

Jonathan Jones

**barrangal dyara
(skin and bones)**

education kit

**17 September
–3 October 2016
Royal Botanic Garden
Sydney**

KALDOR
PUBLIC
ART
PROJECTS

32

200 BIRTHDAY
ROYAL BOTANIC GARDEN SYDNEY



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Using this education resource

- This education kit is designed to help students and educators understand and engage with the themes of the 32nd Kaldor Public Art Project, Jonathan Jones' *barrangal dyara (skin and bones)*, the first produced with an Australian Aboriginal artist. It was created to be used in partnership with the exhibition catalogue, *Jonathan Jones: barrangal dyara (skin and bones)*, published by Kaldor Public Art Projects in 2016 (see p. 21).
- The kit comprises information on the project and artist's practice, classroom activities, a glossary and references, with online links to additional information and resources.
- Available for free download on the Kaldor Public Art Projects website, the kit can be used both before and after a school visit to the project, or as a stand-alone resource.
- The glossary includes terminology to assist with student literacy, build vocabulary and provide background to a range of relevant topics.
- Spellings of Aboriginal language words can vary; those used in this resource follow the relevant community's standard spelling or reflect the artist's preference.
- Terminology such as "language group" and "nation" varies and this resource respects the advice from each particular group.

Members of Aboriginal communities are respectfully advised that this exhibition recalls the loss of cultural objects from across the south-east of Australia.

*We welcome feedback and enquiries about this resource.
Please contact us at schools@kaldorartprojects.org.au*



Project overview

For the 32nd Kaldor Public Art Project, Jonathan Jones presents *barrangal dyara (skin and bones)*, a vast sculptural installation stretching across 20,000 square metres of the Royal Botanic Garden Sydney and beyond, from 17 September to 3 October 2016.

The project emerges from Jones' winning entry for YOUR VERY GOOD IDEA (2014), our first Australian open call competition, and marks the first Kaldor Public Art Project to be produced with an Australian Aboriginal artist. It is a centrepiece of the 200th anniversary celebrations for Sydney's Royal Botanic Garden, the oldest western scientific institution in Australia.

barrangal dyara (skin and bones) recalls the 19th-century Garden Palace on its original site in the Royal Botanic Garden Sydney. The magnificent colonial edifice, which dominated the Sydney skyline, was constructed to host the prestigious 1879 Sydney International Exhibition.¹ Just three years later, the entire building burned to the ground along with its contents, which included countless Aboriginal objects collected along the along the colonial frontier, at that time, largely the south-east of Australia.

The palace was a turning point on the "highway to nationhood",² launching the Australian colonies onto the world stage, while embodying the doctrines of **terra nullius** and **Social Darwinism** that served to legitimise British colonisation and the dispossession of Aboriginal nations.

Responding to the immense loss of culturally significant Aboriginal objects, *barrangal dyara (skin and bones)* is a celebration of the survival and resilience of the world's oldest living cultures. The project began with Jones' search for Aboriginal objects from his traditional homelands, in order to connect with his own cultural identity.

*I first went looking for cultural material from where my family is from, so Wiradjuri and Kamilaroi in central New South Wales ... only to find that much of this material was lost in the Garden Palace fire. Ever since, I've been struck with the loss of our cultural material, what that loss means for our communities and how you can move forward as a culture when you can't point to your cultural heritage in museums.*³

Jonathan Jones (Wiradjuri/Kamilaroi), artist

Jones presents the history and legacy of the Garden Palace from an Aboriginal perspective. A native meadow of kangaroo grass forms the heart of the installation, reinstating Aboriginal agriculture

and symbolising the regenerative role of fire. Thousands of bleached-white shields echo the masses of rubble that lay strewn across the site in the aftermath of the fire, representing the bones of the Garden Palace and its layered history. The voices of south-eastern Aboriginal communities naming the objects that were destroyed by the fire, and those excluded from the display, form a multichannel soundscape throughout the site. Stories of Indigenous objects, languages, cultural practices, artists and communities from across the south-east region of Australia are revealed and celebrated in a series of talks, workshops and performances.

*barrangal dyara (skin and bones) embodies Jonathan's personal artistic charter of holistically engaging with culture, community and country, and represents the creative accrual of his ongoing collaborations with artists across the south-east. The presence of a soundscape including the Sydney Language, Wiradjuri and Woiwurrung, for instance, is an opportunity for communities to celebrate their cultural survival through language. These partnerships play a crucial role in forming a complete expression of the cultural regeneration of Aboriginal communities within the context of a traumatic history. Like the destruction of the Garden Palace, this is a history that many would prefer to forget or ignore.*⁴

Hetti Perkins (northern Arrernte and Kalkadoon), independent curator

The project title "*barrangal dyara*" is from the local Sydney Language – *barrangal* meaning "skin" and *dyara* meaning "bones". It is used in consultation with Gadigal **elders** Uncle Charles Madden and Uncle Allen Madden and acknowledges the **country** on which the project takes place. Through this landmark project, Jones raises the skin and bones of the Garden Palace, and uncovers forgotten histories and legacies of colonisation, loss, survival and resilience.

¹ International exhibitions were also referred to as world's fairs.

² Jonathan Jones, "Introduction", Spot Fire Symposium 2: Spectacle, manifestation, performance, Art Gallery of New South Wales, 16 July 2016, <http://kaldorartprojects.org.au/projects/JonathanJones/spectacle-manifestation-performance>.

³ Jonathan Jones, "10 questions with Jonathan Jones", Kaldor Public Art Projects Blog, 17 April 2016, <http://kaldorartprojects.org.au/blog/10-questions-with-jonathan-jones>.

⁴ Hetti Perkins, "Foreword", in Ross Gibson, Jonathan Jones and Genevieve O'Callaghan (eds), *Jonathan Jones: barrangal dyara (skin and bones)*, Kaldor Public Art Projects, Sydney, 2016, p. 14.

The Garden Palace and the Sydney International Exhibition

More than a century after the Garden Palace fire there is barely a trace of the spectacular exhibition building that once stood on the Macquarie Street boundary of the Royal Botanic Garden Sydney.

... for a visitor approaching the city, the Garden Palace served as a gateway. It fronted the urban core, where the splendid new buildings behind were as vivid a symbol of civilisation and progress as the International Exhibition itself.⁵

Peter Kohane, Senior Lecturer in Architecture,
University of New South Wales, Sydney

Sydney's answer to London's Crystal Palace, the Garden Palace was commissioned by Henry Parkes and designed by Colonial Architect James Barnet to house the 1879 Sydney International Exhibition. Approximately 1,500 workers laboured day and night over eight months to complete the building, which measured an impressive 250 metres in length by 150 metres in width – the size of two football fields. The Garden Palace boasted four lantern towers decked with colourful flags and banners and was crowned by a magnificent dome, the largest in the Southern Hemisphere and sixth-largest in the world at the time.⁶

Following London's Great Exhibition of 1851, Sydney was gripped by the "exhibition fever"⁷ that had swept across Europe and into the New World, and the city raced ahead of rival Melbourne to host the first International Exhibition in the Southern Hemisphere. A cantata was composed for the exhibition opening, proclaiming the achievements and ambitions of the colony of New South Wales, with the rousing chorus of "How like England we can be".⁸

The exhibition was intended as a major public event and over a million visitors flocked through the turnstiles⁹ – an extraordinary number given that the city's population at the time was about 80,000.¹⁰ A highlight of the visit was Sydney's first hydraulic passenger lift, taking passengers to an observation deck that offered spectacular aerial views of the city. Strolling the exhibition halls, visitors could marvel at the vast array of raw materials, such as wool, wheat, coal and gold, along with the latest in technological innovations of the Australian colonies. Displays of imported art and luxury goods encouraged the growing colonial middle class to cultivate their tastes.



The Garden Palace, Sydney, 1880
Photograph, State Library of New South Wales, Sydney, SPF / 259

The Sydney International Exhibition at the Garden Palace, 1879–80, photograph, State Library of New South Wales, Sydney, GPO 1 – 05958



In stark contrast, an upstairs gallery known as the Ethnological Court was dedicated to **Indigenous** artefacts collected from across south-east Australia and the Pacific. On exhibition were men's objects, such as shields, spears, axes and boomerangs, displayed as exotic weapons and relics of a "violent" and "soon-to-be extinct" race. No reference was made to individual artists and their cultural knowledge, or to the often-violent circumstances, including theft and coercion, under which the objects were acquired from countless communities.

Through these colonial modes of collection and display the Sydney International Exhibition framed a narrative of modernity and progress, legitimising the expansion of the colonies and the continued dispossession of Aboriginal peoples. The British Empire was depicted as a civilising force, taming and transforming the land and launching a new era of wealth and prosperity. Aboriginal people were represented as primitive and nomadic, relics of "Australia's dark, mysterious yesterday"¹¹ and destined to be left behind by the inevitable march of history.



The ruins of the Garden Palace, Sydney, after the fire, 1882, detail Photograph, State Library of New South Wales, Sydney, GPO 1 – 07018

After the exhibition's successful run of 185 days, the Garden Palace continued to house government archives, collections of art and Indigenous artefacts, and natural history specimens. Much of this material was destroyed on 22 September 1882, when "the most recognised feature of Sydney"¹² mysteriously burned to the ground. Ethel Pockley, a fourteen-year-old schoolgirl who witnessed the blaze from her college window on Macquarie Street, described the dramatic scene:

*In an instant, it seemed, the whole building was on fire, and I never shall forget the sight. The lead melted and ran in a stream all along the ground and the flames were perfectly awful ... In about ten minutes the dome fell in with a fearful crash ... The fire engines came up but it was too late ...*¹³

While its cause remains a mystery, the intense blaze reduced the spectacular Garden Palace to rubble within hours, dropping ash and debris as far away as Woolloomooloo and Balmain and leaving scarcely a remnant in our memory.

- 5 Peter Kohane, "James Barnett's gateway to Sydney", in Gibson, Jones and O'Callaghan, op. cit., p. 118.
- 6 David Latta, *Lost glories: a memorial to forgotten Australian buildings*, Angus & Robertson Publishers, North Ryde, 1986, p. 138.
- 7 Jeanine Leane, "A paradise restored", in Gibson, Jones and O'Callaghan, op. cit., p. 97.
- 8 Henry Kendall quoted in Leane, op. cit., p. 97.
- 9 Latta, op. cit., p. 142.
- 10 Robert Freestone, "Space, society and urban reform", in Peter Proudfoot, Roslyn Maguire and Robert Freestone (eds), *Colonial city, global city: Sydney's International Exhibition, 1879*, Crossing Press, Sydney, 2000, p. 18: "By the end of the decade [1870s] the metropolitan area housed about 200,000 people, with the City of Sydney alone having a population of about 80,000".
- 11 Kendall, op. cit.
- 12 Freestone, op. cit., p. 27.
- 13 Ethel Pockley quoted in *Royal Australian Historic Society Newsletter*, August 1982, pp. 1, 3.

Kangaroo grass

(*Themeda triandra*)

*Circular in shape, the meadow is symbolic of a gathering circle – a place of Aboriginal learning and sharing; and where history and culture were made, celebrated and handed down since time immemorial.*¹⁴

Jeanine Leane (Wiradjuri), author,
Australian National University, Canberra

Jonathan Jones has installed a native meadow of kangaroo grass (*Themeda triandra*) at the heart of *barrangal dyara* (skin and bones) on the original site of the Garden Palace dome, known today as the Pioneer Memorial Garden.

According to horticulturist Peter Cuneo, native grasses are “the great healers of the landscape”¹⁵ and thrive with regular and controlled burning. In *barrangal dyara* (skin and bones) kangaroo grass represents the potential for new growth in the aftermath of the 1882 fire, and the revival and resurgence of Aboriginal cultural practices.

Prior to the arrival of Europeans, kangaroo grass and other large perennial grasses found across Australia were actively cultivated as staple crops for thousands of years. A grindstone discovered at Cuddie Springs, outside Brewarrina in New South Wales, shows that Aboriginal people were grinding nutrient-dense grass seeds into flour to bake bread at least 30,000 years ago – 15,000 years before the Egyptians.¹⁶ Despite this landmark archaeological find, few people are aware that Aboriginal Australians were the world’s first bread-makers.¹⁷

As highlighted in Bruce Pascoe’s seminal 2014 publication, *Dark emu, black seeds: agriculture or accident?*, many early colonists noted the complexities of Aboriginal agriculture, describing practices of planting, irrigating, harvesting and storing seed, and trading the surplus.¹⁸ Sir Thomas Mitchell provides a number of accounts of native grass being cultivated into a **monoculture**, including along the Narran River of northern New South Wales in 1839:

*The Narran was full of water everywhere, and with this abundance of water there was also plenty of most excellent grass ... a grass whereof the seed is made by the natives into a kind of paste or bread. Dry heaps of this grass, that had been pulled expressly for the purpose of gathering the seed, lay along our path for many miles.*¹⁹



Native meadow of kangaroo grass (*Themeda triandra*), September 2016, Royal Botanic Garden Sydney. Photograph: Peter Greig

The cultivated grounds Mitchell witnessed were carefully managed through techniques including the use of fire by Aboriginal communities who were drawing on generations of inherited agricultural knowledge.²⁰

Cuneo states that “kangaroo grass loves a good fire”, with regular burns interrupting the seed’s period of dormancy and increasing its rate of growth.²¹ To non-Indigenous Australians, fire in the landscape is often represented as an uncontrollable threat. But in his influential book *The biggest estate on earth*, Bill Gammage asserts that the banning of traditional Aboriginal controlled burns has led to the rampant spread of densely crowded understorey species, increasing the risk of erratic and fast-moving fires.²²

As Oliver Costello explains, the term “cultural fire” refers to the essential role that fire plays across traditional Aboriginal practices – in agriculture, hunting, ceremony, storytelling, warmth, cooking and light.²³ To Jones, the burning of the Garden Palace can be seen as a “cultural fire”, cleansing the site, reclaiming Aboriginal cultural objects stolen from across the south-east, and allowing for the growth of new cultural institutions and new stories that continue to shape Sydney and the south-east region into the future.

¹⁴ Leane, op. cit., p. 97.

¹⁵ Peter Cuneo, “Resilience in the landscape: Peter Cuneo on grass and the Cumberland Plain”, in Gibson, Jones and O’Callaghan, op. cit., p. 106.

¹⁶ Bruce Pascoe quoted in “Did Australia invent bread?”, *Gourmet Traveller*, April 2016, <http://www.gourmettraveller.com.au/recipes/food-news-features/2016/5/did-australia-invent-bread>

¹⁷ See Bruce Pascoe, *Dark emu, black seeds: agriculture or accident?*, Magabala Books, Broome, 2014, p. 30.

¹⁸ Pascoe, op. cit. 2014, p. 4.

¹⁹ Sir Thomas Mitchell, *Journal of an expedition into the interior of tropical Australia, in search of a route from Sydney to the Gulf of Carpentaria*, Longman, Brown, Green and Longmans, London, 1848, pp. 89–90.

²⁰ Pascoe, op. cit. 2014, p. 117.

²¹ Cuneo, op. cit., p. 106.

²² Bill Gammage, *The biggest estate on earth: how Aborigines made Australia*, Allen & Unwin, Sydney, 2011, p. 122.

²³ Oliver Costello, “Country needs community: Oliver Costello on cultural fire”, in Gibson, Jones and O’Callaghan, op. cit., p. 144.

Shields

Across the footprint of *barrangal dyara* (skin and bones) 15,000 bleached-white shields trace the perimeter of the Garden Palace, echoing the masses of rubble left by the 1882 fire, raising the histories embedded on this site, and exposing themes of loss, memory and cultural identity.

The four distinctive shield designs are drawn from Aboriginal nations across the south-east. Their surfaces are deliberately unmarked, without the patterns traditionally carved and painted into shields. In leaving these shields blank, devoid of their cultural identity, Jonathan Jones reveals how representations of south-east Aboriginal culture have been shaped by colonial practices of collecting and displaying Aboriginal artefacts.

*One of the important signifiers of the success and dominance of a modern capitalist society is the power to collect the “remnants” of the society it usurps ... Notably absent, though, and seldom if at all referred to, are the people who produced the objects – the subjects of empire. The hands that crafted such tools, produced such artefacts, wove such vessels, and the voices that know the stories of the land from which such things come are silent and still – missing, presumed dead.*²⁴

Jeanine Leane (Wiradjuri), author,
Australian National University, Canberra

Shields were among the men’s weapons displayed in the Garden Palace’s Ethnological Court, represented as relics of a “violent”, “dying” and “nomadic” culture. However, far from primitive tools of war, shields played an important role in Aboriginal cultural life, as documented in the Yoo-long erah-ba-diang ceremony that occurred on the site of the Garden Palace in January 1795.²⁵ Their distinctive markings identify not only individual artists, but their country and community. In this way shields guide and protect their bearers. Individuals from south-east communities, including Wiradjuri, are often buried with their shield alongside their possum-skin cloak, weapons and other possessions.²⁶

*Our identity and culture are linked to these objects. They are tangible connections to our ancestors and embody the cultural connection we have to our history and to our reality. As Aboriginal people ... we see these objects as beings. We have a deep spiritual connection to these materials and they carry the DNA of our ancestors and the DNA of country.*²⁷

Tasha Lamb (Wiradjuri), Project Officer,
Cultural Programs, Australian Museum, Sydney



James Neagle, *Yoo-long erah-ba-diang*, 1798, from the book *An account of the English colony in New South Wales*, 1798, by David Collins, 8 engravings, State Library of New South Wales, Sydney, Q79/60



Shields from *barrangal dyara (skin and bones)*,
September 2016, Royal Botanic Garden Sydney.
Photograph: Peter Greig

While cultural objects were acquired and displayed in the Garden Palace, Aboriginal communities were dislocated and segregated onto **missions** and **reserves**. In *barrangal dyara (skin and bones)*, Jones draws on the 1997 print series by Waanyi artist Judy Watson *our bones in your collections, our hair in your collections and our skin in your collections*, which powerfully evokes the “systematic dispossession and institutionalisation of Indigenous people and culture, catalogued in the ethnographic collections of museums around the world”.²⁸ As Watson explains:

*I talk about it being the holes in the land, because as the objects are taken from Aboriginal country – and sometimes they were taken as a result of massacres, sometimes they were removed, stolen or exchanged – it’s like they leave a depression in the ground of that space.*²⁹

Like bleached bones in the landscape, the shields of *barrangal dyara (skin and bones)* not only speak of the knowledge from across the south-east that is embedded in cultural objects and in country, but offer the possibility of new representations of Aboriginal history and culture.

²⁴ Leane, op. cit., p. 97.

²⁵ Both written and visual accounts of this ceremony are published in David Collins, *An account of the English colony in New South Wales*, T Cadell Jnr and W Davies, London, 1798, vol. 1, appendix no. vi, pp. 567–83.

²⁶ Jonathan Jones, “A symphony of lines: reading south-east shields”, in Gaye Sculthorpe et al, *Indigenous Australia: enduring civilisation*, British Museum Press, London, 2015, pp. 74–78.

²⁷ Tasha Lamb, “Rising from the ashes: loss of cultural objects, resilience of culture”, Spot Fire Symposium 3: Loss and resilience, Australian Museum, 6 August 2016, <http://kaldorartprojects.org.au/projects/JonathanJones/loss-and-resilience>.

²⁸ Hetti Perkins, “our skin in your collections: Judy Watson”, in *Tradition today: Indigenous art in Australia*, Art Gallery of New South Wales, Sydney, 2004, <http://www.artgallery.nsw.gov.au/collection/works/244.1998/>.

²⁹ Judy Watson quoted in Emma Pike, “barrangal dyara (skin and bones)”, in Gibson, Jones and O’Callaghan, op. cit., p. 32.



The Ethnological Court at the Garden Palace, Sydney, 1879–80, photograph, Australian Museum Archives, Sydney, AMS351/V11460

South-east Aboriginal languages

*The language was never dead, it was just sleeping. And it's woken up now, and it's going like wildfire, spreading everywhere.*³⁰

Dr Uncle Stan Grant Sr (Wiradjuri),
elder and language expert

Jonathan Jones has collaborated with eight Aboriginal language groups across south-east Australia to produce a multichannel soundscape involving Gamilaraay, Gumbaynggirr, Gunditjmarra, Ngarrindjeri, Paakantji, Wiradjuri and Woiwurrung languages, along with the local Sydney Language.

In this way the site of *barrangal dyara* (skin and bones) speaks to us, recalling the names of objects that were lost or excluded from the Garden Palace's ethnological collection. While the lost objects themselves can never be returned to country, speaking their names in language and on country is an act of remembrance and an acknowledgement of the survival and resilience of Aboriginal languages and cultures.

In Jones' own Wiradjuri language, he collaborated with teachers and students from the primary and high schools of Parkes, New South Wales, under the direction and guidance of Wiradjuri language expert and elder, Dr Stan Grant Sr. Since the

release of *A first Wiradjuri dictionary* in 2005, after decades of developing the resource (with linguist Dr John Rudder), Uncle Stan has been a driving force behind the revival of the language. Today, a range of learning resources, including dictionaries and an app, is available and the Wiradjuri language is taught in primary and secondary schools and universities across south-western New South Wales. Similar programs are underway in the Gamilaraay, Gumbaynggirr, Gunditjmarra, Ngarrindjeri, Paakantji and Woiwurrung languages. The appreciation and enthusiasm of community to learn language continues to grow.

To form three generations of learning, for the Wiradjuri contribution to the soundscape Uncle Stan invites us to "winhanga-y-gunhan-nha (remember)"; the Parkes language teachers remember a cultural object within a sentence, saying "winhanga-y-gunha-nha murru-ra girran.girran (remember the designs on the shield)"; and the students recite "winhanga-y-gunhan-nha" and the name of the Wiradjuri object, saying "winhanga-y-gunha-nha girran.girran (remember the shield)".



Jonathan Jones with Parkes High School student Michael Riley, Wiradjuri language recording sessions, August 2016, Parkes, NSW. Photograph: Peter Greig



Jonathan Jones with Uncle Allen Madden and Uncle Charles Madden, August 2016, Royal Botanic Garden Sydney.
Photograph: Peter Greig

In Sydney, Jones has worked with Gadigal elders Uncle Charles Madden and Uncle Allen Madden on the local language (with the support of linguist Jeremy Steele). Reading from the notebooks of **Eora** woman Patyegarang and First Fleet Lieutenant William Dawes – resources that offer a glimpse into the Sydney Language during the early years of the colony – young Gadigal women recall cultural objects for the *barrangal dyara* (*skin and bones*) soundscape.

Along with the fishing objects described by Patyegarang, the soundscape addresses other cultural objects relating to women and children – objects that were largely excluded from the Garden Palace's Ethnological Court. Had these objects been displayed in 1879, the exhibition would have told a different story of Aboriginal Australia, revealing a complex social structure that includes systems of land management and challenging the imperial decree of **terra nullius**.

Through naming some of the countless objects destroyed in 1882, or those absent from the official records, the eight Aboriginal language communities remember, restore and reclaim a significant part of their cultural heritage.

³⁰ Uncle Stan Grant Sr, "The language, it has always been part of me: Uncle Stan Grant Senior on the Wiradjuri language", in Gibson, Jones and O'Callaghan, op. cit., p. 85.

Language collaborators

SYDNEY LANGUAGE

Uncle Charles Madden, Summer Loggins, Lille Madden, Madeleine Madden, Miah Madden and Ruby Madden with assistance from Jeremy Steele.

GAMILARAAY

Aaron Ellis and the children of Tamworth Public School and Walhallow Public School.

GUMBAYNGGIRR

Michael Jarrett, Jenni Farrands, Muurrbay Aboriginal Language and Culture Cooperative, 3rd Space Mob Aboriginal and Torres Strait Islander Corporation, and the children of Bellingen High School, Macksville High School, Nambucca Heads High School and Bowraville Central School.

GUNDITJMARA

Joel Wright, Vicki Couzens and Victorian Aboriginal Corporation for Languages.

NGARRINDJERI

Aunty Verna Koolmatrie, William Koolmatrie and Melanie Koolmatrie.

PAAKANTJI

Warlpa Thompson, Kayleen Kerwin, William Mitchell and AJ Williams with the Paakantji Language Circle.

WIRADJURI

Uncle Stan Grant Sr AM, Geoff Anderson, Lionel Lovett, Donna Payne, Skye Harris, Lyretta Gilby, Ron Wardrop and the children of Parkes Public School, Parkes East Public School, Middleton Public School, Parkes High School and Holy Family Primary School.

WOIWURRUNG

Aunty Joy Murphy Wandin and Kim Wandin.

Resilience and continuity in the south-east

by Emily McDaniel (Wiradjuri), Project Curatorial Assistant

Jonathan Jones' *barrangal dyara (skin and bones)* unearths layers of Aboriginal culture from Sydney and across south-east Australia. The project is presented on Gadigal land, on the shores of Warrane (Sydney Harbour), significant as the site of first contact between Indigenous communities and European colonists. The harbour foreshore holds Australia's highest number of registered Aboriginal sites, with numerous rock art sites illustrating local plants, animals and histories. Jones' major installation draws on the remarkable resilience of south-east Aboriginal cultural practices, now being actively revived by artists and communities.

As the frontier expanded and Aboriginal communities were displaced, their cultural objects, particularly weapons, were forcibly acquired for colonial collections. This "collecting" can be traced to Captain Cook's landing at Kamay (Botany Bay), where spears and a shield of retreating Gweagal warriors were stolen from the shore.³¹ As in the Garden Palace's Ethnological Court, these colonial practices of collection and selective display often served to justify and promote ideas of **Social Darwinism**.

In the context of this traumatic history, Aboriginal communities and artists created new representations of south-east culture. During the 1800s, south-east artists Tommy McRae, Mickey of Ulladulla and William Barak used new mediums to produce artworks that documented their rapidly changing world, laying the foundations for the contemporary practices of the south-east. McRae's works offer rare insight into traditional life before invasion, while Ulladulla documented his experiences of colonisation.³²

The La Perouse Aboriginal Reserve (founded 1895) was one of the first government-sanctioned missions designed to segregate Aboriginal people. But the community established a successful trade in cultural objects, responding to the colonial fascination for Aboriginal material culture, while maintaining traditional practices of shell work and basketry by women and the crafting of boomerangs, shields and clubs by men. Today, the shell work of senior Bidjigal artist Esme Timbery has been exhibited around Australia and is held in the National Museum of Australia and National Gallery of Australia, Canberra, and the Art Gallery of New South Wales and Museum of Contemporary Art, Sydney.

As the city accommodated a dramatic increase in its Aboriginal and Torres Strait Islander population in the mid-20th century, Sydney witnessed the blossoming of "urban" Aboriginal art. Artists such as Elaine Russell, Roy Kennedy and the late HJ Wedge received training and mentorship at the Eora Centre TAFE for Aboriginal and Torres Strait Islander students in Redfern. Boomalli Aboriginal Artists Cooperative was founded in 1987 to provide a much-needed platform for contemporary city-based Indigenous artists and launched the careers of founding artists Tracey Moffatt, Brenda L. Croft, Fiona Foley, Michael Riley and Euphemia Bostock.

In response to the loss of countless objects from the traditional lands of his family, Jones has created a work that celebrates the "renaissance" of south-east Aboriginal cultural practices. Communities and artists, such as Yvonne Koolmatrie, Andy Snelgar and Vicki Couzens, are weaving baskets from natural fibres, carving shields, making possum-skin cloaks, and performing ceremonies and cultural fire, with multiple generations coming together to speak language. These practices present an opportunity to strengthen community and affirm cultural custodianship.

*Culture was damaged but not destroyed. Our fires have not gone out, they are still burning – sometimes just embers mixed with memories but with the guidance of our elders and the enthusiasm of many, the fires are being stoked and the south-east is alight.*³³

Jonathan Jones (Wiradjuri/Kamilaroi), artist

31 Jonathan Jones and Amanda Peacock, *Home: Aboriginal art from New South Wales*, Art Gallery of New South Wales, Sydney, 2013, pp. 2–5.

32 *ibid.*

33 Jonathan Jones, "Lighting the fire: cultural renaissance in the south-east", *Artlink*, vol. 34, no. 2, 2014, <https://www.artlink.com.au/articles/4150/lighting-the-fire-cultural-renaissance-in-the-south-east/>.

Artist's practice



Jonathan Jones with shield from *barrangal dyara* (skin and bones), July 2016, Royal Botanic Garden Sydney. Photograph: Mark Stanley

A member of the **Wiradjuri** and **Kamilaroi** nations of south-east Australia, Sydney-based Aboriginal artist Jonathan Jones (born 1978) works across a range of mediums, from printmaking and drawing to sculpture and film. He creates site-specific installations and interventions into space that use light, subtle shadow and the repetition of shape and form to explore Aboriginal practices, relationships and ideas. Jones's work champions local knowledge systems, is grounded in research of the historical archive and builds on community aspirations.

Jones often uses everyday materials, such as fluorescent lights, timber and natural elements including shells, plants and seeds, in his practice. He recycles and repurposes these to explore relationships between community and the individual, the personal and public, historical and contemporary. Through research and dialogue with community, he has sought to represent both the memory of a site and its cultural ambitions. Often perceived as oppositional, these two frameworks are in fact linked, sharing commonalities and connections.

At the heart of Jones's practice is the act of collaborating and many projects have seen him work with other artists and communities to develop outcomes that acknowledge local knowledge systems to connect with local concerns.

Jones's work is held in major public and private collections, including Artbank, the Art Gallery of New South Wales and Museum of Contemporary Art, Sydney; the Australian Centre for the Moving

Image and National Gallery of Victoria, Melbourne; the National Gallery of Australia, Canberra; the Queensland Art Gallery/Gallery of Modern Art, Brisbane; in the regional collections of the Bathurst Regional Art Gallery and Newcastle Art Gallery, New South Wales; and overseas at Winnipeg Art Gallery, Canada, and in the Chartwell Collection at the Auckland Art Gallery Toi o Tamaki, New Zealand.³⁴

Jonathan underpins his art practice with the Wiradjuri notion of respect, or, in the tongue of his ancestors, yindyamarra:

"for me, yindyamarra is how to work site-specifically, responding to local histories and communities. It's about paying respect to that country and the people of that country."

*Jonathan's approach to making relies on an ingenious blend of Indigenous knowledge systems, visual art principles and historical research. His works not only challenge people's assumptions of the past, but play an important role in healing country and community. By practising yindyamarra and bringing community with him on his journey, he strengthens his role as a change agent. His work is as much about listening to country as it is about telling stories.*³⁵

Kimberley Moulton (Yorta Yorta), Senior Curator, South-Eastern Aboriginal Collections, Melbourne Museum

³⁴ Biography from www.jonathanjones.com.au.

³⁵ Kimberley Moulton, "gulpa ngawal anganya (deep-listening friend)", in Gibson, Jones and O'Callaghan, op. cit., p. 147.

In the classroom

These scaffolded questions and activities based on Kaldor Public Art Project 32: Jonathan Jones' *barrangal dyara (skin and bones)* have been prepared for stages 2–6, and can be incorporated into lessons to guide student learning in Aboriginal studies, visual arts, history and science.

Activities are organised around themes of the Garden Palace and the Sydney International Exhibition, kangaroo grass (*Themeda triandra*), shields, south-east Aboriginal languages and Jonathan Jones' artistic practice, and aim to develop student understanding of Aboriginal history, geography, science and creative arts, particularly concepts of continuity and change; shared culture and heritage; relationships between people, places and environments; and how significant historical events can affect concepts of identity.

Students in visual arts will develop their knowledge and understanding of site-specific art; curatorial and collaborative practices; critical and historical interpretations of art; and the relationship between artist and social, cultural, geographical and historical context.

Selected quotes from a variety of sources are provided to generate classroom discussion, debate and further research. Students can focus on ideas or artworks that have particular resonance with them, offer their own critical interpretations, or create artwork informed by their research.

■ **PRIMARY STUDENTS** Stage 2–3

■ **SECONDARY STUDENTS** Stage 4–5

■ **SECONDARY STUDENTS** Stage 6 / Extension

The Garden Palace and the Sydney International Exhibition



■ Stage 2–3

Can you name these buildings and their locations based on the silhouettes?

■ Stage 4–5

Choose one of the following landmark buildings to research:

- Eiffel Tower, Paris
- Sydney Opera House
- Palace of Westminster, London
- Beijing National Stadium
- Burj Khalifa, Dubai
- White House, Washington DC
- Jatiyo Sangsad Bhaban, National Parliament House, Dhaka
- Bilbao Guggenheim
- Statue of Liberty, New York
- National Congress, Brasilia
- Or one of your own choosing

■ Stage 4–5

What was the site's previous use and ownership? How does the site's history inform the building today?

Where and when was it built? Who was the designer/architect? How would you describe the architectural style?

Who commissioned (ordered) the building? What problems or obstacles were faced and how were they overcome?

What was the original purpose of the building? What event occurred in the building and how has this affected the memory or identity of the building? How is the building used today?

What is remarkable, different or new about this building? Why do you think it has become a landmark?

■ Stage 6 / Extension

Looking at the historical and social context of the time, how might this building have been used to promote ideas about national or regional identity?

Have those ideas changed over time and how has the use of the building reflected those changes? Compare and contrast with the Garden Palace building as a symbol of national identity. Consider the location, the choice of architect, the architectural style and materials used, building costs and the social climate in which it was constructed.

How can a new building recall and honour a site's previous use or older histories?

Ethel Pockley, a fourteen-year-old schoolgirl at Sydney Ladies College on Macquarie Street, gave an account of the Garden Palace fire in a letter to her brother, Frank, dated 22 September 1882:

*In about ten minutes the dome fell in with a fearful crash and then the heat was really unbearable and we had to shut the windows. You could hear crash after crash and the flames seemed to reach enormous heights ... Tower after tower fell and when the glass was all burnt and broken we could see the flames inside and the statue of the Queen on the fountain stood such a long time with the flames all round and above it. It blazed for about an hour and a half and now all that remains are skeletons of the four towers ... and a huge heap of smoking smouldering black rubbish.*³⁶

■ Stage 2–3

Imagine you had visited the Garden Palace and then witnessed its destruction. Write your own letter to a friend about how you believe the fire started and why the destruction of the building is a loss.

The idea of “looking as a learning practice”³⁷ in the late 19th century informed the displays of technological, natural and industrial products in the 1879 Sydney International Exhibition, with the Garden Palace even described as a “cathedral of contemporary technology”.³⁸

■ Stage 2–3

List some of the exciting new technologies used in the Garden Palace and displayed in the Sydney International Exhibition.

How would these technologies have impressed visitors and what might the visitors have “learned at a glance”?

■ Stage 4–5

Elaborate on the culture and vision of Sydney and the colony that was promoted by this display.

The counterpoint to the European Courts provided by the Ethnological Court was fundamental to representing ideas of “progress” and “civilisation”. The selective display of Indigenous weapons legitimised terra nullius, suggesting that Aboriginal people were savage and not “mixing labour and land”.³⁹

■ Stage 4–5

What is terra nullius?

What objects can you see in the Ethnological Court? Comment on the way they are displayed.

What connection would this display have to the idea of terra nullius?

Discuss the relationship between the concept of terra nullius and the land rights movement in Australia.

Why do you think Aboriginal cultural items relating to women and children or those that illustrated complex social life, such as agriculture, were largely excluded from the Ethnological Court display? In your response, evaluate how this impacted and limited our understanding of Aboriginal Australian culture and society.

How could you display the European and Aboriginal Australian objects in the exhibition to communicate an alternative narrative?

■ Stage 6 / Extension

With reference to the native meadow of kangaroo grass installed at the heart of *barrangal dyara* (skin and bones), present the argument that Aboriginal Australians were in fact engaged with complex agricultural and aquacultural practices.

Analyse how the bleached-white unmarked shields of *barrangal dyara* (skin and bones) comment on the Ethnological Court’s display of cultural objects and museum practices? Consider the shift in curatorial practices between museums and galleries.

Choose one of the following Sydney institutions: ■ Art Gallery of New South Wales ■ State Library of New South Wales ■ Museum of Applied Arts and Sciences ■ Australian Museum

Where and when was this institution founded?

What were the collecting and curatorial practices back then? How have they changed?

Refer to the videos from the Spot Fire Symposia series at the State Library of New South Wales, Art Gallery of New South Wales and Australian Museum: <http://kaldorartprojects.org.au/project-32-jonathan-jones>.

Kangaroo grass (*Themeda triandra*)

Kangaroo grass (*Themeda triandra*) is a tufted perennial grass found in all states and territories of Australia. It can grow up to 1.5 metres tall and 0.5 metres wide and flowers in the south-east from December to February. Kangaroo grass thrives through controlled burning.

■ Stage 2–3

Describe the appearance of kangaroo grass. Is it similar to grass in your backyard or neighbourhood?

Why do you think the artist has selected kangaroo grass as an art medium (rather than paint, plaster or metal, for example) and what role does it play in this site-specific installation?

■ Stage 4–5

Analyse the significance of the location of the native meadow in relation to the architecture of the Garden Palace. Consider the role of fire in relation to kangaroo grass and to the Garden Palace.

■ Stage 6 / Extension

With reference to the context and material of the native meadow, how does Jones represent the sophistication of Aboriginal agricultural practices and the role of fire in plant and land management?

Challenging the stereotype of Aboriginal people as nomadic, Bunurung, Yuin and Tasmanian Aboriginal author Bruce Pascoe has stated:

But as I read these early journals I came across repeated references to people building dams and wells, planting, irrigating and harvesting seed, preserving the surplus and storing it in houses, sheds or secure vessels, creating elaborate cemeteries and manipulating the landscape – none of which fitted the definition of hunter-gatherer.⁴⁰

■ Stage 2–3

How has learning about *barrangal dyara* (skin and bones) impacted your understanding of Aboriginal culture, including agriculture and connection to country?

■ Stage 4–5

Describe the difference between hunter-gatherer and agricultural societies? What sort of society does Pascoe describe in his reading of the early journals and how was this different to the official colonial portrayal of Aboriginal people? Why is this knowledge rejected or consciously ignored in Australia?

■ Stage 6 / Extension

What new understandings of Indigenous Australia are addressed by Jones' native meadow and how does this challenge the hunter-gatherer portrait of Aboriginal Australians?

What does Jones mean when he describes the fire that destroyed the Garden Palace as a "cultural fire"?

Discuss how fire is represented as both a creative and destructive force in *barrangal dyara* (skin and bones).

What are different cultural understandings of fire? How can we see these differences play out in the Australian landscape?

Shields

■ Stage 2–3

What objects do you have at home that relate the story of your family's history and culture?

Plan an artwork with these objects. Sketch your ideas and write an explanation of your process and what you'd like to communicate to the audience.

Imagine, like Jones, that you are searching for information about your family's background and cannot find any objects, photos or records that explain your cultural heritage. It has all been lost, destroyed or forgotten. Write a paragraph describing how this gap in your knowledge might affect you and how you might overcome it?

■ Stage 6 / Extension

Bring to class an object that has particular significance for you. In groups of 4–5 talk about the object's importance. How was it made or found? What does this object say about your history, cultural identity and sense of belonging to a wider group, such as your family, club, religion or cultural group?

In the same groups, work on curating the 4–5 objects into an exhibition. Using sketches, photographs and short written passages, come up with an exhibition proposal. What do these objects have in common? What are the points of difference? How can you display these objects in a way that respects their original owners/makers, their cultural background and their stories? Consider all aspects of the exhibition: venue, installation, display techniques, colour, lighting, printed guides, digital resources, title and wall text.

Jones describes how shields of the south-east

*... are engraved with a symphony of lines ... a celebration of diamonds, zigzags, squares, bands, circles, criss-crosses and dots that are scored and interwoven with the occasional figurative form.*⁴¹

■ Stage 2–3

Draw the outline of an object that is important to you or your family and add images and designs that represent you, your family or your community within the outline. Create a clay model of this object and translate these ideas into three dimensions.

■ Stage 4–5

What meaning is suggested by the colour, placement, repetition and scale of the shield installation? View the following film about traditional shields from south-east Australia, <http://www.artgallery.nsw.gov.au/channel/clip/610/>, and consider the reason Jones has left the shields blank. Discuss, with reference to the Garden Palace and historical museum practices, the concepts of ownership and provenance. Consider the role of repatriation of Aboriginal material from museums to community.

South-east Aboriginal languages

English is the foremost language spoken across Australia, but there are over 250 Aboriginal Australian languages that have been in use for thousands of years. Aboriginal communities have been forbidden to continue many of their cultural practices, including being able to speak their traditional languages.

■ Stage 2–3

Do you speak another language? How did you learn it? Are there words in one language that can't be expressed in English? List and describe why they can't be translated into English. What would happen if you were not allowed to speak your own language?

Write a poem expressing what it would mean to your culture, identity and family if you couldn't speak your first language?

As a class, write up a list of cultural objects from the classroom and home. Jumble them up in a hat and pick one each. Recite the word in the non-English language you know to the class.

Discuss what makes each language unique and why they are important.

■ Stage 6 / Extension

Can language be used as an art material? Research artists that have used language in their work.

Create a concrete poem about language using letters and words.

Discuss the factors involved in using language as a medium in *barrangal dyara* (skin and bones).

Consider Jones' role as he works with languages that are not part of his cultural identity and the importance of collaboration.

Reflecting on language revival, Wiradjuri elder Dr Stan Grant Sr has said:

*I was told when you revive a lost language, you give it back to all mankind.*⁴²

■ Stage 4–5

Why is the revival of Aboriginal languages important to both Indigenous and non-Indigenous Australians?

With reference to Dr Stan Grant Sr's quote and Jones' collaborative process, discuss how the soundscape of *barrangal dyara* (skin and bones) contributes to language revival and the wider recognition of Aboriginal languages.

The soundscape was developed by Jones in collaboration with eight Aboriginal language groups of the south-east. The words record objects lost in the Garden Palace fire, as well as objects that were largely excluded from the Ethnological Court, such as agricultural tools and women's and children's objects.

■ Stage 4–5

Discuss the effect of this collaborative process on the activation of the installation and the audience's experience. Would the work be as effective without the soundscape? What power can the process of naming and recalling the objects have on our understanding of history?

In this project, the artist has worked site-specifically, considering both the historical context of the site and contemporary interpretation, to create a new multilevel artwork.

■ Stage 6 / Extension

With reference to the soundscape and contemporary events, discuss how Australia might be opening up to Indigenous culture? Discuss in class how you can play a role in supporting your local Aboriginal language.

Artist's practice

■ Stage 2–3

Look at past works by Jones and make comparisons between the works. Are there similar or overlapping themes, materials or mediums? How does place inform his work?

How can you involve community in your art-making practice or creative work? Try discussing your project with people in your community and see if there are ways that they can help or assist. Consider how you can assist or help your community with your art-making practice or creative work.

Look at other Aboriginal artists who work with history, including Julie Gough, Daniel Boyd and Judy Watson. How does history influence us every day?

■ Stage 4–5

Look at the work of other young Aboriginal artists from the south-east and think about how they are connected. What are some of the relative themes, symbols and ways of working that link these artists?

How have artists historically worked site-specifically? What is the reason for working this way? Discuss the role of the gallery or museum for a site-specific artist. Find an important or interesting site in your environment and create an artwork for that space. Try relocating that artwork into a gallery or classroom and discuss how this affects the way we understand and read the work.

■ Stage 6 / Extension

How do Jones' processes of historical research, collaboration and community engagement challenge the conventional idea of an artist's practice? Compare the difference between being inspired by someone and collaborating with them. Describe the significance of research and history to Jones' practice and to *barrangal dyara* (*skin and bones*).

Like all Kaldor Public Art Projects, *barrangal dyara* (*skin and bones*) has been conceived as a temporary installation. Consider the significance of this finite time period and the role of documentation to the meaning of the work.

Yorta Yorta curator Kimberley Moulton describes the importance of yindyamarra, the Wiradjuri notion of respect, to Jones' practice. Read the extract from her catalogue essay "gulpa ngawal anganya (deep-listening friend)" on p. 12 of this resource.

■ Stage 6 / Extension

With reference to yindyamarra, analyse how the grass, shields and language elements of *barrangal dyara* (*skin and bones*) reflect the importance of collaboration and site-specificity to Jones' practice. Are there any cultural worldviews that shape the way you work?

***barrangal dyara* (*skin and bones*) project curator Emma Pike discusses Jones' approach to the subject matter:**

*Jones proposes that perhaps the profound trauma of losing the Garden Palace and its contents has forced us to erase the event from our collective consciousness – a moment, like others in our nation's history, that we would rather deny, fearful to engage with.*⁴⁴

■ Stage 6 / Extension

What strategies does Jones employ to address the "erasure" and cultural amnesia associated with the history of the Garden Palace and the site? What does he propose as an antidote? In class consider the role of memorials and monuments, and critique their success.

36 Ethel Pockley quoted in *Royal Australian Historic Society Newsletter*, August 1982, p. 1.

37 Ilaria Vanni Accarigi, "The Ethnological Court at the Garden Palace", in Gibson, Jones and O'Callaghan, op. cit., p. 134.

38 Graham Pont and Peter Proudfoot, "The technological movement and the Garden Palace", in Proudfoot, Maguire and Freestone, op. cit., p. 239.

39 Henry Reynolds quoted in Vanni Accarigi, op. cit., pp. 136–137.

40 Pascoe, op. cit. 2014, p. 12.

41 Jones, op. cit. 2015, p. 74.

42 Uncle Stan Grant Sr quoted in Michelle Innis, "An heir to a tribe's culture ensures its language is not forgotten", *The New York Times*, 8 April 2016, p. 4, http://www.nytimes.com/2016/04/09/world/asia/australia-aboriginal-tribe-wiradjuri.html?_r=0.

Glossary

COLONIALISM: the establishment of colonies by empires that saw the forcible takeover of the land of Indigenous peoples around the world and the disregard of their sovereignty, exploitation of their lands and ignoring of their rights.

COUNTRY: the term “country” in Indigenous Australia is all-encompassing, and includes land and sea, the sun and moon, plants and animals, fire and water, all of which have been created by the epic journeys and actions of the ancestors. (AGNSW 2013)

CULTURAL BELIEF SYSTEM: the immense ancestral project of creating a physical and spiritual landscape is the touchstone for Indigenous Australians’ cultural belief system, and the physical topography of the landscape connects people to their ancestors. Country, infused with this sacred ancestral life force, continually informs culture and identity. People’s relationship to the ancestors determines kinship systems and responsibilities to country, culture and community. (AGNSW 2009)

DARWINIAN THEORY: the name given to the model of evolution based on the idea of natural selection and survival of the fittest, originally devised by naturalist Charles Darwin (1809–1882). (AGNSW 2009)

ELDER: key person and keeper of knowledge within Aboriginal communities. (AM)

EORA: people from the present-day Sydney area of NSW. (AGNSW 2013)

GUMBAYNGGIRR: language group from the present-day north coast of NSW.

GUNDITJMARA: language group from present-day south-west Victoria.

INDIGENOUS AUSTRALIANS: the original inhabitants of Australia. Includes Aboriginal and Torres Strait Islander peoples. (AM)

KAMILAROI/GAMILARAAY: language group from present-day northern NSW. (AGNSW 2013)

KOORI/KOORIE: a generic name for Aboriginal people from NSW and Vic. Other regional terms include Murri/Murrie, Nunga, Nyoongar, Yamitji, Yapa and Yolngu. (AGNSW 2013)

LANGUAGE GROUP: NSW is home to over 40 different and autonomous nations with unique political, social and religious systems developed over countless generations that contribute to Australian Aboriginal culture being the world’s oldest living culture. Each nation has its own language – many nations are described as language groups – and holds sovereignty over country to which it identifies. Custodial rights for homelands are handed down through each generation, and a wealth of sites and ceremonial and artistic expressions constitute the rich cultural landscape. Appreciating and acknowledging the complex reality of Aboriginal country is essential within a contemporary understanding of Australia, and honouring protocols, such as acknowledgements of local Traditional Owners and welcomes to country, is an important part of this process.

It is estimated that at the time of invasion in 1788, there were between 500 and 800 language dialects with most groups being multilingual, fostering relationships with their regional neighbours. (AGNSW 2009)

MONOCULTURE: an agricultural practice where only one crop, plant or livestock species, variety or breed is cultivated in a field or farming system at a time.

NATIVE TITLE: the entitlement of Indigenous people under common law to traditional land in accordance with the provisions of the *Federal Native Title Act 1993*. The High Court of Australia rejected the doctrine of terra nullius in the Mabo decision of 1992 and in the subsequent Wik decision of 1996 found that Native Title can co-exist with other interests, such as pastoral leases. (AGNSW 2013)

NGARRINDJERI: language group from present-day south-east South Australia.

RESERVES and MISSIONS: government-sanctioned communities established to control Aboriginal people.

PAKANTJI: language group from present-day western NSW.

SOCIAL DARWINISM: a manipulation of Darwinian Theory used to justify the racist social opinions of the 1900s and the corresponding derogatory treatment of Indigenous peoples.

SOUTH-EAST: a cultural and language bloc including the Murray–Darling river region and east coast regions of Australia.

TERRA NULLIUS: a Latin term and legal doctrine meaning “land belonging to no-one” used by the British Government to justify the dispossession of Indigenous people. The British colonists refused to recognise Indigenous land use and ownership, and by using the principle of terra nullius, the British Government claimed sovereignty over Australia, ignoring the rights of Indigenous people who had lived there for at least 60,000 years.

TRADITIONAL OWNERS: any Aboriginal or Torres Strait Islander class, group or nation who is connected by descent to certain tract of land and have custodial connections. (AGNSW 2013)

WIRADJURI: language group from present-day southern NSW. (AGNSW 2013)

WOIWURRUNG: language group from present-day Melbourne and surrounds of Victoria.

Sources:

AGNSW: Art Gallery of New South Wales
AM: Australian Museum

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Visit the Kaldor Public Art Projects website for more information on all aspects of Project 32: Jonathan Jones' *barrangal dyara (skin and bones)*, including video documentation, interviews, photos, blog posts and links to social media.

Videos are available from the series of three Spot Fire Symposia that were held to discuss the themes of the project. This series was developed in collaboration with academic Ross Gibson, Centenary Professor of Creative & Cultural Research at the University of Canberra, and took place at the State Library of New South Wales, the Art Gallery of New South Wales and the Australian Museum.

The exhibition catalogue, *Jonathan Jones: barrangal dyara (skin and bones)*, includes interviews and essays by expert commentators such as Bruce Pascoe, Dr Stan Grant Sr, Michael McDaniel, Jeanine Leane and Peter Cuneo, along with a selection of archival images and newspaper articles covering the 1879 Sydney International Exhibition.

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kaldorartprojects.org.au

#barrangaldyara

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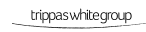


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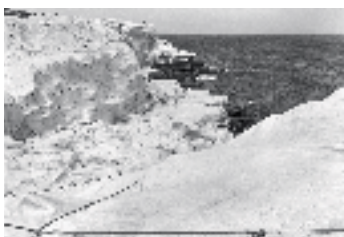
Jonathan Jones' *barrangal dyara* (skin and bones) marks the 32nd Kaldor Public Art Project in Australia and the first by an Australian Aboriginal artist.

For more than 45 years, we have worked with some of the world's most esteemed and iconic international artists, including Gilbert & George, Charlotte Moorman & Nam June Paik, Sol LeWitt, Richard Long, Ugo Rondinone, Gregor Schneider, Bill Viola, Urs Fischer, Michael Landy, Thomas Demand, Roman Ondák, Tino Sehgal and Marina Abramović, amongst others. Our temporary projects have had a lasting impact on the cultural landscape and have changed the way the Australian public sees and experiences the art of today.

We continue to commission groundbreaking new works from both overseas and Australian artists. Our projects explore the dynamic relationships between artforms, artists and audiences, and stimulate discussion and debate through exciting, innovative public programs.

Kaldor Public Art Projects is passionate about the importance of art education to a creative culture. We pioneer new ways to connect with diverse audiences through dynamic, accessible programs, innovative resources, and tailored opportunities for students of all ages and backgrounds. Exciting new models of participation and engagement with contemporary art, such as the *MOVE* series of classroom resources, have been developed in partnership with the New South Wales Department of Education and Communities. *MOVE: Video art in schools* is an invaluable teaching and learning package designed to support the creative arts curriculum in secondary schools. *MOVE Primary: Art in Motion* is a free, comprehensive online resource which can be accessed from the Kaldor Public Art Projects website.

For more information on our education programs and learning resources, visit kaldorartprojects.org.au



Project 1: Christo and Jeanne-Claude, *Wrapped Coast – One Million Square Feet*, 1968–69, Little Bay, Sydney.
Photograph: Harry Shunk



Project 10: Jeff Koons, *Puppy*, 1995, Museum of Contemporary Art, Sydney.
Photograph: Peter Nuchtern



Project 30: Marina Abramovic, *In Residence*, 2015, Pier 2/3, Walsh Bay.
Photograph: Peter Greig