Festival in 2017.

Justine's portrait honouring her late godfather social and environmental activist Jack Munday was a finalist in the 2020 Archibald Prize at the Art Gallery of NSW. Jack Munday was the founder of the Green Bans movement that saved heritage buildings and land in Sydney from the early 1970s. He fought for equality and was an inspirational figure in her life.

In 2015, Justine's car broke down in the small river town of Wilcannia on the banks of the Darling Barka River. This bad luck set her on a new path and she continued to return to the community over several years, spending long periods of time listening and learning from Barkandji people about their history, their culture and their connection to the Darling Barka River.



Justine Muller in her studio at Wilcannia, 2018.

# FOCUS LINO PRINTS

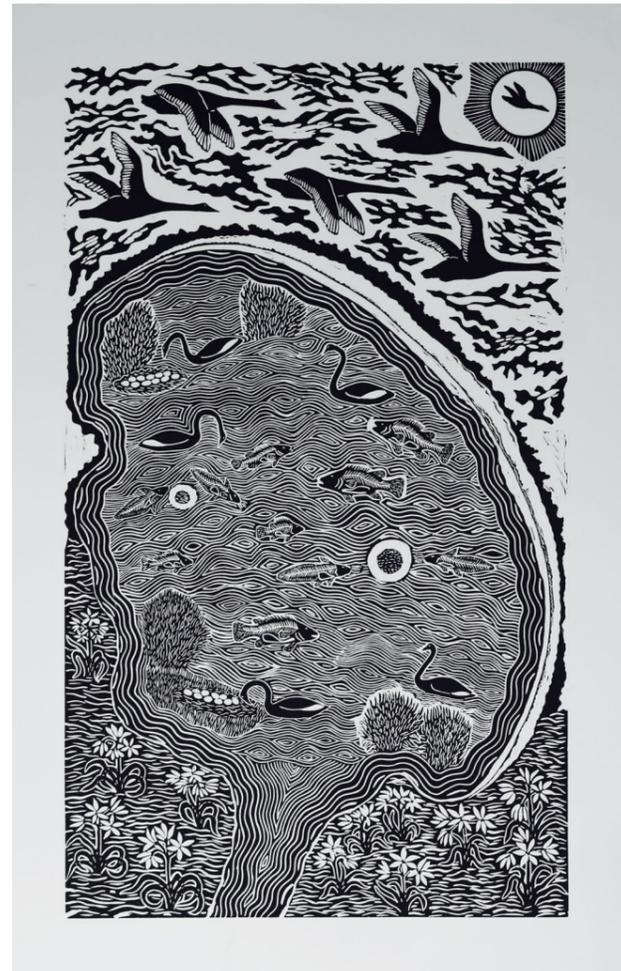
by Badger Bates

## Life coming back to Moon Lake, 2011 linocut print, Badger Bates

*This print was made after the big drought broke in 2010-2011. I started carving this lino when Barka, the Darling River, began to flood and filled Lake Woytchugga at Wilcannia. I thought about my childhood, how my old Grandmother with our old uncles and cousins would walk to Woytchugga and collect swan eggs, duck eggs, and other waterbird eggs from the lake, and also goannas, porcupines, kangaroos and emus from the sandhills.*

*The white people call it Lake Woytchugga, but the proper Barkandji name is Baaytyuka, which means moon. It belongs to the story about the boy in the Moon. If you look at the outline of the lake you will see the young boy's face looking to the left. The first catfish nest closest to the left is the boy's eye, and the one in the middle is the boy's ears. But also those two catfish nests represent the reflection of the moon in the water as the moon moves across the sky.*

*I put the Darling Lilies down the bottom of the picture because the lily bulbs, or wild onion as us Paakantyi people call them, they laid under the ground for years waiting for the big rains and the country to flood to make them grow because those plants and other plants and animals were under a lot of stress from the drought, just like us Paakantyi people. The white flowers on the lily represent reflections of the moon on the water and also the renewal of life on the floodplains after rain. The lilies represent the people because Paakantyi people don't pick the flowers, they have*



*to be left where they grow because it is all part of us.*

*The swans (yuungkuli) are flying north-east towards Bourke to meet the floods coming down the river, we sit down in the night and listen for the swans, they tell us when there is a flood coming down. The swan nests and catfish nests also represent life coming back to Lake Woytchugga and our country after the big drought. As the lake filled up, us Paakantyi people kept coming out to look at the lake, people even cried they were so glad to see the water, the birds, the fish and everything.*

*This print also reflects how it has been for my people, since white occupation it has been a terrible drought for my people, physically and spiritually, but I can see our country is healing a bit and my people are healing with it. Our land and people are at last being given some respect and recognition, but we need to keep this happening, you can't give up the struggle. I hope my artwork will help explain how important our country is to us Barkandji people and that we are the best ones to look after it.*

**Badger Bates**

**WHAT** is Badger telling us about his life growing up on the Barka?

**FIND** Wilcannia, Lake Woytchugga and the Barka Darling River on a map.

**NOTICE** what Badger tells us about his experience of these 2 waterways in his prints.

**READ** about how and why Badger started using lino printing as way of making art on page 4 of this resource.

## Mission Mob, Bend Mob, Wilcannia 1950's, 2009, linocut print, Badger Bates

*This linocut print shows how the river bend to the east of Wilcannia looked in the 1950's. The Mission Houses are neatly lined up, all the same with their toilets and showers out the back. The Mission School is beside the Mission, all the Mission kids and the River Bend kids went to school there.*

*Some of the families still lived on the river bank like they always had, in tin huts and tents. I lived with my grandmother, grandfather, mother, and my older brother in the two tin huts on the right hand side of the picture near the Ngatyi (Rainbow Serpents or Water Snakes) head. Old Grandfather Jack Smith lived in the second hut. To the south of us is the One Mile Billabong where we used to catch yabbies, turtles, shrimp, mussels and fish. To the north of us was the tin hut of Cousin Sonny and Cousin Amy Quayle and their family. To the north of the Quayle's is the White Sandhill, it was a special place that belongs to bytyuka the moon. We used to meet the Mission kids there to play, but we were told not to go there after dark as it is a burial place.*

*On the left hand side of the picture are more tin huts on the river. You can see how the Bend mobs and the Mission Mobs used to visit each other and all go to the river fishing by the foottracks crisscrossing all over the place. The road*



*into the Mission ended in a circle and we met there to play rounders and have claypan dances. The Bend mob would play rounders against the Mission mob and the winners would play the Mallee Mob who lived to the north of town across the river.*

*On the print, the main road ends at the river. There is a bridge across the river and the town on the other side, but I did not put these in as in the 1950s I was not allowed to go over the bridge into town. My grandmother was afraid that I would be taken by the welfare if I was seen in town, because I had a white father and my skin was fair and hair blonde. The main road divides the print in half, and represents the path that many kids were taken away on, and the path that some returned on years later. Some are still trying find their way home. My four younger brothers and my sister were all taken away from Auntie Maggie's river bank camp in a big black car.*

**Badger Bates**

# FOCUS PAINTINGS

by Justine Muller



*KS: Everybody's taking water, they're killing the little towns off, Menindee there used to be a great, you'd have a lot of food in Menindee, you'd always get a job down there harvesting time, with the water rights now there's nothing. Wilcannia was the third biggest inland port in Australia and now we have no water in it. The river boats were running were for quite some years and now we've got nothing.*

**WHAT** do Justine's portraits and interviews make you think about?

**NOTICE** what Justine found in Wilcannia to paint on for her 8 portraits of members of the Wilcannia community.

**DESCRIBE** how Justine has painted each person and recorded their voice.

**WHAT** thoughts or feelings could you have looking at and listening to each artwork?

**Ngearie Cattermole 'Aunty Ngearie', 2016**  
oil paint on found tin from Wilcannia,  
audio recording, Justine Muller

**Transcription of Aunty Ngearie and her husband Kevin 'Scratchy' audio recorded by Justine**

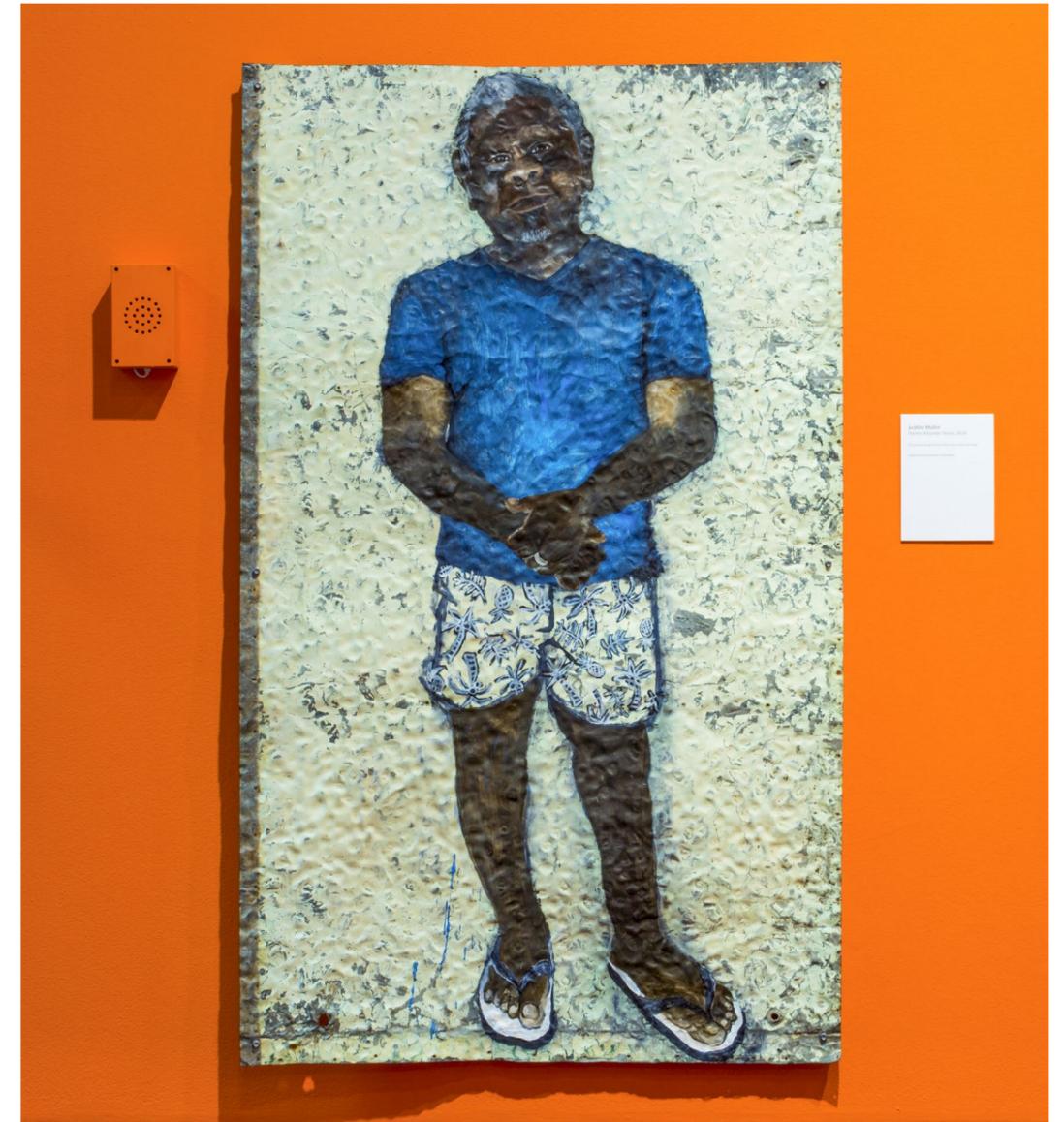
*Aunty Ngearie (AN): My name is Aunty Ngearie Cattermole and I was born in Wilcannia in 1940 and I lived on the river all my life had plenty of water and that and there seems to be no water here now, it's sort of drying out and that so it's above us where they're taking all the water*

*Ngearie's husband 'Kevin' Scratchey (KS): You're living on the Darling River and you're drinking bore water!*

*AN: Yeah.. yeah we're drinking bore water, no, we're not drinking river water... yeah...*

*KS: My name is Kevin Cattermole, married to Ngearie, Aboriginal Wilcannia girl, and I come here in '56 when the river was in flood, in big flood, ah, which was the flood had the Cobar Road cut off for 9 months, but since the government have let Cubbie Station go ahead in Queensland,*

*AN: Everyone's in, taking water..*



**Darren Whyman 'Horse', 2018**  
oil paint on found tin from Wilcannia,  
audio recording, Justine Muller

**Transcription of Darren Whyman 'Horse' audio recorded by Justine**

*Hi, my name is Darren Whyman better known as Horse, my tribe is the Barkandji people which mean river people, we lived along the river, the river was everything to us, it brought us life, it brought us food, it brought us everything, the river, it was everything to us Barkandji people.*

*And in 1974 we had a massive flood that moved us from the banks of the river onto the Mission what is called a reserve, a Mission Reserve, and apparently there was too many on that reserve, the Mission, so they moved us close to town which some of our elders didn't like. One of the elders, which is my father, he said, 'Well I'm not staying in this part of this town, I'm moving up to this part of the scrub' which is called the Mallee. So that's where we moved. At that time there was no water no taps or anything up that way, there was an old guy, a white guy, driven a whole truck, he had 44 gallon drums on it and that's where we get our water from... that's why I'm saying that today, the river is so special to us, and it shouldn't be in the state that it's in today, I am sad because our river is sad.*

# FOCUS ARTISTS & COMMUNITY COLLABORATING

IN BARKA, THE FORGOTTEN RIVER BADGER AND JUSTINE BRING THEIR DIFFERENT BACKGROUNDS, EXPERIENCES, WAYS OF SEEING AND MAKING ARTWORKS INTO A NEW SETTING.

## THINGS TO THINK ABOUT

- Artists interpret and think about feelings, experiences, places and use them to create artworks.
- Artists can work together with other artists to create one whole body of work.
- Artists bring their own experiences and ways of seeing when they go to other places.
- Artists can live and work in a community to listen and gain understanding of the stories and experiences of that community.
- All groups of people, communities, have their own stories, histories, cultures, ways of being, ways of communicating.

## THINGS TO NOTICE

**WHAT** each artist brings to the exhibition...

**HOW** their artworks are different...

The **CONNECTIONS** between the different artworks...

What you **LEARN** about the Wilcannia community...

The **LINKS** between the land and the people of Barka country...



Justine, Denzin (Justine's dog) and Badger with Badger's linocut print *No more catfish* during install of exhibition at Maitland Regional Art Gallery in June 2021.

Members of the Wilcannia community making footprints in Barka river bed clay prepared by Justine in 2018.

# CURATOR'S STATEMENT

## INEKE DANE

### BARKA, THE FORGOTTEN RIVER: A collaboration between Badger Bates, Justine Muller and the Wilcannia community.

If only nature were personified, perhaps we might be gentler on her.

Indigenous peoples across the globe looked after their environment in a sustained manner for thousands of years; nowhere was a system so sophisticated than with the first peoples of Australia. Within seconds relative to history, colonisation has brought with it, amongst other atrocities, a resource devastation that we now know to be cataclysmic – a tragedy of the commons.

Throughout time conventions, world summits, protocols have tried to protect her, our environment, our habitat, to little or no avail. At a local level, the exhaustion of the individuals fighting on their own ground, in this case to save the Barka-Darling River, is palpable. Their exasperation is corporeal and it is on behalf of us all.

Poetic and political at once, the works of Badger Bates and Justine Muller reach to the past to inform the future, because all time is one. They speak of a correlation between the descent of the Barka-Darling and the dispiriting of a culture and its people whose name is eponymous to the river: the Barkandji.

Motivated by a deep concern for the collapse and near-disappearance of the Barka-Darling River – something that will have ripple effects Australia-wide – works in the exhibition by Badger span the past two decades combined with Muller's more recent responses to the region and its people. They take the form of ceramics, leadlight, lino print, wood and steel sculpture, and painting, in addition to a multi-media installation.

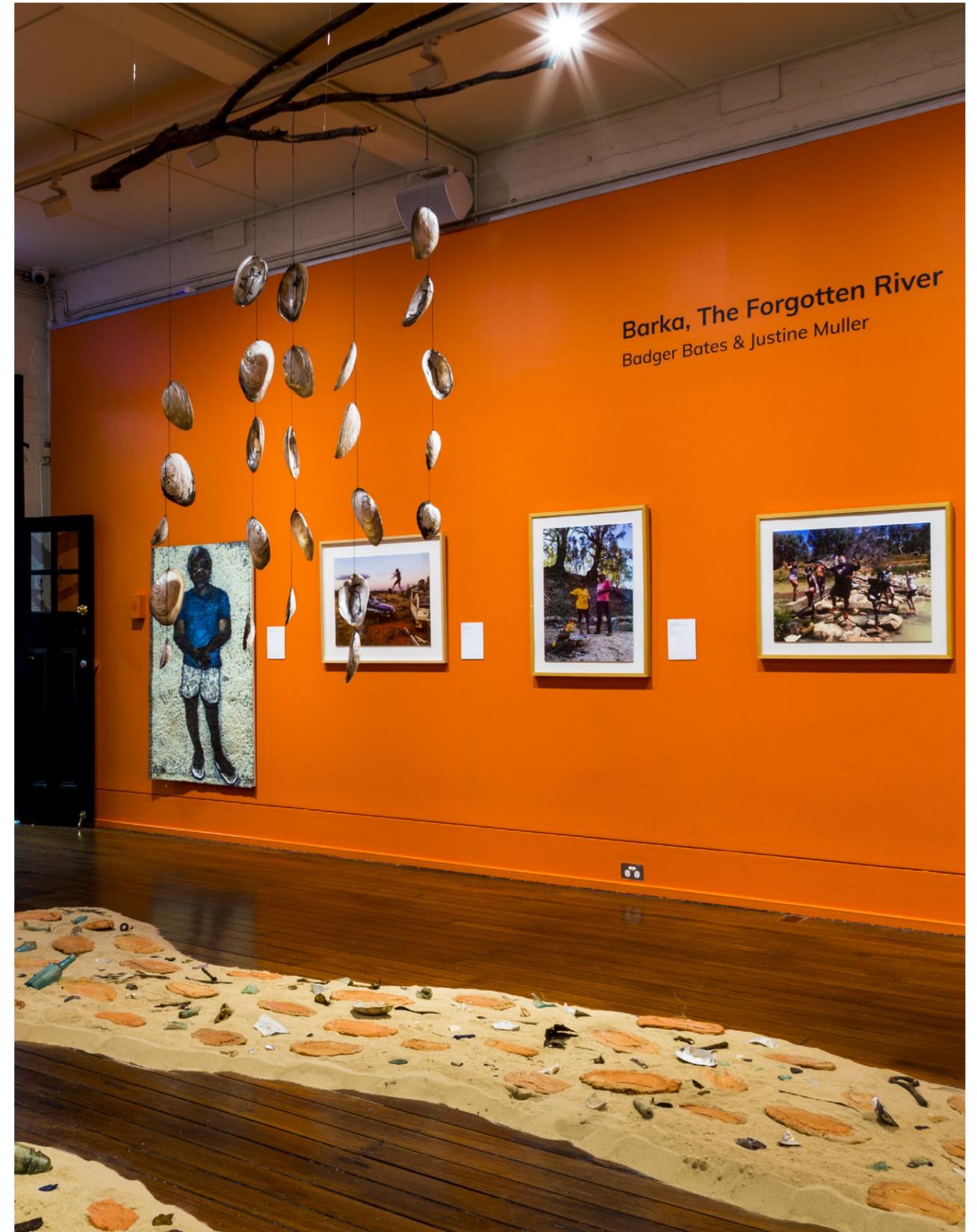
The sickness of the Barka River is the sickness of a mother, a sister, a father or a brother. The Barka is now teetering on a precipice, a point of no return. She has been calling and crying for attention for so long her throat is dry, her mouth cracked. Badger and Muller ask us to listen, and act. Their works are not of despair, they are works of strength, compassion and resilience, and through them they invite the rest of Australia to partake in a story that is no longer local but global.

#### Ineke Dane, Curator

**NOTICE** Ineke's last paragraph.

Can artists **INFLUENCE** people's ideas or the way they think about certain things?

What do you **THINK** is Ineke's main idea about this exhibition?



Exhibition detail from Maitland Regional Art Gallery: foreground *River of Hope*, 2018, river clay footprints and found objects on sand, Justine Muller; *Fragile River*, 2018, mussel shells Badger Bates; wall works: *Darren Whyman 'Horse'* 2018 oil paint on found tin and audio recording Justine Muller; *Car Yard Wilcannia*, *Barbecue on the Barka*, 2018, *Kevin Dean Whyman and Barkandji Children at Wilcannia Weir*, 2015, all digital images, Justine Muller.

# ARTIST STATEMENT BADGER BATES

As an artist I always tell the stories that are important to me and my people, and I use any medium to do this, although there is always a strong element of traditional Barkandji motifs and lines weaving through the work.

This exhibition is a timeline from the early 1990s to the present, showing love of my river, the Barka or Darling River, our mother and the blood in our veins. The early linoprints are a celebration of the life force and cultural, social and economic values of the Barka and its tributaries.

Then in 2004 *No More Catfish* tells the story of the loss of catfish, the first fish that seemed to 'disappear' in the 1980s. *Me fishing in the Darling River* also tells story of how when I was young the water was clear except for flood-time and we could see the fish in the water and spear them to get a feed, there were lots of big fish of all kinds. This tells of a loss of water quality, and loss of fish, especially loss of big fish that used to be common in the river, and the resulting traditional ways such as spearing fish for food.

Other linoprints, such as *One Mile Billabong* and *Warrego Darling Junction*, are looking back and remembering what life used to be like for us living on the river, and how the river gave us everything we needed, water, food, bark, wood and enjoyment.

THINK ABOUT THE STORY THAT BADGER IS TELLING YOU THROUGH HIS ARTWORKS:

- Remembering the past
- Looking at the present
- Imagining the future



*No more catfish*, 2004, linocut print Badger Bates



Exhibition detail from Maitland Regional Art Gallery: foreground *River of Hope*, 2018, river clay footprints and found objects on sand, Justine Muller, *Fragile River*, 2018, mussel shells, Badger Bates; L-R wall *Aunty June*, 2018, oil paint on found tin, audio recording, Justine Muller, *Drying Lake*, 2018, steel, tin, Badger Bates, *Life coming back to Moon Lake*, 2011, linocut print, Badger Bates

*Life coming back to Moon Lake* is about Lake Woytchugga at Wilcannia, and how relieved I was when the flood in 2010 after the 2002-2009 drought brought an abundance of life back to the river and lakes, with fish and birds and plants all spawning, breeding, growing and flowering in the beautiful fresh floodwater.

The 2018 work tells a different story, one of fear for the river and its ecology, for the cultural, social, economic life of the Barkandji people as the river disappears before their eyes and turns into a cesspool of algae, death and destruction. It also tells the story of Barkandji people's determination to fight for their river in video which

collaborates with the river installation and Justine's ceramic footprints.

The mussel shell installation is a serious statement about loss of the food chain in the river due to lack of water and poor water quality and how if this is allowed to happen there will be no turning back, the river will be 'finished up'.

The ultimate piece, the stained-glass rainbow and steel Ngatji is a statement of the power of the ancestors and the belief that they will be able to override the greed of the cotton growers. This is the kind of story that is told throughout the colonisation of Barkandji. The message here is 'cotton growers beware, as our ancestors are powerful.'

# ARTIST STATEMENT

## JUSTINE MULLER

### NEW EYES — JUSTINE COMING TO WILCANNIA AND BARKA COUNTRY

**THINK** about Justine's story and how she came to make art in Wilcannia.

What drove her to **MAKE** these artworks?

**HOW** do Justine's artworks reflect the connection between the Barka and the Barkandji people?

All the work in the exhibition was made on Barkandji Country over a three year period. During this time I came to learn about the deep connection of the Barkandji people to the Barka (Darling River). The work is a direct response to the plight of the Barka and the people who depend on it.

Materials are in their rawest form; clay sourced from the Barka riverbed impressed with over two hundred footprints of the Barkandji people. These represent an ancient people's connection to their country and river.

Oil portraits on pressed tin (sourced from Wilcannia), representing the different family groups, each accompanied by audio recordings.

As a non indigenous artist I wanted to find ways in which I could use my art to help amplify those voices that are often unheard. After years of returning to the Wilcannia community I had formed friendships and trust strong enough to record their memories of the Barka. Either with the individual or together with the family I recorded in casual settings onto my iPhone. The words are their own and unrehearsed.



*Barka Water*, 2019, sealed bottle, Barka water, Justine Muller



*Birds of the Barka* (detail), 2018, wet plate collodion print on glass, found objects from Barka river bed, Justine Muller

The tintypes of threatened birds printed onto glass plates highlight the fragility of nature under threat. The list of birds was made under the guidance of Uncle Badger Bates; each bird has an important connection to Barkandji culture and the Barka. These specimens, photographed at the Australian Museum and printed onto glass, project us into a future where nature may one day only be seen in the confines of a museum.

The installation *Glass water jug and glass with Darling River water and Barka Water* 2019 is made with water sourced from the Barka at Wilcannia, which was once the drinking water for the town.

I felt it important to show photographic documentation of daily life in Wilcannia, and how entwined the health of the river is with the health, wellbeing and everyday life of the people living on her banks.

Paintings made from earth and pigments sourced from Barkandji Country. *Hope for rain*: rain alone will not solve the problems of the Murray Darling Basin, we need permanent strategic management for the longevity of the Barka and its people. *Impressions of a dust storm*, is a visual testimony of the land's destruction.

The video work *Sounds of a River* responds to the Barka Darling River as the lifeblood of the Barkandji people, and of their country. She is a living and breathing entity and must be protected as such. The video of Murray Butcher, a proud Barkandji Wiimpatja man, sitting in the dried-out riverbed letting the earth flow through his fingers is in slow motion, accompanied by his own words. Below are my words about my friend Murray.

*Murray Butcher is a large black man with a big heart. He is a man of culture and a teacher of his tribe's language. He is still relatively young, but he is already a leader in his community. His knowledge was handed down from his grandmother and he knows its importance; it is his strength, it is his pride, it is what connects him back to his people and to the land and the Barka. His people are the Barkandji, the river people, and Murray is wise to her strength, her history, and her power. The river is now sick, and with her sickness comes despair. Murray has sat on the banks of the Barka and told stories of how she once flowed, how his people went to her for advice, how they cared for her and looked after her. They are her custodians, and she (the Barka) is their lifeblood.*

Justine Muller

# BARKA, THE FORGOTTEN RIVER IN THE CLASSROOM

## VISUAL ARTS

### THEMES

- Identity
- Connection to country
- Collaboration
- Story-telling
- Contemporary artforms
- The artist's world
- Place

## CREATIVE ARTS YEAR K-6

### SYLLABUS LINKS

- what artists do, who they are and what they make the qualities of different artworks
- artists make artworks for different reasons and that various interpretations are possible.
- connections between subject matter in artworks and what they refer to
- the use of materials and techniques in art-making.

## VISUAL ARTS YEARS 7-10

### SYLLABUS LINKS

- the function of and relationship between artist – artwork – world – audience
- the artist's world as a source of ideas, concepts and subject matter
- the use of symbols, forms and materials in making meaning in artworks
- how artworks reflects the artists' ideas, choices and actions
- art can be interpreted from different points of view

## STAGE 4 SAMPLE UNIT

Badger Bates, Mapping Memory  
A NSW Department of Education online resource



CLICK OR SCAN FOR  
STAGE 4 SAMPLE UNIT

## ENGLISH YEAR K-10

### THEMES

- the voice of the artist in statements and artwork labels
- the spoken word in an artwork
- the artist as story-teller

### SYLLABUS LINKS

- identify and compare different kinds of texts when reading and viewing and show an understanding of purpose, audience and subject matter
- respond to and compose a range of texts that express viewpoints of the world similar to and different from their own



Exhibition detail Maitland Regional Art Gallery: top *Ngatyi blowing a rainbow* 2018, glass leadlight, steel, found objects Badger Bates; wall L-R *Warrego Kamapara (Coroberi)*, *Toorale* 2012 linocut print Badger Bates, *Monica Kerwin 'Aunty Mon'* 2017 oil paint on found tin and audio recording Justine Muller, *Warrego-Darling Junction*, *Toorale* 2012 linocut print Badger Bates, *Brian Badger Bates 'Uncle Badger'* 2017 oil paint on found tin and audio recording Justine Muller, *No more catfish* 2004 linocut print Badger Bates; foreground left and far right *Then and now Water dogs*, 2005-2008, river red gum Badger Bates, middle *Birds of the Barka* wet plate collodion prints on glass and found objects Justine Muller.

## ABORIGINAL STUDIES YEAR 7-10

### THEMES

- collaboration between indigenous and non-indigenous artists and communities
- indigenous traditional and contemporary artmaking
- community connection to country

### SYLLABUS LINKS

- ways in which Aboriginal Peoples maintain identity
- changes in Aboriginal cultural expression across time and location
- range of relationships between Aboriginal Peoples and non-Aboriginal peoples

## HISTORY YEAR 7-10

### THEMES

- impacts of change on communities
- role of artist as historian
- observing and recording change over time

### SYLLABUS LINKS

- the different experiences of people living in Australia over time
- the struggles for rights and freedoms in Australia, including Aboriginal and Torres Strait Islander peoples
- The significant people, events, places and sites in local communities over time



*Then and now Water Dog, 2005 - 2008, (detail), Badger Bates, river red gum, found leather*

**MAITLAND  
REGIONAL  
ART GALLERY**

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**Museums  
& Galleries  
of NSW**

The videos featured in this resource were produced as part of Museums & Galleries of NSW's Lets Get Digital initiative, proudly supported by the NSW Government through Create NSW as part of Arts Restart. MRAG is a proud service of Maitland City Council and is supported by the NSW Government through Create NSW.