Appendix A

Ways of Belonging

Reconciliation and the Symbolic Value of the Public Space in Adelaide

A photo-documentary exhibition of Adelaide’s public space Indigenous Cultural Markers presented as a social narrative of exclusion and inclusion from 1960 to the present through public art, community art, commemorative plaques and memorials.

Produced by visual artist Gavin Malone in partnership with Reconciliation SA and Tandanya, the National Aboriginal Cultural Institute, for the 40th anniversary commemorations of the 1967 Australian referendum on Indigenous issues in May, 2007.

Three Rivers Fountain, Victoria Square
John Dowie 1968

Exhibition Introduction

By Gavin Malone

‘Space is colonised by the erection of commemorative structures on the terrain; power is asserted by the exclusion of the commemorative practices of others.’
(Patrick Hutton, 1993)

Representations of cultural history in public spaces through monuments, memorials, statues and public art, help shape both personal and civic identity. These commemorations also help make spaces into places and give symbolic meaning, as along North Terrace, Adelaide’s ‘premier cultural boulevard’. Places are where cultures find meaning, and as Angela Martin says ‘Identity is formed and continually reinforced within culturally defined spaces.’ It follows then that when Indigenous people are not represented they become ‘invisible’ in the symbolic value of the public space, they do not see their cultural identity or even themselves as part of the cultural landscape.

Until 1960, when a small work by John Dowie was placed in the East Parklands, it seems there was no representation of Indigenous people in the public spaces of Adelaide. This reflects what the noted Australian anthropologist W. E. H. Stanner called the ‘great Australian silence’ in regard to Indigenous people and issues. Out of sight and out of mind could sum it up. But social change was afoot reflected by the 90% Yes vote in the 1967 referendum on Indigenous issues, an important step in coming to terms with our colonising history. This social mood was reflected in Adelaide’s public space as well, as outlined in this exhibition, with the first inclusions of Indigenous culture in the 1960s.

But these markers are not just for Indigenous people, they are for all of us, to also help us gunyas (whitefellas) better understand that we are on Indigenous land, in Adelaide’s case, Kaurna people’s land. Their traditional landscapes of memory have been dislocated through dispossession and exclusion. Landscape or place has always been a ‘memory scape’ for Indigenous peoples, reinforcing identity, mythology and their understanding of the world. The urban landscape is overwhelmingly European or Western, with little to connect us with the indigenous nature of place. That is where these markers can also help connect us with the indigenous nature of place, as the land, the Indigenous people and their culture are inseparable. It does not matter if a suburb does not have a high Indigenous population living in the area; the markers are for all of us. They help us recognise our collective history, they are part of us collectively coming to terms with who we are in this place and moving towards a shared identity beyond the binary of Indigenous and non-Indigenous. It is part of bringing the old ways into the present, which then helps define a future.

I believe that collectively, with some exceptions, there has been a failure at all levels of governance in addressing the lack of, or inequitable inclusion, of Indigenous peoples in the public space. Much though has been achieved through
reconciliation as a people’s movement, but it is not enough. A deeper symbolic re-inscription or rewriting of the public space, incorporating an Indigenous cultural affirmation, is appropriate.

This exhibition is both a celebration and an indictment. A celebration and acknowledgment of what has been achieved by many, but also a sharp reminder that there is still much to be done. These markers form part of our social narrative, how we understand ourselves, and as Canadian historian Daniel Francis has said ‘The narratives that we construct about our past produce the language that we use to describe ourselves as a community. If we are not telling ourselves the right narratives, then we cannot imagine ourselves acting together to resolve our problems.’

I look forward to the day when I can walk around my city and my suburb and see a comprehensive and heartfelt connection to Indigenous people, culture and land in our urban landscape, be it through Indigenous cultural markers or a new way of designing and understanding our urban public spaces for all of us.

Exhibition Essay

By Georgina Yambo Williams, Nangke burka Senior Woman, Kaurna and
Dr Christine Nicholls, Writer, Academic and Curator

Kaurna/Narrunga landowner and activist, Georgina Williams, spoke with Christine Nicholls April/May 2007. This is an edited version of Georgina Williams’s responses to the public spaces project, ‘Ways of Belonging’.

Georgina Williams

... To the old people, the ones who taught me everything I know.

I was born an activist! And I still am, on many fronts. But today we’re talking about the battles we, the Kaurna, have had over the years to become acknowledged as the local landowners, in and around Adelaide’s public spaces.

I remember that in my childhood my family locked horns with the government over the matter of land, over handing our land back to us – which to this day they still haven’t done. For us, the effect of the British invasion has been devastating – wiping out many of our people, our institutions, our system of governance, our spiritual beliefs, leaving almost nothing standing. We Kaurna who remain in Adelaide are survivors, like the people of Hiroshima and Nagasaki who remained after the atomic bomb was dropped on their cities. It’s the same kind of thing. We’ve had to try to rebuild almost from scratch.

When I was a young kid and teenager, I didn’t think much about there being no monuments or public art reflecting Kaurna or their achievements, because our reflections came from the land itself, even though a lot of the topography had already been removed - the tractor and the axe were as effective as the atomic bomb in demolishing connections to land, for most of us. But others, including our family, were still able to “read” and interpret the landscape in traditional ways, because of our continuing connection to the land at Skillogalee.v Not everyone though.

We used to gather in the open spaces of Adelaide – like Victoria Square. That was our way. In my lifetime we’ve had to adjust to more and more buildings covering our land. We couldn’t own those buildings ourselves, since everything was taken from us. This is a shift, an adjustment that we’ve had to make. Gradually we realized that the white people were erecting their own memorials, statues and plaques reflecting their achievements but there was nothing being put up that reflected anything of us, the Aboriginal people who were the first ones here. Looking [at those memorials and so forth] we realized that there was nothing being reflected back to us.

We looked into the eye of the storm, and gradually we began to understand that to survive, our reflections of ourselves would have to be translated into the new world that we were now living in...that is something that I began to realize very young. The challenge was how this could actually be done in the new circumstances, when our country had been built over – this was the challenge of translation from the old ways of reading every topographical feature and mark on our land, when it was pretty well all covered over with buildings.

The generation before me used the Church as the gathering place to keep their reflections and their memories of our land alive. The church was their gathering place. In the Bible they looked for the things that related to their own knowledge, their own land.

It was also the Christians, the non-Indigenous Christian people, who first started thinking about erecting monuments to local Indigenous people around Adelaide. There were non-Indigenous ‘good spirit’ people around like John Dowie who may or may not have been a Christian - I don’t know -- but who was probably influenced by those kinds of beliefs anyway, and who began creating public art that reflected us back to ourselves. John Dowie probably realized that we had been badly done-by, and we felt that with sculptors and artists like him, the spirit of the

Phases of Aboriginal Inclusion in the Public Space in Adelaide, South Australia, since Colonisation
Gavin Malone, 2012
land itself had spoken to them, and had taken their eye. Remember that at that time most non-Aboriginal people of John Dowie’s age group believed that we Kaurna, the local people of the Adelaide Plains, no longer existed!

But people like John Dowie felt strongly about doing something for the Aboriginal people, and maybe they went to a place, sat in a place, or went walking by themselves and were inspired by that place...they might have had a slight element of [being] do-gooders as well, but most importantly, they had a kind of spiritual awakening brought about by the land itself, and by the voices of that land. I attribute that to the power of our Ancestors, human, animal, insect and vegetable. So there was no negativity towards people like John Dowie commemorating us in their public art – we appreciated people like him. John Dowie does beautiful work.

We do have some reservations though about Aboriginal people from other places coming to Adelaide, thinking that nobody's here, nobody's left, and making artworks that are put up in public places on our land, without properly acknowledging us and our traditional ownership of this country. My preferred model for anyone making public art in someone else’s country is that they should seek permission of the traditional owners and work with us - this needs to be done in the proper way. The relationship needs to be properly conducted, cultural way. As nganki burka (senior Kaurna woman), I believe that a conceptual framework needs to be put in place for this to happen – adapting the old Law of the Dreaming. Spiritual renewal through cultural action is the framework that we all need to activate.

And so nowadays, we ask people [who are working on contemporary public art projects reflecting Indigenous presence] like Gavin [Malone] and Greg [Johns] that they give a slice of themselves back to us in exchange, to create a deeper understanding so that we can all be acknowledged in our humanity. They need to make connections with the people of the land, not just make artwork! And they are doing that. The non-Indigenous artists need to be prepared to work together with Kaurna people, forming relationships with them and passing on the benefit of their skills, wherever possible. This is the kind of transfer and exchange that needs to happen, and it is happening these days. We need to be recognized as separate but equal, free to make our own decisions as well as to walk freely around our land. In the past, it’s been like living under a dictatorship.

One of the big achievements of my life has been the public memorialisation of the Tjilbruke track – by placing plaques connecting the significant sites that Tjilbruke walked over...The idea of ‘walking the country’ came to me first in the 1970s, from making a fire. I sat in front of that fire at night. It was behind my house in Old Noarlunga. It happened when I was sitting in front of that fire in Old Noarlunga – that’s where the spirit first came home to me, when my kids were with me. Later, we (myself and the kids) went to the Aldinga Scrub – and fire was part of our life, come rain or shine.

The idea to establish the Tjilbruke plaques, along the Tjilbruke trail to the south of Adelaide came later; it came from actually walking my country. It wasn’t so hard because I got a lot of support from a lot of good people. To begin, I asserted my authority as custodian by asking people not to use sites like the Red Ochre Cove [an important Tjilbruke site] – I told them to use the other sides of the beach…I would stand there naked, and just tell them to leave! I got known for that. I kept that up for a long time...after all, we were the original ‘nature people’ so that’s how I cleared the beach of unwanted people – I was a one-woman vigilante squad! And eventually the police came to invade my space, talking about ‘that black gin over there’, so I told them to clear off. But one of them became interested and asked me questions about what I was doing and why...

Phases of Aboriginal Inclusion in the Public Space in Adelaide, South Australia, since Colonisation
Gavin Malone, 2012
John Dowie had already done something relating to Tjilbruke at Kingston Park, and there were ideas for others to create more Tjilbruke memorials…but I said “No – if we are going to do this we need to put markers down for all parts of the Tjilbruke story, so that everybody will know that this belongs to us”. So we recreated the Dreaming tracks of Tjilbruke, by mapping the country, showing the connections, telling the story for education purposes, both for our own people and for white people. A book was done too, showing the land relationships. This was done as part of the 150 Years Jubilee celebrations of South Australia in 1986. This was the first genuine acknowledgment of Kaurna people’s history as history by the South Australian Parliament, through the visionary Minister Suzanne Lenehan.

I believe that this Tjlbruke Track is probably the most subversive public art in and around Adelaide, because it shows Land-Law relationships, whereas the others tend to be visual images, statues, murals etc, without the accompanying stories. There are now Tjilbruke plaques linking Wamparinga to Kingston Park, to Hallett Cove, to Port Noarlunga to Red Ochre Cove, to Port Willunga, and also cairns at Rapid Bay and Cape Jervis, all representing different parts of Tjilbruke’s journey.

All of the municipal Councils involved were very co-operative – it all just fell into place. Fred Kelly, the project worker at DOSA at the time, was great – I wouldn’t have been able to do it without him. There were others too, including John Moriarty, Suzi Hutchins and the fabulous team who were on the Tjilbruke committee – it was a very cooperative thing. When I say it has been one of the greatest triumphs of my life, this was not just for me personally, but for everybody. I had the job, but I wish that someone else had the job of bringing Tjilbruke home, because it took two decades or more - years of my life - from the first awakening until it was completed!

But now the work needs to be revisited and the descriptions need to be maintained. There’s still a lot of work to be done about governance, about retaining and upholding the Peace Law of the clans, and relationships between different Aboriginal peoples, in an in-clusive, rather than ex-clusive way.

My major disappointment is that the stories accompanying the artworks are still not being done in a disciplined enough way, to give a real understanding about land relationships, relationships to country. We need more people to come forward to help us go on renewing ourselves – the next big challenge is the interpretation of the art. It’s the interpretive side that needs urgent attention, now.

40 years since the referendum and what have we achieved? Where is our inheritance?

This is an edited version of Georgina Williams (born 8/2/40), talking about her life and times, and public art that reflects the Indigenous presence in and around Adelaide. This is a transcript of an interview recorded and edited by Christine Nicholls, May 2007.
Ways of Belonging’ Exhibition Program
Tandanya 25th May to 22 July 2007
City of Onkaparinga October – December 2007
City of Charles Sturt January – November 2008
City of Unley May – June 2010

1 Hutton, Patrick (1993) History as an Art of Memory University of Vermont, Hanover
2 Martin, Angela (1997) The Practice of identity and an Irish sense of place Gender, Place and Culture, 4 (1), 89 -114
4 Francis (1998) Myth and History Queen’s Quarterly Vol 105 No 3 p475
5 Skillogalee is an area of land near Clare, which had been reserved for Aboriginal people, which was granted to Kaurna woman Kudnarto, one of Georgina’s ancestors. She and her husband Tom Adams, were the first Aboriginal and non – Aboriginal marriage in SA in January, 1848. The land was lost when Kudnarto died and not passed on to their children.
6 See photographs of John Dowie’s works from as early as the 1960s in this exhibition.
7 DAA (Department of Aboriginal Affairs) at that time.

Phases of Aboriginal Inclusion in the Public Space in Adelaide, South Australia, since Colonisation
Gavin Malone, 2012
Appendix B
Adelaide’s Aboriginal Cultural Markers
Phase 4: Community, Culture, Collaborations
Chronological Listing of the 70 Markers

1993 Mural, Cawthorne Street
Cawthorne Street, Thebarton

1993 Mural, International Year of Indigenous Peoples
The Square, Parks Community Centre, Cowan St, Angle Park

1994 Mural
Pooraka Primary School, South Terrace, Pooraka

1994 Mural
Façade, Nunkuwarrin Yunti 182–190 Wakefield Street, Adelaide

1995 Mural, Serpent, Kangaroo and Goanna
Gepps Cross Primary School, Stanley Ave, Blair Athol

1995 Mural
Bowden Brompton Community School, Torrens Road, Brompton

1995–2001 Emu Crossing and Murals
Swallowcliffe School, Swallowcliffe Road, Davoren Park

1995 Spirit of Family
Mulga Reserve, Sir Donald Bradman Drive, Brooklyn Park

1996 Mural
Foyer, Tandanya National Aboriginal Cultural Institute, Grenfell St, Adelaide

1996 Mural
Port Noarlunga Primary School, James Ave, Port Noarlunga

1997 Mural, Aboriginal (painted over 2002)
Christie Downs Railway Station, Finbar Cr, Christie Downs

1997 Mural, Signal Box ‘Visions’ (painted over) and Cultural Path
Signal Box Park, corner Lee Terrace and Henry St, Rosewater

1997 Aboriginal Flag Pattern
Foyer Floor, Muna Paiendi Community Health Centre, Elizabeth Vale

1997–2002 Murals
Former Port Adelaide Primary School, Port Adelaide (building demolished 2010)

1997–2006 Murals
Tauondi College, 1 Lipson St, Port Adelaide

1998 The Pool of Tears
Colebrook Reconciliation Park, Shepherds Hill Rd, Eden Hills

1998 Mural
Prospect Primary School, 27 Gladstone Road, Prospect

1998 Fauna Path
Adelaide Zoo, Frome Road, Adelaide

1998 Murals, Celebrating Diversity Stobie Poles
Cnr Nelson and Cowan Streets, Angle Park; Cnr Ridley Grove and Hookings Terrace, Woodville Gardens

1998–2001 Mural Ceramic, Port River Healing
Courtyard, Visitor Information Centre, 66 Commercial Road, Port Adelaide

1999 Grieving Mother
Colebrook Reconciliation Park, Shepherds Hill Rd, Eden Hills

1999–2000 ‘You Can Walk in My Shoes’ Reconciliation Footway Project
Pavement, Commercial Road (Dale Street to Thomas Place), Port Adelaide

1990s Mural, Mosaic Aboriginal Flag
Rubbish Bin, Reserve opposite Brompton Pre School, West Street, Brompton

Phases of Aboriginal Inclusion in the Public Space in Adelaide, South Australia, since Colonisation
Gavin Malone, 2012
1990s Murals, Stobie Poles
Hawker Street (adjacent train line), 89 Gibson Street, Bowden

1990s Mural, Torrensville Primary
Courtyard, Hayward Avenue, Torrensville

2000 Passage of Time
Black Diamond Corner, Port Adelaide

2000 ‘Beguiled’ (Pastoral Letters), Fossil Forest
Corner Glen Osmond and Portrush Roads, Glen Osmond

2000 Reconciliation Mosaic Column and Rainbow Serpent
Port Adelaide Community Health Service, Church Street, Port Adelaide

2000 Mural (painted over 2008)
The Pool, Parks Community Centre, Cowan St, Angle Park

2000 Mural
Christies Beach High School, Morton Road, Christie Downs

2001 Meeting Places
Bagster Road Community Centre, Cnr Bagster Road & Shaxton St, Salisbury

2001 Yangadilitya For the Future
Corner. Portrush and Paynham Roads

2001 Mural
Underdale High School, Canteen, Garden Terrace, Underdale. December

2002 Mural
Challa Gardens Primary School, Humphries Terrace, Kilkenny

2002 Murals
Main Entrance Undercroft, Queen Elizabeth Hospital, Woodville Road, Woodville South

2002 To Leave, Lose and Find (removed c2011)
Foreshore, Holdfast Shores, Glenelg

2002 Mural, Mosaic
Entrance Facade, Yunggorendi Building, Flinders University, Bedford Park

2002 Mural
Tuggerway Bridge Community Art Project, Kettering Road, Elizabeth South

2002 Mural
Ridgehaven Primary School, Milne Road, Ridgehaven

2002 Emily Kame Kngwarreye Acknowledgement Plaque
Goodwood Road, Goodwood

2003 Mural, On the Wall
Shops, Trafford Street (opposite Parks Community Centre), Angle Park

2003 Mural
Klemzig Primary School, Hay Street, Klemzig

2003 Mural
Warriapendi School, John Street, Marleston

2004 Mural
Foyer, Northern Women’s Community Health Centre, 28 Phillip Highway, Elizabeth

2004 Mural, Entrance Poles
Our Patch, Stewart Ave, Vale Park

2005 The Bend and Flooded Gums
Foyer, Commonwealth Law Court Building, Angas Street, Adelaide

2005 Mural
Salisbury High, Farley Crescent, Salisbury North

2005 Coloured Stones
Cowandilla Primary, 21 Jenkins Street, Cowandilla

2005 Mural (demolished Feb. 2010)

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Phases of Aboriginal Inclusion in the Public Space in Adelaide, South Australia, since Colonisation
Gavin Malone, 2012
2005-06 Murals
Foyer, Tea Tree Gully Community Health Centre, Smart Road, Modbury
Kaurna Plains School, Ridley Road, Elizabeth

2006 Mural
Foyer, Holden Hill Community Centre, 82 Valiant Road, Holden Hill

2006 Mural, River of Dreams
Playdeck, Women’s and Children’s Hospital, 72 King William Rd, North Adelaide

2007 Aboriginal Flag History Audio Pole
Victoria Square Tarndanyangga, Adelaide

2007 Reconciliation Touchstone
Goodman Crescent, University of Adelaide, North Terrace

2007 Murals, One People, One Place, One Future
Flinders Medical Centre, Courtyard and Facade, Flinders Drive, Bedford Park

2007 Mural, Centre of Life
Centro Shopping Centre, Torrens Road, Arndale

2007 Mural
Department of Education and Children’s Services, Pateela St, Enfield

2008 Katarapko
Department of Health, 11 Hindmarsh Square, Adelaide

2008 Norwood Narangga Reconciliation Artwork
Norwood Primary School, 96 Beulah Rd, Norwood

2008 Recipricosity
Victoria Road, Birkenhead

2008 South Australian Aboriginal Cultural Groups Acknowledgement
Department for Transport Energy and Infrastructure, Warwick St, Walkerville

2008 Mural
Elizabeth South Primary School, Chivell Street, Elizabeth South

2008 Mural
Marden Senior School, Marden Road, Marden

2008 Mural, Poles
Urrbrae Agricultural High School, Fullarton Rd, Fullarton

2009 Sister Mary McKillop and Aboriginal Boy
Park, off Victoria Square, Adelaide

2009 Mural
Pennington Junior Primary School, Harrison Road, Pennington

2009 Mural
Golden Grove High School, Adey Place, Golden Grove

2009 Reconciliation Feature Garden
Park, Main North East Road, Tea Tree Gully

2009 Aboriginal Art Work (in progress)
Nepulityangga Way corridor, Royal Adelaide Hospital, North Terrace, Adelaide

2009 Aboriginal and Torres Straight Islander War Memorial (in progress)
Torrens Parade Ground, Adelaide
Appendix C
Adelaide’s Aboriginal Cultural Markers
Phase 4: Community, Culture, Collaborations
Images of Markers (murals) not included in Chapters

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<td>Murals, 1997-2006, Tauondi College, Port Adelaide (Tauondi College)</td>
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<td>Mural, 1998, Prospect Primary School (Tauondi College)</td>
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<td>Murals, Stobie Poles, 1990s, Gibson &amp; Hawker Streets, Bowden (not known)</td>
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<td>Mural, 2002, Ridgehaven Primary School (Tauondi College)</td>
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<td>Mural, 2003, Klemzig Primary School (Tauondi College)</td>
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<td>Mural, 2005, Salisbury High School (Mara Dreaming Indigenous Arts)</td>
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<td>Mural-Mosaic, 2005, Kaurna Plains School, Elizabeth (Anne Burghers)</td>
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<td>Mural and Seat, 2007, Department of Education and Children’s Services, Enfield (Mara Dreaming Indigenous Arts)</td>
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<td>Mural, 2008, Elizabeth South Primary School (not known)</td>
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<td>21</td>
<td>Mural - Poles, 2008 Urrbrae Agricultural High School, Fullarton (not known)</td>
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Figure 2 Mural, 1995, Bowden Brompton Community School (A. Hart, A. Pondi and students)

Figure 3 Mural, 1996, Foyer, Tandanya, National Aboriginal Cultural Institute (H. Kenmarre Shearer)

Figure 4 Mural, 1996, Port Noarlunga Primary School (Wirrupundga)

Phases of Aboriginal Inclusion in the Public Space in Adelaide, South Australia, since Colonisation
Gavin Malone, 2012
Phases of Aboriginal Inclusion in the Public Space in Adelaide, South Australia, since Colonisation
Gavin Malone, 2012
Figure 8 Mural, 1990s, Torrensville Primary School (H. Kenmarre Shearer)

Figure 9 Mural, 2000, Christies Beach High School (A. Pondi and students)

Figure 10 Mural, 2001, Underdale High School (Tauondi College)

Phases of Aboriginal Inclusion in the Public Space in Adelaide, South Australia, since Colonisation
Gavin Malone, 2012
Phases of Aboriginal Inclusion in the Public Space in Adelaide, South Australia, since Colonisation
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Figure 11 Mural, 2002, Challa Gardens Primary School, Kilkenny (Tauondi College)

Figure 12 Mural, 2002, Ridgehaven Primary School (Tauondi College)

Figure 13 Mural-Ceramic, Emily Kame Kngwarreye, 2002, Goodwood (V. Green)
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Gavin Malone, 2012
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Phases of Aboriginal Inclusion in the Public Space in Adelaide, South Australia, since Colonisation
Gavin Malone, 2012
Appendix D
Adelaide’s Aboriginal Cultural Markers

Phase 5: Kaurna Country
Chronological Listing of the 52 Markers

1995 Yerrakartarta
Hyatt Hotel Forecourt, North Terrace

1996 Kaurna Acknowledgment Plaque
Flinders Medical Centre, Courtyard, Flinders Drive, Bedford Park

1997 Tjirbruki narna arra’ Tjirbruki Gateway
Warriparinga, Bedford Park

1997 Mural, Mosaic Ground
Park, corner Dew and Kintore Streets, Thebarton

1998 Peace Pole
Wills Court, University of Adelaide, Adelaide

1998 Mural, Tjilbruke Dreaming
O'Sullivan Beach Primary School, 51 Galloway Rd, O'Sullivan Beach

1998 We Have Survived
Mile End Wall – Adelaide Arrive, Sir Donald Bradman Drive, Mile End

1998 Kaurna Acknowledgment Plaque, Cultural Walk
Norwood Parade (corner George St), Norwood

1999 Former Native School Establishment Commemorative Plaque
Settlement Square, Migration Museum, Kintore Ave, Adelaide

1999 Warriparinga Interpretive Trail (vandalised & removed)
Warriparinga, Sturt Road, Bedford Park

1999 City Sites Seats
Heywood Park, Northgate Street, Unley Park

1990s Mural, Tjilbruke Dreaming (and Murals, Pan Aboriginal)
Brompton Primary School, Gosport Street, Brompton

2000 Mullawirraburka Acknowledgment Paver
Settlement Square, Migration Museum, Kintore Avenue, Adelaide

2000 Piltawodli
off War Memorial Drive, Adelaide

2000–04 Adelaide Parklands Kaurna Naming and Signage
Kaurna naming of 29 locations in Parklands, Adelaide City Council

2000 Reconciliation Statement and Kaurna Acknowledgment Plaques
University of South Australia (at all four campuses)

2000 Kaurna Pangkarra Acknowledgment Plaque
Heywood Park, Northgate Street, Unley Park

2000 Kaurna Shield, Gateway to Adelaide
Carmelite Wall, Corner Cross & Glen Osmond Roads, Glen Osmond

2001 Pods
Karra Kundo Project, River Torrens, Holland St, Thebarton

2001 Kaurna Acknowledgment Marker
Gibson Street Reserve, Corner Gibson Street and Seventh Street, Bowden

2001 Kaurna People Interpretive Signs, Hillcrest Oakden Walking Trail
Hillcrest Oakden Walking Trail, Roy Norton Reserve, Hawkins Avenue, Hillcrest

2002 Transitions
Adelaide Railway Station, Platform Pillars, North Terrace, Adelaide

Phases of Aboriginal Inclusion in the Public Space in Adelaide, South Australia, since Colonisation
Gavin Malone, 2012
2002 Tappa Wodliparri Trail (vandalised & removed)
Kaurna Park Wetlands, Waterloo Corner Road, Burton

2002 Kaurna meyunna, Kaurna yerta tampendi Recognising Kaurna people and Kaurna land
Adelaide Festival Centre, King William Road, Adelaide

2002 Mosaic, Kurruru Pingyarendi Community Garden
Gilles Plains Community Campus, 489 Main North East Road, Gilles Plains

2003 Text, Textiles and a Piece of String
Main Entrance, State Library, North Terrace, Adelaide

2003 Mikawomma Reserve
Corner Liberty and Ridley Groves, Woodville Gardens

2003 Kaurna Cultural Heritage Walk
Old Port Reach, Port River, Port Adelaide. Six marked sites commencing Canal Park

2004 Mural
Gilles Plains Primary School, Beatty Avenue, Hillcrest

2004 Yitpi Tukkutyta Parrundaiendi Dancing Spirits
Flinders Medical Centre

2004 Mural
South Australian Folk Centre, corner August Street & South Road, Thebarton

2005 Taikurrendi-Christies Beach Coast Park
Esplanade, Christies Beach

2005 Talking Our Way Home
Elder Park, King William Road, Adelaide

2005 Site Lines, Connecting Lines
Peter Wesbroom Reserve, corner Lurline and McKinlay Avenues, Gilles Plains

2005 True North (demolished by car 2008)
Hawksbury Park Entrance Statement, Harnham Road, Salisbury North

2005 Paitya
Adelaide Airport Terminal, West Beach

2006 Yunggullungalla Garden Interpretive Marker
Christies Beach High School, Morton Road, Christie Downs

2006 Marni Naa Budni Kaurna Wauwa-anna-Welcome to the Kaurna Coast
Marion Coast Park. Six coastal locations at Marino and Hallett Cove

2006 Mural, Warriparinga Walk
Under Southern Expressway Bridge, Warriparinga, Bedford Park

2006 Doris Graham Commemorative Plaque
Elder Park, King William Road, Adelaide

2007 Winnaynee Horseshoe Inn Park
Patapinda Road, Old Noarlunga

2007 Tawilla Yerta Reserve
Port Willunga Carpark, Port Willunga

2007 Kuranye Metitya Dreaming Trail
Largs Bay Primary School, 215 Fletcher Road, Largs Bay

2008 Gilles Plains Community Artwork
Wandana Reserve, Kopoola Crescent, Gilles Plains

2008 Bukki Yellaka Iamo Tarkarri Making Old Tracks New Again
Outer Harbor Train Station, Oliver Rogers Road, Outer Harbor

2009 Bulto Ityangga Traces
Lochiel Park ‘Green Village’, Hill St, Campbelltown

2009 Lartelare Park
Causeway Road, New Port

Phases of Aboriginal Inclusion in the Public Space in Adelaide, South Australia, since Colonisation
Gavin Malone, 2012
2009 Taltaityai Glow
Park, Walter Morris Drive, Port Adelaide

2009 Black Diamonds & Pearls-Kaurna Marker
Commercial Road, Port Adelaide

2009 Tjilbruke Dreaming Interpretive Marker
Walkway, off Burnham Road, Kingston Park

2009 Kaurna Cultural Markers (in progress)
Various locations, City of Charles Sturt

2009 Victoria Square/Tarndanyangga Regeneration Master Plan
Victoria Square/Tarndanyangga, Adelaide

Phases of Aboriginal Inclusion in the Public Space in Adelaide, South Australia, since Colonisation
Gavin Malone, 2012
Appendix E
Tjilbruke Dreaming Track Plaques, Jubilee 150, 1986.
Wording on Plaques

Site 1. Hallett Cove Karildilla, Weerab Drive
Weerab Drive, Aboriginal Significant Site

Due to anthropological and archaeological research. [sic] It was discovered that the spring at the bottom end of this reserve was a major source, which supplied the numerous campsites of the (KAURNA) Aboriginal people of the Adelaide Plains, with fresh water in the immediate area. Some of the camp sites date back more than 6,000 years.

Plaque Image: Aboriginal campsite
This cairn was donated and erected by the Corporation of the City of Marion and is a project of the Tjilbruke Track Committee, funded by the Jubilee 150 Committee.

The proposed wording for Site 1 at Kingston Park, adjacent to the Tjilbruke Monument, would have given an introduction to the narrative.

Site 1 Kingston Park
This landmark is a reminder of the Kaurna Aborigines of the Adelaide Plains.

It represents the creator hero Tjilbruke with the body of his nephew, Kulultuwi, who was slain for killing an emu against tribal law. Tjilbruke carried his nephew in mourning along the coast to Cape Jervis, where he displayed the body to the spirits of the dead on Kangaroo Island. At each of his camps on the way, his tears became the springs and water holes of the Kaurna coastal hunting grounds. The body of Kulultuwi was later lodged in a cave near Rapid Bay.

Unveiled by His Excellency, the Governor of South Australia, Sir Mark Oliphant, K.B.E. on the 24th September, 1972. This monument was raised by public subscription under the sponsorship of the South Australian Museum, the Sunday Mail and Aboriginal Community of this state.

Sculptor–John Dowie

Site 2. Hallett Cove Karildilla, foreshore, Heron Way
The Tjilbruke Dreaming Track, Hallett Cove

The coastal area along Hallett Cove was of major cultural and mythological significance to the Kaurna Aborigines. It was on this beach that Tjilbruke created a fresh water spring which he gave to the people. The presence of permanent springs enabled the semi nomadic Kaurna to establish their summer camp-sites in this area. Fish, shellfish and crustaceans were the major food source.

Archaeological surveys have unearthed numerous campsites, some of which date back 6,000 years. Of particular archaeological significance is an area of
Pliocene sandstone, which the people used for making stone tools. This is the only place in South Australia where Pliocene sandstone was made into tools.

Plaque Image: A sandstone knife
This cairn was donated and erected by the Corporation of the City of Marion and is a project of the Tjilbruke Track Committee, funded by the Jubilee 150 Committee.

Site 3. Port Noarlunga Tainbarilla
The Tjilbruke Dreaming Track, Port Noarlunga
At this place Tjilbruke was overcome with grief for his nephew and burst into tears, creating another fresh water spring, which gave life to the Kaurna aboriginal people. Archaeological research has shown that a number of summer camps along this coastal area were used by Kaurna people. The Onkaparinga estuary abounded in marine and land food resources, contributing to an affluent lifestyle.

Plaque Image: Emu hunt [The words ‘Archaeological research’ are next to the image]
This cairn was donated and erected by the Corporation of the City of Noarlunga and is a project of the Tjilbruke Track Committee, funded by the Jubilee 150 Committee.

Site 4. Red Ochre Cove Karkungga
The plaque is now missing and stone defaced with graffiti. Wording from archival files.
At this place Tjilbruke created this fresh water spring on the beach. This area had great economic and spiritual significance for the Kaurna people; this remains true even today.
The red ochre from the pit was used to paint the Kaurna Aborigine’s bodies when performing ceremonial dances. The ochre was also used in trade with people from other regions.
North of Red Ochre cove, several Aboriginal camp sites have been recorded in the Moana sand hills by Archaeological research.

Plaque Image: Kaurna man with shield and spear
This cairn was donated and erected by the Corporation of the City of Noarlunga and is a project of the Tjilbruke Track Committee, funded by the Jubilee 150 Committee.

Site 5. Port Willunga Wirruwarrungga
The Tjilbruke Dreaming Track, Port Willunga
Here Tjilbruke had mourned the death of his nephew Kulultuwi. His tears fell, creating a fresh water spring which can be found along the beach at low tide.

Plaque Image: Men fishing with spears
This cairn was donated and erected by the Willunga District Council and is a project of the Tjilbruke Track Committee, funded by the Jubilee 150 Committee.

Phases of Aboriginal Inclusion in the Public Space in Adelaide, South Australia, since Colonisation
Gavin Malone, 2012
Site 6. Sellicks Beach Witawodli
The plaque is now missing. The wording reproduced here is from archival files.

*The Tjilbruke Dreaming Track, Sellicks Hill*

Here Tjilbruke stopped and looked upon this beautiful bay from which salmon can be caught at night. The old man’s tears created another freshwater spring on the beach.

*Plaque Image: Salmonfish*

This cairn was donated and erected by the Willunga District Council and is a project of the Tjilbruke Track Committee, funded by the Jubilee 150 Committee.

Site 7. Carrickalinga Head

*The Tjilbruke Dreaming Track, Carrickalinga Head*

Tjilbruke carrying his deceased nephew camped at Karikalinga, which is a Kaurna people’s summer camp. The camp site is near a small swamp, among the sand dunes south of Carrickalinga Head. Here nguri grows, which is grass similar to a reed used to weave nets for catching birds and fish by the Kaurna.

*Plaque Image: rushes*

This cairn was donated and erected by the Yankalilla District Council and is a project of the Tjilbruke Track Committee, funded by the Jubilee 150 Committee.

Site 8. Wirrina Cove Resort

The plaque is now missing. The wording reproduced here is from archival files

Here Tjilbruke was overwhelmed again with grief for his dead nephew. Here his tears fell to the ground, another fresh water spring was created and was used by the Kaurna. This area is also believed to be a significant Women’s spiritual site.

*Plaque Image: Kaurna woman*

This cairn was donated and erected by the Yankalilla District Council and is a project of the Tjilbruke Track Committee, funded by the Jubilee 150 Committee.

Site 9. Rapid Bay Patpangga

*The Tjilbruke Dreaming Track, Rapid Bay*

Although Tjilbruke did not create a fresh water spring here, this was one of his summer camps.

This area is also renowned for its spiritual significance to the Kaurna Aboriginal people; an Aboriginal body was found in a cave north of this cairn wrapped in kangaroo skin.

*Plaque Image: Burial scene*

This cairn was donated and erected by the Yankalilla Council and is a project of the Tjilbruke Track Committee, funded by the Jubilee 150 Committee.

Phases of Aboriginal Inclusion in the Public Space in Adelaide, South Australia, since Colonisation

Gavin Malone, 2012
Site 10. Cape Jervis Parawerangk
The Tjilbruke Dreaming Track, Cape Jervis

This place marks the turning point of the Kaurna ancestral being Tjilbruke. Proceeding north along the foreshore he came to a cave called Janarwing, where he placed his dead nephew Kulultiwi on a ledge. Travelling deep into the cave he emerged at the top of the range at Mount Hayfield and later became a glossy ibis. Tjilbruke’s spirit lives on and can be seen wherever there are swamps. His body became a rocky hill formation containing pyrites used for fire making at Brukunga.

Plaque Image: elderly Aboriginal man
This cairn was donated and erected by the Yankalilla District Council and is a project of the Tjilbruke Track Committee, funded by the Jubilee 150 Committee.
<table>
<thead>
<tr>
<th>CID</th>
<th>Year</th>
<th>Title</th>
<th>Location</th>
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<td>1960</td>
<td>Piccaninny Drinking Fountain</td>
<td>Rymill Park, East Parklands</td>
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<td>1968</td>
<td>Three Rivers Fountain</td>
<td>Victoria Square Tarndanyangga</td>
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<td>A 03</td>
<td>1973</td>
<td>Mural, Rainbow Serpent</td>
<td>Foyer, Adelaide Festival Centre</td>
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<td>A 04</td>
<td>1978</td>
<td>Mural, Suzanne Ward (demolished)</td>
<td>Royal Adelaide Children’s Hospital, North Adelaide</td>
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<td>A 05</td>
<td>1982</td>
<td>Mural, Aboriginals Discovered Cook (painted over 1992)</td>
<td>Amphitheatre, Adelaide Festival Centre</td>
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<td>1985</td>
<td>Mural, Kangaroo</td>
<td>Children's Section, Adelaide Zoo</td>
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<td>A 07</td>
<td>1985</td>
<td>150th Commemorative Walk</td>
<td>North Terrace</td>
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<td>1985</td>
<td>Mural, Wapiti Jukurrpa Bush Carrot Dreaming</td>
<td>Rear wall, South Australian Museum</td>
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<td>1989</td>
<td>Rainbow Serpent</td>
<td>Footpath, Tandanya</td>
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<td>1992</td>
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<td>Adelaide Festival Centre</td>
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<td>1994</td>
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<td>Yerrakartarta</td>
<td>Forecourt, Hyatt Hotel</td>
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<td>1996</td>
<td>Mural</td>
<td>Foyer, Tandanya</td>
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<td>A 14</td>
<td>1998</td>
<td>Peace Pole</td>
<td>Wills Court, University of Adelaide</td>
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<td>A 15</td>
<td>1998</td>
<td>Fauna Path</td>
<td>Children's Section, Adelaide Zoo</td>
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<td>Former Native School Establishment Interpretive Plaque</td>
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<td>Pillawodi</td>
<td>Off War Memorial Drive</td>
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<td>Nullawirrushanka Acknowledgement Paver</td>
<td>Settlement Square, Migration Museum</td>
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<td>2000</td>
<td>Reconciliation Statement and Kaurna Acknowledgement Plaques</td>
<td>University of South Australia</td>
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<td>2000</td>
<td>Adelaide Parklands Kaurna Naming and Signage</td>
<td>Adelaide Parklands, various locations</td>
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<td>2002</td>
<td>Kaurna meyunna, Kaurna yerta tampendi</td>
<td>Adelaide Festival Centre</td>
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<td>A 22</td>
<td>2002</td>
<td>Transitions</td>
<td>Platform Pillars, Adelaide Railway Station</td>
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<td>A 23</td>
<td>2003</td>
<td>Text, Textiles and a Piece of String</td>
<td>Main Entrance, State Library</td>
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<td>2005</td>
<td>Talking Our Way Home</td>
<td>Elder Park</td>
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<td>A 25</td>
<td>2005</td>
<td>The Bend and Flooded Gums</td>
<td>Foyer, Commonwealth Law Court Building</td>
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<td>A 26</td>
<td>2006</td>
<td>Mural, River of Dreams</td>
<td>Playdeck, Women’s and Children’s Hospital</td>
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<td>A 27</td>
<td>2006</td>
<td>Doris Graham Commemorative Plaque</td>
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<td>A 28</td>
<td>2007</td>
<td>Aboriginal Flag History Audio Pole</td>
<td>Victoria Square/Tarndanyangga</td>
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<td>A 29</td>
<td>2007</td>
<td>Reconciliation Touchstone</td>
<td>Goodman Crescent, University of Adelaide</td>
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<td>Katarapko</td>
<td>Foyer, Department of Health</td>
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<td>Blessed Mary McKillop and Aboriginal Boy</td>
<td>Park, off Victoria Square Tarndanyangga</td>
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<td>Aboriginal and Torres Strait Islander War Memorial (in progress)</td>
<td>Torres Parade Ground</td>
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<td>Lochiel Park Green Village, Campbelltown</td>
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<td>River Torrens Linear Park, Werribee</td>
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<td>You Can Walk in My Shoes</td>
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<td>Passage of Time</td>
<td>Black Diamond Corner, Port Adelaide</td>
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<td>2000</td>
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<td>Port Adelaide Primary School Health Service</td>
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<td>2003</td>
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<td>Woodville Gardens</td>
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<td>Kaurna Cultural Heritage Walk</td>
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<td>Peter Westbroome Reserve, Gilles Plains</td>
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<td>PAE 19</td>
<td>2007</td>
<td>Kuranye Metitya Dreaming Trail</td>
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<td>PAE 20</td>
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<td>Mural</td>
<td>Children &amp; Families, Enfield</td>
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<td>Lakki Yellalaka lamo Tarkarni Making Old Tracks New Again</td>
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<td>Talalatayi Glow</td>
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