

KERRY SMITH is a Wiraduri woman


I KNOW THAT THERE ARE SIGNIFICANT PLACES AROUND SYDNEY, BUT I HAVE NO IDEA ABOUT THEM. WHEREAS I GO HOME TO CONDO AND I COULD TAKE YOU ON A TOUR AND SHOW YOU DIFFERENT SITES, AND WHAT THEY MEAN, AND THE IMPORTANCE TO MY MOB OUT THERE. BUT HERE IN SYDNEY, AND BECAUSE THIS IS WHERE IT ALL STARTED, I THINK THERE NEEDS TO BE MORE INFORMATION

kerry smith
CONVERSATION ON GADIGAL COUNTRY AT BULANAMING, 02.03.20


CASE ONE

barangaroo reserve

Amongst the controversial city development at Barangaroo headland sits Barangaroo reserve.

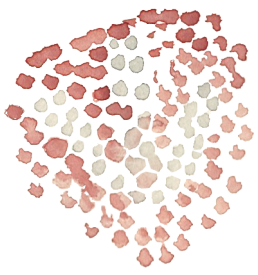


Gumbaynggir/Wiradjuri man, Tim Gray is a tour guide at the nature reserve. For him, working at Barangaroo Reserve gave him the opportunity to (re)connect to his culture and community in a way he never had before.



Being here everyday also represented his journey out of homelessness and addiction. He was more stable and held.

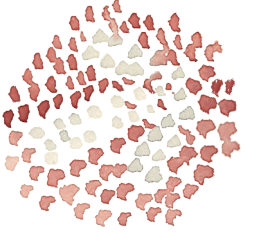
The work, like the Barracks themselves, seems to hold together the conflicting narratives of colonialism and cultural care. The stones are quarried from Wiradjuri Country - an act which can be seen as objectifying Country. However, permission was sought from Gadigal Elders regarding the site and movement of Wiradjuri materials - an act that was culturally performed by Wiradjuri dancers.



For me, the work is representative of the culturally turbulent space where one is always dancing on a thin line - unsure how to find your way through. Colonial creates contested spaces where cultural trauma and erasure is constantly overlaid with global capital systems, and covered, re-dressed, re-covered, and masked.

How do we navigate and be kind and careful to the people and spaces we design with?

Elsewhere in the exhibition, there is an engagement reflective of wider societal change. Signs point to the Country where colonial actions took place, moments of pause are given to acknowledge massacres carried out, and Indigenous voices appear throughout.



The appearance and acknowledgment of First People and Country throughout the exhibition is important in such a public gallery space. As the historical Barracks, and contemporary museum, this space speaks with authority for the national narrative of Australia.

MICHAEL MOSSMAN is of Kuku Yalanji and Warangu descent

WHERE ARE YOU FROM? WHAT'S YOUR BACKGROUND? HOW DID IT BRING YOU TO WHERE YOU ARE TODAY?

THAT'S WHAT IT'S ABOUT REALLY - CONNECTING BACK TO YOUR HERITAGE.

michael mossman
CONVERSATION ON GADIGAL COUNTRY, 02.03.20

K

Kerry grew up in Condo(bolin), NSW and currently lives in Redfern, Sydney.

Although she isn't on-Country in Sydney, she spoke to me about sites around the city that can hold have significance for First Peoples across Australia. While there are so many places that are historically and culturally important in Sydney, she felt it was important to have more information around so that First Peoples or non-Indigenous peoples could see and know the importance of First People in these places.

D

Danièle says one of the ways she connects to Country is through her practice of weaving. Sometimes she does this with the women in her family. Sometimes she does it alone with Country. She collects her weaving material from Country - both plants, but also found objects. She says it's a way of understanding cultural care.

Through weaving, she connects to Country by listening, joining with others, sharing stories, and walking (amongst other things).

There are many ways of connecting to Country in Sydney. Here are four case studies:

V

Joanne Kinniburgh is an Indigenous woman and Shannnon Foster is a D'harawal Saliwater Knowledge Keeper based in Sydney



“the layers of concrete, glass and metal have not chanced the fact that Country is with us and can be interacted with at any time. to not consider yourself 'on Country' denies her presence.”



shannon foster, jo kinniburgh & wann Country
FROM: 'NO PLACE LIKE (WITHOUT) COUNTRY', 2019:10

JONATHAN JONES is a Wiradjuri-Kamilaroi man

“to have this one system that within the modern australian colonial history is read as a convict arrow can also be other things to other people. so for Aboriginal people, we see that as an emu footprint, which then of course starts talking about a whole range of other issues and cultural stories for us - connected to that convict story as well.”

jonathan jones
FROM: 'UNTITLED (MARAONG MANAÓUWI)', JONATHAN JONES, SYDNEY LIVING MUSEUMS YOUTUBE



DANIÈLE HROMEK is a Budawang woman of the Yuin Nation


I THINK IT'S HARDER BECAUSE IN THE COUNTRYSIDE YOU CAN GET A SENSE OF THE LAY OF THE LAND... YOU CAN SEE THE SHAPES AND FORMS OF THE LAND... WHEREAS NOW WE HAVE THE GRID ON TOP OF THAT, THAT STOPS YOU FROM [MOVING] IN A WAY THAT IS PERHAPS MOST NATURAL FOR THE BODY. THE GRID'S NOT REALLY FOR BODIES, IS IT? IT'S FOR ARCHITECTURE... IT'S REALLY NOISY IN THE CITY... IN ALL THE SENSES... AND SO IT'S HARDER IN A CITY SPACE, 100% HARDER. BUT NOT IMPOSSIBLE

danièle hromek
CONVERSATION ON GADIGAL COUNTRY, 26.02.20

CASE TWO

In their UTS design studio, Shannon Foster and Jo Kinniburgh engage practices of talking up and walking up Country as a way of connecting to Country through spatial design.

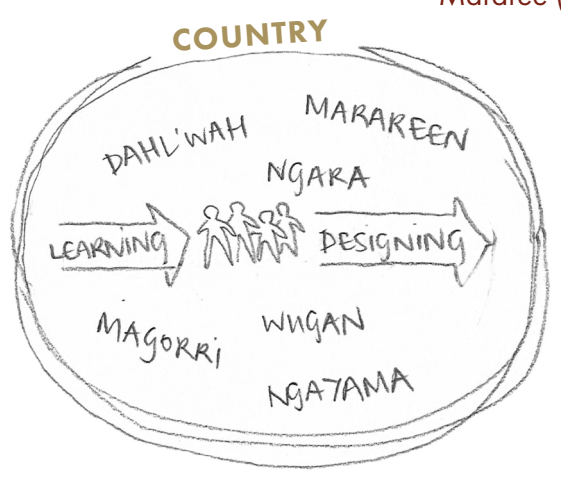
In this studio, Foster and Kinniburgh enacted design and pedagogy through the Miluni songline directly connecting to knowledge given by Country.



storytelling
wugan installation

Through this process, teachers and students connect to Country both through listening and learning, teaching and designing.

Six works arise from the Miluni songling:
Dahl'wah (casuarina tree)
Mararee (golden orb weaver spider)
Ngara (listen)
Magorri (to catch fish)
Wugan (raven)
Ngayama (breathe)



ESSAY 3:

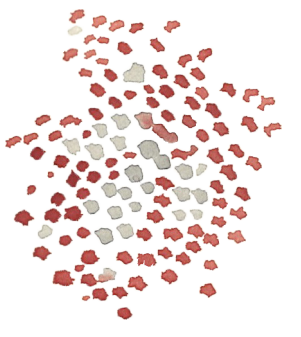
Finding Country in the City
compiled by alicia bell

CONVERSATIONS WITH:

KERRY SMITH
ZENA CUMPSTON
DANIÈLE HROMEK
SHANNON FOSTER & JO KINNIBURGH
TIM GRAY & BARANGAROO RESERVE
MICHAEL MOSSMAN
HYDE PARK BARRACKS & 'UNTITLED (MARAONG MANAÓUWI)
DILLON KOMBUMERRI

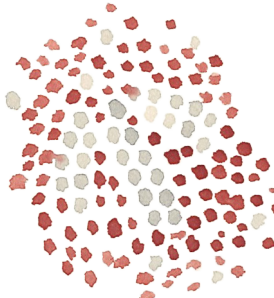


The recently opened exhibition at the Hyde Park Barracks balances Australia's colonial beginnings with its ongoing connections to First Peoples in what is highly contested space.



Jonathan Jones's work creates a visually captivating work and explores the duality of Australia's identity through the symbol which represents both the British broad arrow and the Maraong Manaóuwi (emu footprint).

The work is made in pebbles and gradually destroyed as people dance and walk here.



In this process of collecting and creating this work, Gadigal and Wiradjuri Elders were involved in the collection of stones, the location of the artwork and the movement of stones from Wiradjuri Country to Gadigal Country.

It's an example of involving Elders and acknowledging First Peoples' sovereignty; actions that can be followed by architects and designers at both the site analysis, concept development, and material procurement.

DANIÈLE HROMEK is a Budawang woman of the Yuin Nation

“you have a Country. it might not have been called Country where you're from. it's really important that you find a way to connect to that. I'm not saying you need to go somewhere else to do that, but you have to find a way. it doesn't mean you do it in an Indigenous way, you do it in your cultural way. but we all have Country, or a version of it because we all came from this planet... I think it's a really important one for us to address as a society, you know. where are you from, and what happened to that connection that your ancestors had, and why was it disrupted?”

danièle hromek
CONVERSATION ON GADIGAL COUNTRY, 26.02.20