



2023 CCDP SHOWCASE



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N A O M I
G R E E N

S T E V I E
O ' C H I N

K A N E
B R U N J E S

B I R R U N G A
W I R A D Y U R I

FEBRUARY 11
2023

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‘Place’



N A O M I
G R E E N

'Portrait of Despair'

2020

acrylic on canvas

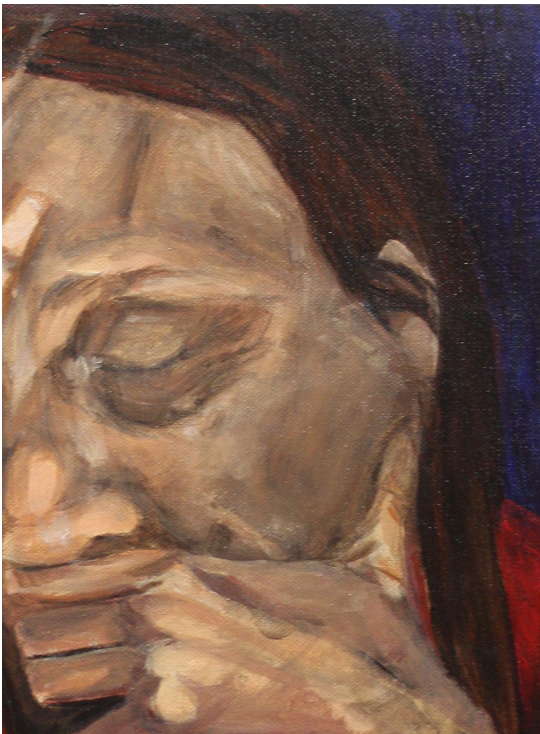
40cm x 51cm

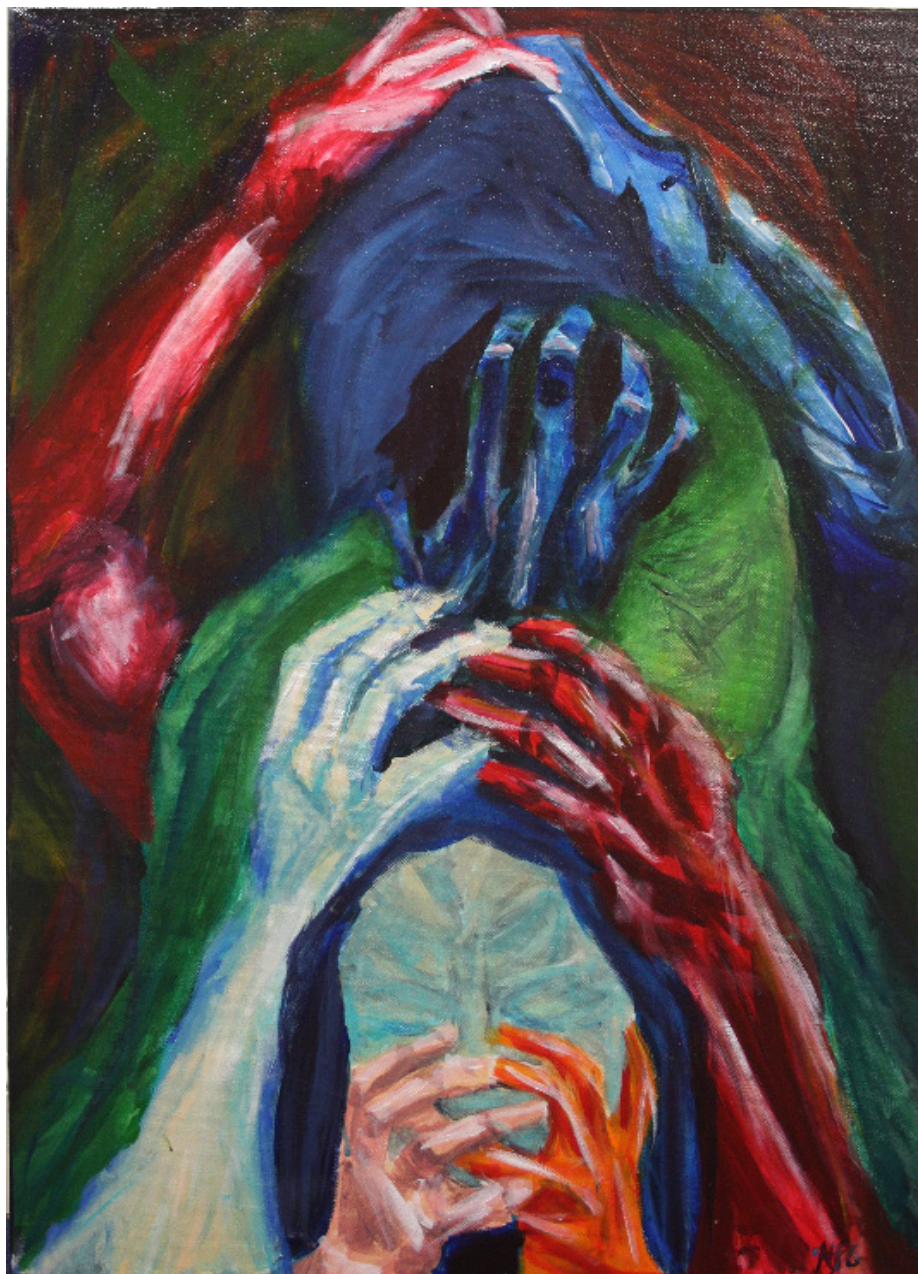
\$2.5K

This painting is about the mind as a place. I painted this piece during 2020 during the lock down from the covid 19 pandemic.

At that time I was isolated and separated from my husband and family, with no idea when I would be able to see them again.

This painting portrays my internal struggle with depression and despair during this time.





N A O M I
G R E E N

'Lost

2021

acrylic on canvas

51cm x 71cm

\$1.9K

This painting explores the mind as a place. I painted this while struggling with depression, desperation and loneliness while being isolated from my husband and family due to the covid 19 pandemic.

At that time I felt that no-one else really understood what I was going through and I struggled to put how I was feeling into words. So I channelled those feelings onto the canvas instead.





**N A O M I
G R E E N**

'Expiration Date

2022

acrylic on canvas

76cm x 102cm

\$2.8K

This artwork explores women's aging bodies as a place. In this piece I portrayed a woman hanging by her own breast.

This work was produced in anger at my experience of aging and the apparent lack of value that our society puts on women past a certain age, regardless of other factors such as their accomplishments or character.





N A O M I
G R E E N

'Monsteress'

2022

acrylic on canvas

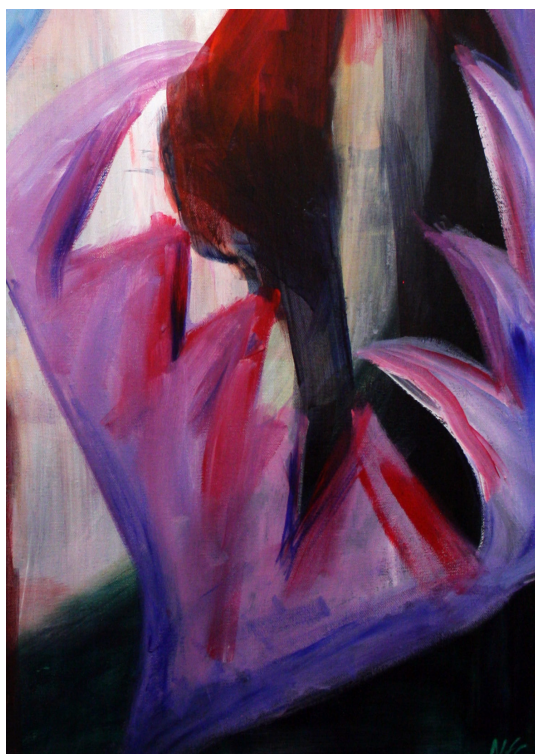
102cm x 76cm

\$2K

This painting is about women's bodies as places. It was painted in frustration at the many artworks depicting women's bodies painted by male artists through history.

These paintings usually depict women's bodies as idealized and objectified things of beauty. But the experience of being in a women's body is complex. Menstruation, pregnancy, childbirth and violence against women mean that being in a woman's body is often uncomfortable and painful.

Being in a women's body also means being more susceptible to abuse, judgment and injustices. In this artwork I expressed and explored these aspects of the female experience.





N A O M I
G R E E N

'Before Me'

2023

acrylic on canvas

102cm x 102cm

\$2.1K

In this artwork I explored our cultural connection to place.

The many figures leading off into the distance represent the many generations that came before us, and their crouched stance pays respect to country and ancestors of all forms: human, animal and plant.





N A O M I
G R E E N

'Brain in a Vat'

2023

acrylic on canvas

91 x 122 cm

\$3.7K

In this artwork I portrayed the mind as a physical place. Other people can only ever see our outside lives. But every person is trapped inside their own inner world that no one else can ever enter.

Objects in this piece portray the inaccuracies, misrememberings, intrusive thoughts and subjective interpretation of the things in the outside world once they enter our inner world.





S T E V I E
O ' C H I N

'Wiran'/ The Red Tail Cockatoo

2023

acrylic on canvas

91 x 61cm

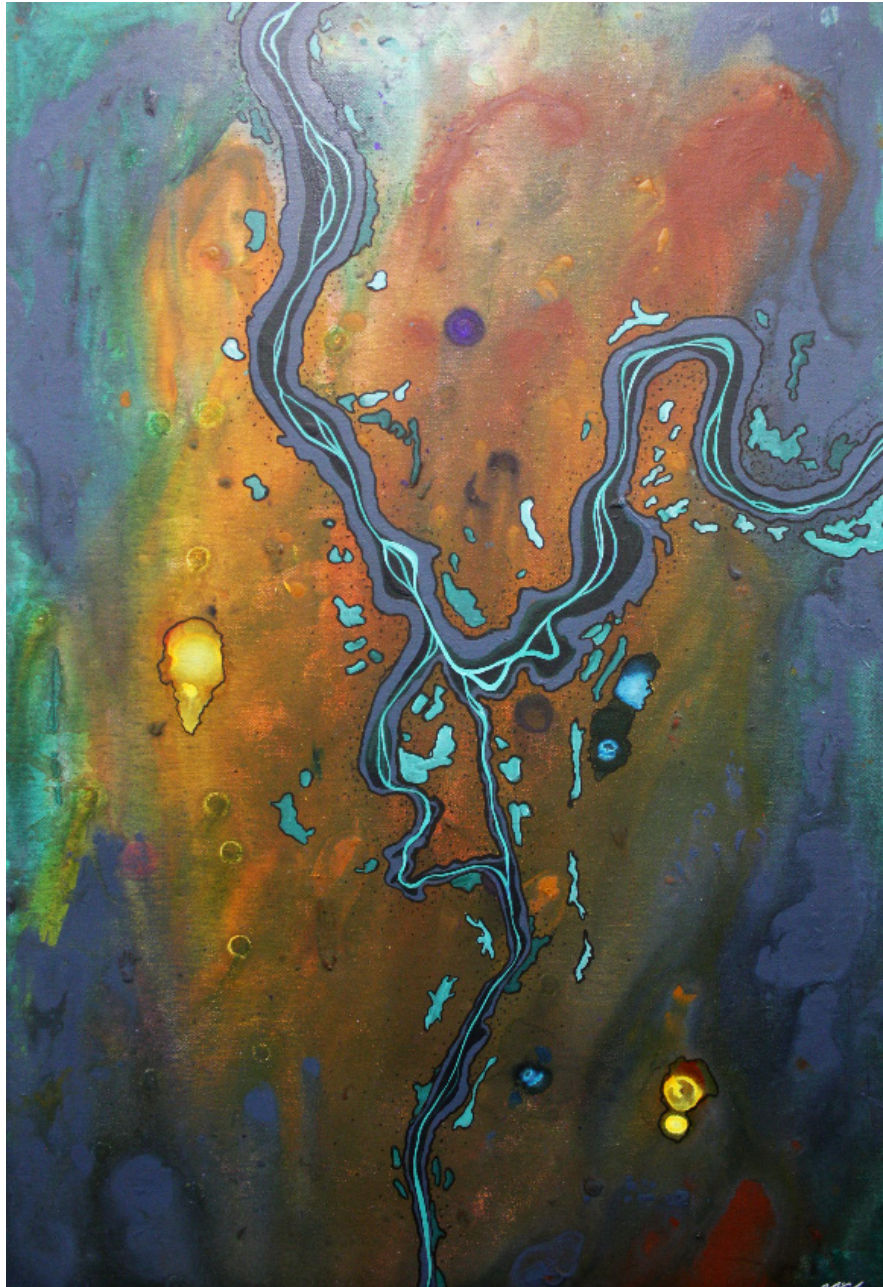
\$3K

The "Wiran" (traditional name) or Red-Tailed Black Cockatoo is the Wemba Wemba people's totem.

To the Wemba Wemba people, the Wiran is of great significance as we believe it watches over us, guides us and comforts us through our life's journey.

The Red-tailed Black-Cockatoo is nationally endangered along with its stringybark food trees on Wemba Wemba country.





**S T E V I E
O ' C H I N**

'Dhungala' /Land

2023

acrylic on canvas

91 x 61cm

\$7K

Dhungala, now known as the Murray River, was the life source for Wemba Wemba people's culture, land and animals. My painting depicts the river running through Swan Hill, which was called "Matakupaat" or "place of the Platypus" by the Wemba Wemba people.

Family groups lived permanently or seasonally alongside its banks and the remains of many Cultural heritage sites show scar trees of bark canoes and coolamons and protected burial sites of ancestors long past.

To the Wemba Wemba people, connection to this river was and still is an important part of our culture with fauna such as emu's, possums, turtles, Murray Cod, Catfish, Yellow Belly, crayfish, mussels and yabbies playing a vital role in the survival of our people.





S T E V I E
O ' C H I N

'Australian Painted Lady'

2023

acrylic on canvas

51 x 51cm

\$2.5K

I chose to paint these Australian Painted Lady Butterflies because they take me back to my childhood. Watching these butterflies feasting on the native daisies that are scattered throughout the bush and roadsides of Swan Hill and always trying to catch them.

The colourful circle's in this painting depicts the many different coloured daisies from this area.





**S T E V I E
O ' C H I N**
'Emperor Gum Moth'

2023
acrylic in canvas
92 x 61cm
\$4.5K

I remember as a young child, walking through the eucalypt forests that sit beside the Murray River and seeing these large cocoons; and to see them emerge into these giant moths. I've always been fascinated by these moths ever since.

Whenever I hear the word moth, I'm instantly transported back to the forests along the Murray River, which always takes me to a happy place, filled with memories of my family and my grandparents.

I guess this is the reason I chose to paint the Emperor Gum Moth, as it has much meaning to me.





S T E V I E
O ' C H I N

'Matakupaat' /Platypus

2022

acrylic on canvas

77 x 61cm

\$4.5K

The Matakupaat /platypus once thrived in the Murray River at Swan Hill, the place of myself and my mother's birth. Swan Hill was traditionally known as "Matakupaat" or "place of the Platypus" by the Wemba Wemba people, the traditional custodians of this country and the river was their source for food and water.

The platypus is now an endangered species in this region and has a conservation status of vulnerable





K A N E
B R U N J E S

'Breath'

2022

acrylic on canvas

101cm x 76cm

\$5.5K

Consisting of the makeup of Boomerangs, a bird is positioned flying over country. This presents an alternative view from that of being on the ground. With the bird gliding, considered is the opportunity to slow down and evaluate all that goes on within our lives.

To take the time to look back on past experiences, feelings, and to think of what's shaped us into the people we are and the directions we intend to travel. It also offers a space to pull up and take a moment in a state of mind that may often be in a place of chaos.

This piece encourages clarity and clear communication.





K A N E
BRUNJES

'Other-worldly'

2022

acrylic on canvas

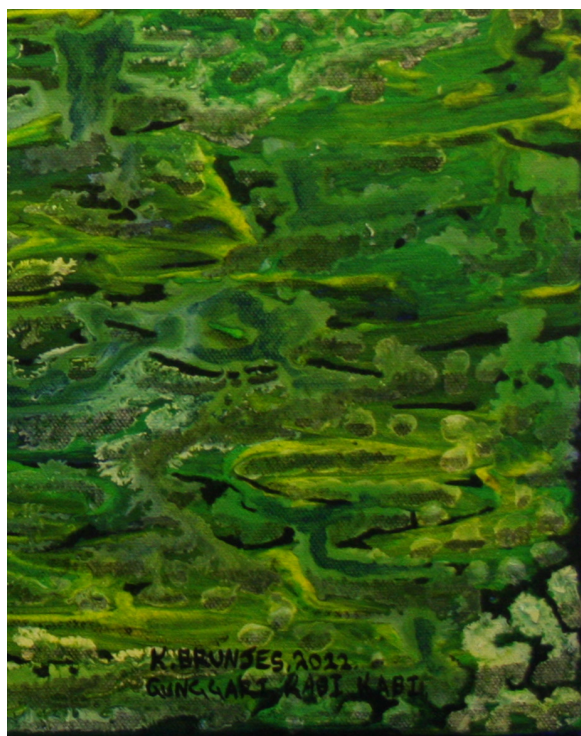
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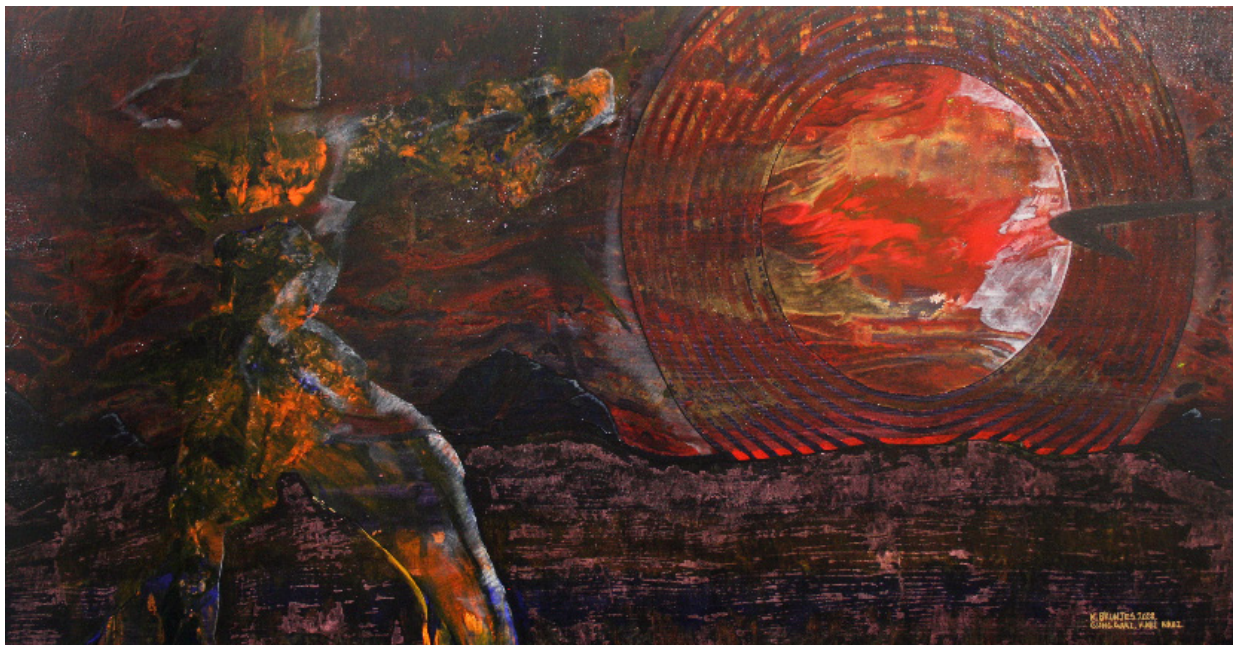
\$3.8K

This other-worldly, aerial view shows the time when the Wattle tree flowers on Kabi Kabi country.

Bunya Pines, Lakes, and waterways are also present in an area with an abundance of water seen within the saturation of blue and green.

The sight of both the Wattle and Bunya also highlights the power of identity and the beauty of difference in terms of country and language.





K A N E
B R U N J E S
'Once was now is'

2023

acrylic on canvas

61cm x 122cm

\$7.5K

A Warrior is seen throwing a boomerang through an area of country. The circle area provides a portal viewing, as though the past and the future are looking at each other.

The motion of the boomerang being thrown from across the canvas tells of how those old stories are still alive today, providing a reflection of how actions carried out now will carry weight into the future.

The importance of this viewing is to learn of the past, and to hold the stories for future generations.





K A N E
B R U N J E S

'Double Island Point'

2023

acrylic on canvas

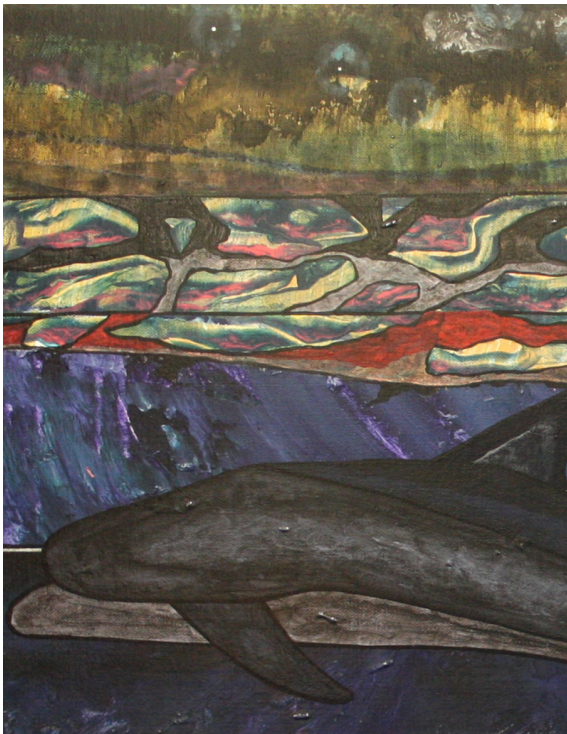
61cm x 122cm

\$9.5K

Seen is Double Island Point looking from the direction of Noosa at nightfall. The colours of the sands that exist there are caught in the sky with a dolphin leaping out of the water. The intensity of purple, and turquoise blue found throughout the piece accommodates for a place for understanding.

That space when something that was once known becomes understood, similar to a lightbulb moment that brings all those wandering thoughts together.

The image of a dolphin in solitude surrounded by a gem like landscape further encapsulates the feeling of learning new found knowledge in things we're passionate about.





K A N E
B R U N J E S

'Boomerangs'

2023

acrylic on canvas

91cm x 183cm

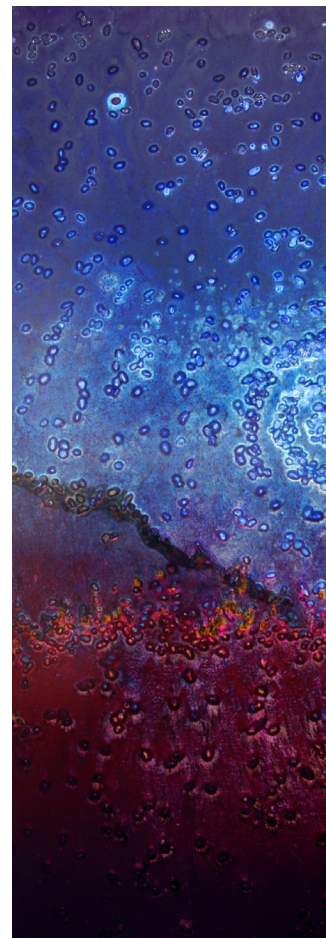
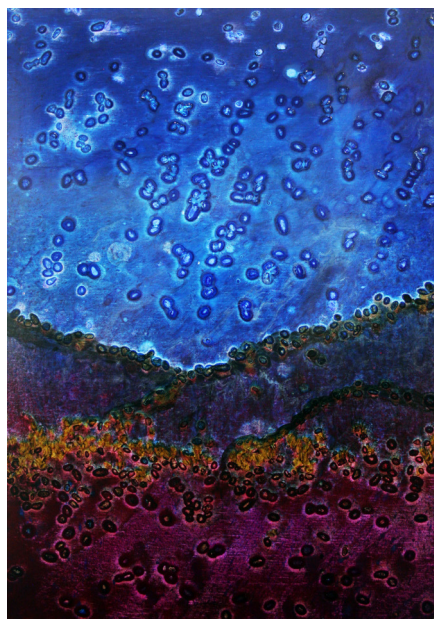
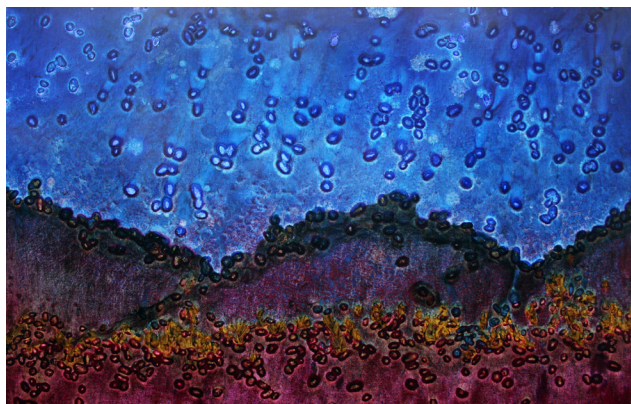
\$8.5K

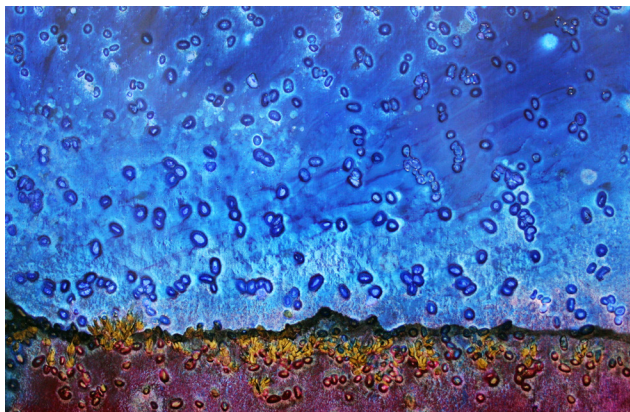
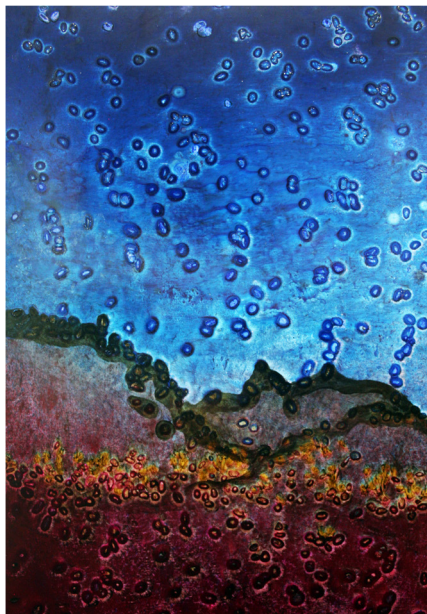
This is a place of vision, with the two old Boomerangs floating in the sky. When these are positioned as they are, side by side I'm reminded of the rhythm that is created when they are played, and of the songs in language that are sung.

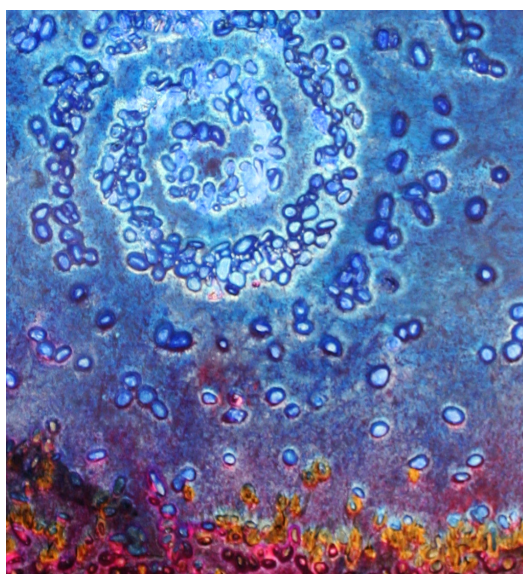
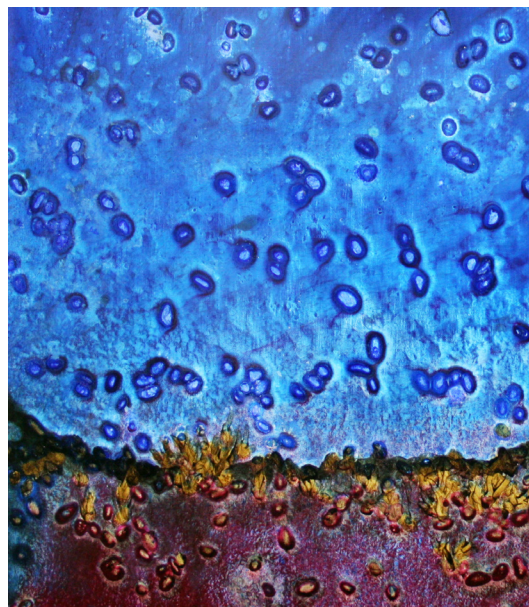
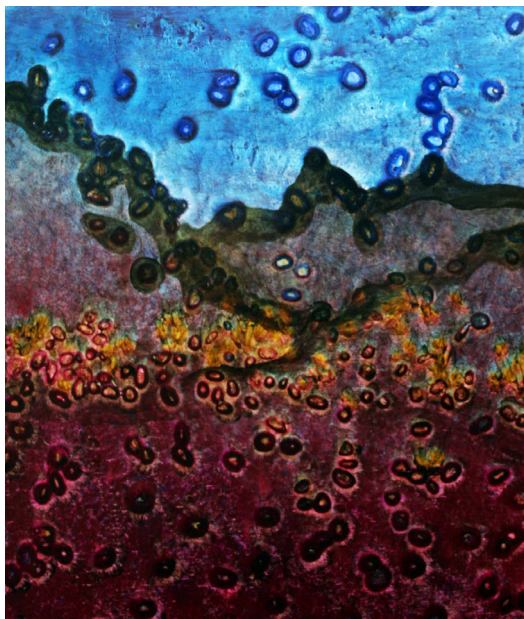
Much like the goals and dreams we have, and putting thought into action, a story beings to unravel from the path's we travel.

These Boomerangs are from a time way back and hold a wealth of knowledge; some of this shared accompanied with the belief that guidance is offered from the Ancestors and those here today.









B I R R U N G A
W I R A D Y U R I

“Wahluu Mulaa. Gibirrgan. Mallyan’.

Sacred Sky’

Various Sizes

2023

acrylics on canvas

POA

When we agreed on ‘Place’ as the collective theme for our 2023 CCDP show I was flooded with imagery. Hardly surprising when the Cultural considerations around the importance of place underpin and inform every aspect of our day to day lives.

2022 was a year of incredible significance for we Bathurst Wiradyuri in regards to place, protection of Country and ceremony. One ceremony in particular had not been performed since before colonisation. This ceremony was performed late last year on one of our most sacred places.

This piece represents the cultural perspective from our sacred mountain, ‘Wahluu’, through our Wiradyuri lens of Lore. The vision is of other places of extreme significance that we are linked to spiritually and through our Lores. This of course includes the sky, our mountains, the valleys, creeks and mighty river, the plains and desert country, the alpine high country and our sacred spaces breath the surface of the mother, the springs, the gullies, our ochre places, Women’s places, Men’s places, Community places, sacred ceremonial places, burial places, birthing places, places of competition, celebration and Cultural business, Songlines, trade routes, initiation and mustering spaces, Sovereign spaces, healing spaces, education and well being places, places of plenty, places that are not for humans, places between worlds, places of transition and of becoming, places of remembrance and of nurture. These and many more places are present in this piece.

I’ve used five canvases in reference to our Wiradyuri Central Lore Yindyamarra - To do Slowly; To be Gentle; To Honour; To be Polite; To Respect.

I’ve also included our beloved Senior Loreman, Elder, Knowledge Holder, Uncle Mallyan who went home to the Old People late last year. .

