

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 ¹)

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.'ⁱⁱ 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'ⁱⁱⁱ 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^{iv} 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, Kurna and
Dr Christine Nicholls, Writer, Academic and Curator**

Kurna/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 Kurna, 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 Kurna 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 Kurna 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 Skillogee.^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 of us there! That's what everyone's identity is about – looking and seeing some reflection of yourself there – but when we looked we saw 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^{vi} 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

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 Kurna, 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 Kurna 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 Kurna 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.



Tjilbruke Monument Kingston Park
1972, John Dowie



The Rainmakers, O'Sullivan Beach
1965, Geoffrey Shedley

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...

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 Tjilbruke 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 Warriparinga 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^{vii} 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!



Tjilbruke Dreaming Track Marker, Port Noarlunga, 1986



Georgina Williams, Tjilbruke Marker, Rapid Bay, 2007

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



ⁱ Hutton, Patrick (1993) *History as an Art of Memory* University of Vermont, Hanover

ⁱⁱ Martin, Angela (1997) *The Practice of identity and an Irish sense of place* Gender, Place and Culture, 4 (1). 89 -114

ⁱⁱⁱ Stanner, W.E.H. (1979) *Whiteman Got no Dreaming: Essays 1938-1973* ANU Press, Canberra

^{iv} Francis (1998) *Myth and History* Queen's Quarterly Vol 105 No 3 p475

^v Skilogalee 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.

^{vi} See photographs of John Dowie's works from as early as the 1960s in this exhibition.

^{vii} DAA (Department of Aboriginal Affairs) at that time.

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

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 Yangadilya *For the Future*

Corner Portrush and Payneham 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, Yunggoendi 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)

Foyer, Tea Tree Gully Community Health Centre, Smart Road, Modbury

2005-06 Murals
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)
Nepulityannnga Way corridor, Royal Adelaide Hospital, North Terrace, Adelaide

2009 Aboriginal and Torres Strait 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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Figure 1 Mural, 1994, Nunkuwarrin Yunti, Adelaide (Max Mansell)



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)



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Figure 5 Murals, 1997-2006, Tauondi College, Port Adelaide (Tauondi College)



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Figure 11 Mural, 2002, Challa Gardens Primary School, Kilkenny (Tauondi College)



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Figure 18 Mural-Mosaic, 2005, Karna Plains School, Elizabeth (A. Burghers)



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Figure 20 Mural, 2008, Elizabeth South Primary School (not known)



Figure 21 Mural - Poles, 2008 Urrbrae Agricultural High School, Fullarton (not known)



Figure 22 Mural, 2009, Pennington Junior Primary School (Rick Taylor)

Nepulityannga Way Corridor, Royal Adelaide Hospital
In progress and no image available

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: Kurna Country
Chronological Listing of the 52 Markers

1995 Yerrakartarta

Hyatt Hotel Forecourt, North Terrace

1996 Kurna 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 Kurna 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 Kurna Naming and Signage

Kurna naming of 29 locations in Parklands, Adelaide City Council

2000 Reconciliation Statement and Kurna Acknowledgment Plaques

University of South Australia (at all four campuses)

2000 Kurna Pangkarra Acknowledgment Plaque

Heywood Park, Northgate Street, Unley Park

2000 Kurna Shield, Gateway to Adelaide

Carmelite Wall, Corner Cross & Glen Osmond Roads, Glen Osmond

2001 Pods

Karra Kundo Project, River Torrens, Holland St, Thebarton

2001 Kurna Acknowledgment Marker

Gibson Street Reserve, Corner Gibson Street and Seventh Street, Bowden

2001 Kurna 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

- 2002 Tappa Wodliparri Trail** (vandalised & removed)
Kurna Park Wetlands, Waterloo Corner Road, Burton
- 2002 Kurna meyunna, Kurna yerta tampendi** *Recognising Kurna people and Kurna 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 Kurna 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 Tukkutya 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 Kurna Wauwa-anna-Welcome to the Kurna 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 Towilla 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

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

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 Kurna aboriginal people. Archaeological research has shown that a number of summer camps along this coastal area were used by Kurna 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 Kurna people; this remains true even today.

The red ochre from the pit was used to paint the Kurna 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: Kurna 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.

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 Kurna 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 Kurna.

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 Kurna.

This area is also believed to be a significant Women's spiritual site.

Plaque Image: Kurna 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 Kurna 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.

Site 10. Cape Jervis Parawerangk

The Tjilbruke Dreaming Track, Cape Jervis

This place marks the turning point of the Kurna 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.

Appendix F. Adelaide's Aboriginal Cultural Markers by Council Area
Phases of Aboriginal Inclusion in the Public Space in Adelaide, South Australia, since Colonisation
Gavin Malone, 2012

CID	Year	Title	Location
A 01	1960	Piccaninny Drinking Fountain	Rymill Park, East Parklands
A 02	1968	Three Rivers Fountain	Victoria Square Tarndanyangga
A 03	1973	Mural, Rainbow Serpent	Foyer, Adelaide Festival Centre
A 04	1978	Mural, Suzanne Ward (demolished)	Royal Adelaide Children's Hospital, North Adelaide
A 05	1982	Mural, Aboriginals Discovered Cook (painted over 1992)	Amphitheatre, Adelaide Festival Centre
A 06	1985	Mural, Kangaroo	Children's Section, Adelaide Zoo
A 07	1986	J150 Commemorative Walk	North Terrace
A 08	1988	Mural, Wapirti Jukurrpa Bush Carrot Dreaming	Rear wall, South Australian Museum
A 09	1989	Rainbow Serpent	Footpath, Tandanya
A 10	1992	Mural	Amphitheatre, Adelaide Festival Centre
A 11	1994	Mural	Facade, Nunkuwarrin Yunti
A 12	1995	Yerrakartarta	Forecourt, Hyatt Hotel
A 13	1996	Mural	Foyer, Tandanya
A 14	1998	Peace Pole	Wills Court, University of Adelaide
A 15	1998	Fauna Path	Children's Section, Adelaide Zoo
A 16	1999	Former Native School Establishment Interpretive Plaque	Migration Museum
A 17	2000	Piltawodli	off War Memorial Drive
A 18	2000	Mullawirraburka Acknowledgment Paver	Settlement Square, Migration Museum
A 19	2000	Reconciliation Statement and Kurna Acknowledgment Plaques	University of South Australia
A 20	2000	Adelaide Parklands Kurna Naming and Signage	Adelaide Parklands, various locations
A 21	2002	Kurna meyunna, Kurna yerta tampendi	Adelaide Festival Centre
A 22	2002	Transitions	Platform Pillars, Adelaide Railway Station
A 23	2003	Text, Textiles and a Piece of String	Main Entrance, State Library
A 24	2005	Talking Our Way Home	Elder Park
A 25	2005	The Bend and Flooded Gums	Foyer, Commonwealth Law Court Building
A 26	2006	Mural, River of Dreams	Playdeck, Women's and Children's Hospital
A 27	2006	Doris Graham Commemorative Plaque	Elder Park
A 28	2007	Aboriginal Flag History Audio Pole	Victoria Square/Tarndanyangga
A 29	2007	Reconciliation Touchstone	Goodman Crescent, University of Adelaide
A 30	2008	Katarapko	Foyer, Department of Health
A 31	2009	Blessed Mary McKillop and Aboriginal Boy	Park, off Victoria Square/Tarndanyangga
A 32	2009	Aboriginal and Torres Strait Islander War Memorial (in progress)	Torrens Parade Ground
A 33	2009	Aboriginal artwork (in progress)	Nepulityangga Way corridor, Royal Adelaide Hospital
A 34	2009	Victoria Square/Tarndanyangga Redevelopment (in progress)	Victoria Square/Tarndanyangga, Adelaide
B 01	2000	Beguiled (Pastoral Letters), Fossil Forest	Gateway to Adelaide, Glen Osmond
C 01	2003	Mural	Klemzig Primary School
C 02	2008	Mural	Marden Senior College
C 03	2009	Bulto Ityangga Traces	Lochiel Park Green Village, Campbelltown
CS 01	1988	Trees of Peace Bicentennial Marker	River Torrens Linear Park, Welland
CS 02	1995	Mural	Bowden Brompton Community School
CS 03	1998	Murals	Brompton Primary School
CS 04	1990s	Mosaic Aboriginal Flag	Park, West Street, Brompton
CS 05	1990s	Murals, Stobie Poles	Stobie Poles, Bowden
CS 06	2001	Kurna Acknowledgment Marker	Gibson Street Historical Markers, Bowden
CS 07	2002	Murals	Undercroft, Queen Elizabeth Hospital
CS 08	2002	Mural	Challa Gardens Primary School
CS 09	2007	Mural, Centre of Life	Centro Shopping Centre, Arndale
CS 10	2009	Mural	Pennington Junior Primary School
CS 11	2009	Kurna Cultural Markers (in progress)	Various locations, City of Charles Sturt
HB 01	1972	Tjilbruke Monument	Kingston Park
HB 02	2002	To Leave, Lose and Find (removed)	Foreshore, Holdfast Shores, Glenelg
HB 03	2009	Tjilbruke Dreaming Interpretive Markers	Walkway, off Burnham Road, Kingston Park
MA 01	1985	Mural	Ascot Park Primary School
MA 02	1986	Tjilbruke Track Plaques	Reserve, Hallett Cove Karildilla
MA 03	1997	Tjirbruki narna arra' Tjirbruki Gateway	Warriparinga, Bedford Park
MA 04	1999	Warriparinga Interpretive Trail (vandalised - removed)	Warriparinga, Bedford Park
MA 05	2006	Marni Naa Budni Kurna Wauwa-anna	Marion Coast Park, Marino
MA 06	2006	Mural	Warriparinga Walk, Bedford Park
MI 01	1996	Kurna Acknowledgment Plaque	Courtyard, Flinders Medical Centre
MI 02	1998	The Pool of Tears	Colebrook Reconciliation Park, Eden Hills
MI 03	1999	Greiving Mother	Colebrook Reconciliation Park, Eden Hills
MI 04	2002	Mural, Ceramic	Entrance Facade, Yunggoendi, Flinders University
MI 05	2004	Yitpi Tukkutya Parrundaiendi Dancing Spirits	Flinders Medical Centre
MI 06	2007	Murals, One People, One Place, One Future	Courtyard, Flinders Medical Centre
MI 07	2008	Mural, Poles	Urrbrae Agricultural High School, Netherby
NPSP 01	1998	Kurna Acknowledgment Plaque, Cultural Walk	Norwood Parade (cnr George St)
NPSP 02	2001	Yangadiltya For the Future	Tree of Knowledge Park, Payheham
NPSP 03	2008	Norwood Narangga Reconciliation Artwork	Norwood Primary School

ON 01	1965	Rainmakers	Lohmann Park, O'Sullivan Beach
ON 02	1986	Tjilbruke Track Plaques	Port Noarlunga Tainbarilla
ON 03	1996	Mural	Port Noarlunga Primary School
ON 04	1997	Mural (painted over 2002)	Christie Downs Railway Station
ON 05	1998	Mural, Tjilbruke	O'Sullivan Beach Primary School
ON 06	2000	Mural	Christies Beach High School
ON 07	2000	Yunggullungalla Garden Interpretive Signage	Christies Beach High School
ON 08	2005	Taikurrendi - Christies Beach Coast Park	Esplanade, Christies Beach
ON 09	2007	Winnaynee Horseshoe Inn Park	Old Noarlunga
ON 10	2007	Towilla Yerta Reserve	Port Willunga Carpark
PAE 01	1993	Mural, Year of Indigenous Peoples	Parks Community Centre, Angle Park
PAE 02	1995	Mural, Serpent, Kangaroo and Goanna	Gepps Cross Primary School
PAE 03	1997	Mural, Signal Box 'Visions' (painted over) and Cultural Path	Signal Box Park, Rosewater
PAE 04	1997	Murals	Former Port Adelaide Primary School
PAE 05	1997	Murals	Tauondi College
PAE 06	1998	Murals, Celebrating Diversity Stobie Poles	Woodville Gardens
PAE 07	1998	Mural Ceramic, Port River Healing	Courtyard, Visitor Information Centre, Port Adelaide
PAE 08	1999	You Can Walk in My Shoes	Footpath, Commercial Road, Port Adelaide
PAE 09	2000	Passage of Time	Black Diamond Corner, Port Adelaide
PAE 10	2000	Reconciliation Mosaic Column and Rainbow Serpent	Port Adelaide Community Health Service
PAE 11	2000	Mural (painted over 2008)	Pool, Parks Community Centre, Angle Park
PAE 12	2001	Kaurna People Interpretive Marker	Hillcrest Oakden Walking Trail, Roy Norton Reserve
PAE 13	2002	Mosaics, Kurruru Pingyarendi Community Garden	Gilles Plains Community Campus
PAE 14	2003	Mikawomma Reserve	Woodville Gardens
PAE 15	2003	Mural, On the Wall	Shops, opposite Parks Community Centre, Angle Park
PAE 16	2003	Kaurna Cultural Heritage Walk	Old Port Reach, Port River, Port Adelaide
PAE 17	2004	Mural	Gilles Plains Primary School
PAE 18	2005	Site Lines, Connecting Lines	Peter Westbroom Reserve, Gilles Plains
PAE 19	2007	Kuranye Metitya Dreaming Trail	Largs Bay Primary School
PAE 20	2007	Mural	Children & Families, Enfield
PAE 21	2008	Mural, Community Artwork	Wandana Reserve, Gilles Plains
PAE 22	2008	Bukki Yellaka Iamo Tarkarri Making Old Tracks New Again	Outer Harbor Train Station
PAE 23	2008	Reciprocity	Birkenhead
PAE 24	2009	Lartelare Park	New Port
PAE 25	2009	Taltaityai Glow	Reserve, Kauri Way, Port Adelaide
PAE 26	2009	Black Diamonds & Pearls - Kaurna Marker	Commercial Road, Port Adelaide
PL 01	1965	Mural (removed 2002)	Shedley Theatre, Elizabeth
PL 02	1995	Emu Crossing & Mural	Swallowcliffe School, Davoren Park
PL 03	1997	Aboriginal Flag Floor Pattern	Muna Paiendi Community Health Centre, Elizabeth Vale
PL 04	2002	Mural	Tuggerway Bridge, Elizabeth South
PL 05	2004	Mural	Foyer, Northern Women's Community Health Centre
PL 06	2005	Murals & Mosaic Column	Kaurna Plains School, Elizabeth
PL 07	2008	Mural	Elizabeth South Primary School
PR 01	1982	Mural, History of Australia	Prospect Road
PR 02	1998	Mural	Prospect Primary School
S 01	1994	Mural	Pooraka Primary School
S 02	2001	Meeting Places	Bagster Road Community Centre
S 03	2002	Tappa Wodliparri Interpretive Trail (vandalised - removed)	Kaurna Park Wetlands, Burton
S 04	2005	True North (demolished)	Hawksbury Park Entrance Statement
S 05	2005	Mural	Salisbury High School
TTG 01	2002	Mural	Ridgehaven Primary School
TTG 02	2005	Mural (demolished)	Foyer, Tea Tree Gully Community Health Centre
TTG 03	2006	Mural	Foyer, Holden Hill Community Centre
TTG 04	2009	Mural	Golden Grove High School, Golden Grove
TTG 05	2009	Reconciliation Feature Garden	Park, Main North East Road, Tea Tree Gully
U 01	1986	Mural	Goodwood Primary School
U 02	1999	City Sites Seats	Heywood Park, Unley Park
U 03	2000	Kaurna Pangkarra Acknowledgment Plaque	Heywood Park, Unley Park
U 04	2000	Kaurna Shield	Gateway to Adelaide, Glen Osmond
U 05	2002	Emily Kame Kngwarreye Acknowledgement Plaque	Goodwood Village Precinct, Goodwood
W 01	1967	Howie Memorial Aboriginal Figure	Howie Reserve, Walkerville
W 02	1970	Pmaranuka My Country	Courtyard, Walkerville Town Hall
W 03	2004	Mural, Entrance Poles	Our Patch, Vale Park
W 04	2008	South Australian Aboriginal Cultural Groups Acknowledgement	Dept Transport Energy Infrastructure, Walkerville
WT 01	1993	Mural, Cawthorne Street	Thebarton
WT 02	1995	Spirit of Family	Mulga Reserve, Brooklyn Park
WT 03	1997	Mural, Ground	Park, corner Dew and Kintore Streets, Thebarton
WT 04	1998	We Have Survived	Mile End Wall - Adelaide Arrive
WT 05	1990s	Mural	Courtyard, Torrens Primary School
WT 06	2001	Pods	Karra Kundo, River Torrens Karrawirraparri, Thebarton
WT 07	2001	Mural	Underdale High School
WT 08	2003	Mural	Warriapendi School, Marleston
WT 09	2004	Mural	South Australian Folk Centre, Thebarton

WT 10	2005	Coloured Stones	Cowandilla Primary School
WT 11	2005	Paitya	Adelaide Airport Terminal, West Beach