

# **MAREE CLARKE**

## **ANCESTRAL MEMORIES**

### **ARTWORK LABELS**

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## ***Maree Clarke: Ancestral Memories***

Maree Clarke has made Melbourne her home for many years, contributing immensely to the local art community. She was born in Swan Hill in the north-west of Victoria and is connected to the traditional lands of the Mutti Mutti, Wamba Wamba, Yorta Yorta and Boonwurrung peoples.

The National Gallery of Victoria (NGV), in the city of Melbourne, or Naarm, is built on the traditional lands of the Boonwurrung and the Wurundjeri. *Maree Clarke: Ancestral Memories* is the second solo presentation of a person upon whose Country the NGV stands (the first being the exhibition *Remembering Barak* in 2003), and it is the first solo exhibition by a living artist and a woman with Ancestral ties to Naarm.

Much of Clarke's work is made from and about memory, whether personal memory, like that of sleeping as a child in a suitcase on the banks of the Murrumbidgee River or of growing up and visiting her nan's house, or cultural memory inscribed in the landscape, written on Country. Ancestral memories echo across time: they are found in Ancestral objects, and in new renditions of ancient crafts. These memories forge and reinforce the connections that are at the heart of Maree Clarke's work.

All works in this exhibition are by Maree Clarke and are from the collection of the artist, courtesy of Vivien Anderson Gallery, Sydney, unless otherwise stated.

## Ritual and Ceremony

Throughout her career Maree Clarke has developed a deep and contemplative, multidisciplinary practice that continually reclaims and celebrates Aboriginal customary ritual, language and art. *Ritual and Ceremony*, 2012, comprises eighty-four portraits of named Aboriginal men and women from Victoria. These portraits are displayed throughout the show, on recently painted black walls of the otherwise white cube, acting like a spine that connects people with culture.

‘The work represents the mourning practices of Aboriginal people along the Murray–Darling rivers. It talks about loss of land, language and cultural practices. All eighty-four people had the opportunity to share their stories of loss, sorrow and mourning.’

**MAREE CLARKE, 2013**

Clarke uses this series to speak frankly about the physical presence of Aboriginal people in the South East, naming individuals as an antidote to the absence of Aboriginal makers’ names within historical collections. Clarke challenges visitors to consider the legacy of erasure that has been perpetuated by collecting institutions. She uses white ochre painted on the faces and hair of thirty-eight women, and on the eyes and T-shirts of forty-six men, to represent widows’ caps and ceremonial body paint, as well as scarification markings, to honour all that has been lost.

## Old and new

The continuum of old and new can be felt throughout Maree Clarke's practice. In these freestanding cases are two nineteenth-century pieces of body adornment on loan from Museums Victoria: a kangaroo-teeth necklace and a river-reed necklace, both made by artists whose names were not recorded. Clarke has spent a great deal of her artistic career researching collections such as that of the Koorie Heritage Trust, as well as museum collections internationally, and the collection at Melbourne Museum (Museums Victoria).

Along the wall is a selection of jewellery produced by Clarke, inspired by these nineteenth-century forms. In many ways, it is Clarke's love of materiality that has come to define her oeuvre. Her early-career jewellery featured black wattle seeds, echidna quills, quandong seeds, kangaroo teeth, leather, sinew, gumnuts, melaleuca seeds, acacia seeds and more. More recently, Clarke has incorporated 3D printing, gold, glass, oxidised black sterling silver and more into bold pieces of wearable art. The juxtaposition of old and new reinforces a continuum of making that exists across millennia.

...continued overleaf

## Made from memory

The lenticular lightboxes *Made from memory – on the banks of the Murrumbidgee River I, II and III*, 2019–20, explore the notion of place, revealed through the artist's own connection to Country. Respectively, the three works in the series depict fire, a tent and a suitcase. Each image has been overlaid with the artist's thumbprint, a reference to her being both physically and spiritually embedded in Country.

The site seen in these images, Balranald Mission, is located on Mutti Mutti Country. This place has immense personal significance to Clarke. In the early 1960s, many Aboriginal Australians, including Clarke and her family, lived in tents with attached corrugated iron lean-tos. Clarke remembers how her earliest years were spent sleeping in an old suitcase on the banks of the river.

Three new lightboxes – *Made from memory I, II and III* – were produced in 2020–21 for this exhibition. They transform memories of Clarke's nan's lounge room – one room in a house that was filled with family heirlooms and Koorie kitsch, as well as personal and cultural objects – into ornate still lifes inspired by Flemish paintings. Clarke creates her own version of a history painting that is filled with symbolism, both personal and cultural.

## Spirit of the cloak

Historically, possum-skin cloaks were ubiquitous throughout south-eastern Australia. They were highly desired by coloniser Australians and were easily – and often forcibly – collected and replaced by inferior woven blankets. By the mid twentieth century barely a dozen cloaks survived; they were preserved in museums but most were not intact. In the 1990s, Maree Clarke, along with a number of other Koorie artists, began reclaiming the practice of possum skin cloak-making as a contemporary design practice, and as a way of honouring their ancestors.

Today, possum-skin cloaks are of enormous cultural value to Aboriginal people in Australia. Made from sixty possum pelts sewn together with kangaroo sinew, Clarke's *Possum-skin cloak*, 2020, is monumental in scale, and has been embellished with sacred designs of identity, status and place. Clarke has used black leather dye to create a bold and dramatic object.

Presented horizontally in front of Clarke's cloak, and popularly referred to as 'the Yorta Yorta cloak', is a cloak that was collected from Maiden's Punt in Echuca in 1853, made up of more than seventy possum pelts. Due to the fragility of the fur, and because Aboriginal people were often buried with them, there are fewer than five fully intact historical cloaks remaining in the world.

## Reclamation

*Ancestral memory I and II*, 2019, are suspended glass installations fabricated during Maree Clarke's residency at Canberra Glassworks. The installation references the migratory paths that short-finned eels take within sewers and underground waterways across and underneath Melbourne. The breeding grounds of these eels is believed to be somewhere in the Coral Sea. During their journey from the tropics to Victorian waterways, the eels metamorphose into clear and tubular animals, before taking on their final pigmented form. Aboriginal people from the South East have traditionally observed and interacted with eels as signs of seasonal change as well as sources of food.

Clarke has imbued her segmented sculptures with a male and a female spirit energy, made physical in the form of clear glass. The male extends straight with a slight wave, while the female is curved in a semicircular motion. Clarke's use of glass both literally and metaphorically draws attention to the fragility of south-eastern Aboriginal stories and the wildlife ecologies of these sacred and special animals. As with much of her work, Clarke's *Ancestral memory I and II* displace historical practices from their temporality, pushing audiences to think about how Indigenous knowledge can shape the future.

## **Ancestral memories**

Maree Clarke's work is a challenge to the old ways in which museum collections treated south-eastern Aboriginal artists and their material culture. Historically, museums amassed collections of south-eastern material with the intention of 'capturing' Aboriginal culture before it became – as was then expected – 'extinct'. Clarke reclaims the museum collection as a source of inspiration for her art and design.

Clarke's life revolves around family, art and design. Central to her work has always been a deep respect for the importance of intergenerational knowledge transfer. In viewing Clarke's work, the familiar linear timeline which posits that Aboriginal people first arrived in Australia at least 65,000 years ago is closed into an infinite circle. The past becomes the future, and the present. Clarke invites audiences to imagine how Aboriginal culture was, is and will always be. These are the Ancestral memories Clarke is referring to, and they are found in Ancestral objects, and in new renditions of ancient crafts.



## **Born of the Land**

‘Rising up from the red dirt, where the land itself is representative of my connections to Country, this work evokes the spirit of my Ancestors and draws on the traditional mourning practices of the past to tell new stories about the history of Aboriginal resilience in south-east Australia.

‘In positioning myself as the central figure in this work, I invite the audience to witness alternative representations of Aboriginality, where digital technology assists in my creating an ethereal and sensory landscape. The viewer can see, hear and feel my story, which challenges notions that Aboriginal people from south-east Australia are obsolete and no longer here. The work is one of juxtapositions, as I move from the past to the present, standing strong on the Country of my Ancestors to reveal contemporary representations of who I am and where I come from.

‘As Aboriginal people we are connected to place, yet we may live away from place; we are connected to stories and people from the past, yet they continue to resonate in our lives today. All these things and more inform my work, as I create and reclaim my cultural heritage as a contemporary Aboriginal artist.’

**MAREE CLARKE**

# **Maree Clarke**

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## **Black and white photographs from 1990 to 1995**

1990–95

Maree Clarke first picked up a camera in the early 1990s, and in many ways her journey as an artist started then. Clarke received informal training from Viva (originally Jillian) Gibb, a documentary photographer who taught Clarke how to use a darkroom and film camera. For two years Clarke constantly photographed her friends and family and documented various important protests throughout Melbourne. It was during this time that Clarke learned to process negatives and develop darkroom prints, working from Gibb's studio in Port Melbourne. Since then, Clarke has pushed the boundaries of photographic art, continuously evolving her practice and challenging audiences' understanding of contemporary Indigenous art from the South East.

# Maree Clarke

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

# Leonard Tregonning

Gunai/Kurnai  
born 1954

## Thung-ung Coorang (Kangaroo teeth necklace)

2013 Melbourne

kangaroo teeth, leather, sinew, earth pigment

Purchased, Victorian Foundation for Living Australian Artists, 2014

2014.660

In 2008, Clarke began producing Thung-ung Coorang (kangaroo-teeth necklaces), working with her long-time collaborator and close friend, the late Uncle Leonard Tregonning. The raw materials for Thung-ung Coorang derive entirely from roadkill. Clarke is a dedicated, lifelong vegan, and she views the process of gathering and preparing the kangaroo body with ritualised meaning. Clarke works with her nephews and nieces to collect the materials. Once all the teeth are ready, Clarke and her family prepare kangaroo sinew taken from the tail, which she uses to bind each tooth to a strip of natural kangaroo leather.

# Maree Clarke

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## Necklace

c. 1987

echidna quill, melaleuca seed, line, metal

Koorie Heritage Trust, Melbourne

AH 00099

# Maree Clarke

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## Necklace

c. 1987

echidna quill, melaleuca seed, bottlebrush seed, wood,  
line, metal

Koorie Heritage Trust, Melbourne

AH 00100

# Maree Clarke

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## Necklace

c. 1987

quandong seed, bottlebrush seed, line

Koorie Heritage Trust, Melbourne

AH 00102

# Maree Clarke

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## Necklace

c. 1987

echidna quill, bottlebrush seed, line

Koorie Heritage Trust, Melbourne

AH 00109

# Maree Clarke

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## Necklace

c. 1987

echidna quill, melaleuca seed, small seed, line

Koorie Heritage Trust, Melbourne

AH 00111



# Maree Clarke

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## Necklace

c. 1987

carob seed, line

Koorie Heritage Trust, Melbourne

AH 00113

# Maree Clarke

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## Necklace

c. 1987

echidna quill, acacia seed, line, metal

Koorie Heritage Trust, Melbourne

AH 00114

# Maree Clarke

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## Necklace

c. 1987

melaleuca seed, bottlebrush seed, line

Koorie Heritage Trust, Melbourne

AH 00121

# Maree Clarke

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## Necklace

c. 1988

quandong seed, bottlebrush seed, line

Koorie Heritage Trust, Melbourne

AH 00275

# Maree Clarke

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## Necklace

c. 1989

quandong seed, bottlebrush seed, line

Koorie Heritage Trust, Melbourne

AH 00301

# Maree Clarke

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## Necklace

c. 1989

quandong seed, bottlebrush seed, line

Koorie Heritage Trust, Melbourne

AH 00302

# Maree Clarke

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## Necklace

c. 1989

gumnut seed, line

Koorie Heritage Trust, Melbourne

AH 00408

# Maree Clarke

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## Necklace

c. 1990

melaleuca seed, bottlebrush seed, line

Koorie Heritage Trust, Melbourne

AH 00607



# Maree Clarke

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## Necklace

c. 1990

acacia seed, line

Koorie Heritage Trust, Melbourne

AH 00616

# Maree Clarke

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## Necklace

c. 1993

echidna quill, melaleuca seed, line, metal

Koorie Heritage Trust, Melbourne

AH 00829

# Maree Clarke

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## Necklace

c. 1993

echidna quill, melaleuca seed, line, metal

Koorie Heritage Trust, Melbourne

AH 00830

# Maree Clarke

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## Necklace

c. 1994

echidna quill, seed, line, metal

Koorie Heritage Trust, Melbourne

AH 01506

# Maree Clarke

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## Necklace

c. 1998

echidna quill, melaleuca seed, wood, string

Koorie Heritage Trust, Melbourne

AH 01611

# Maree Clarke

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## Necklace

c. 1998

echidna quill, melaleuca seed, line, metal

Koorie Heritage Trust, Melbourne

AH 01613

# Maree Clarke

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## Necklace

c. 1998

echidna quill, melaleuca seed, line, metal

Koorie Heritage Trust, Melbourne

AH 01618

# Maree Clarke

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## Necklace

c. 1998

echidna quill, melaleuca seed, line, metal

Koorie Heritage Trust, Melbourne

AH 02105



# Maree Clarke

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## Necklace

2008

kangaroo leather, kangaroo teeth, kangaroo sinew, red  
ochre

Koorie Heritage Trust, Melbourne

AH 03706

# Maree Clarke

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## Necklace

2013

reed, line

Koorie Heritage Trust, Melbourne

AH 03894

# Maree Clarke

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## Necklace with large black, gold and organic kangaroo teeth

from *Thung-ung Coorang* (Kangaroo tooth necklace)

jewellery collection

2018, Melbourne

18 carat gold, plastic, silver, kangaroo tooth, seeds

(*Abrus precatorius*)

ed 1/3

National Gallery of Victoria

# Maree Clarke

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## Necklace with three black crow feathers

from *Thung-ung Coorang* (Kangaroo tooth necklace)

jewellery collection

2018, Melbourne

nylon plastic, sterling silver, seeds (sp. *Cardiospermum  
halicacabum*)

National Gallery of Victoria

# Maree Clarke

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## Necklace with large quill, gold and organic kangaroo tooth

from *Thung-ung Coorang* (Kangaroo tooth necklace)

jewellery collection

2018, Melbourne

nylon plastic, brass, 18 carat gold, kangaroo tooth, sterling  
silver, seeds (sp. *Cardiospermum halicacabum*)

National Gallery of Victoria

# Maree Clarke

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## **Necklace with large quill, pink crow feather and kangaroo gold tooth**

from *Thung-ung Coorang* (Kangaroo tooth necklace)

jewellery collection

2018, Melbourne

nylon plastic, brass, 18 carat gold, sterling silver, seeds  
(sp. *Cardiospermum halicacabum*)

National Gallery of Victoria

# Maree Clarke

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## Necklace with two gold kangaroo teeth

from *Thung-ung Coorang* (Kangaroo tooth necklace)

jewellery collection

2018, Melbourne

brass, 18 carat gold, sterling silver, seeds

(sp. *Cardiospermum halicacabum*)

National Gallery of Victoria

# Maree Clarke

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## Necklace with black kangaroo teeth, gold and organic kangaroo teeth

from *Thung-ung Coorang* (Kangaroo tooth necklace)

jewellery collection

2018, Melbourne

nylon plastic, brass, 18 carat gold, kangaroo tooth, sterling  
silver, seeds (sp. *Cardiospermum halicacabum*)

National Gallery of Victoria



# Maree Clarke

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## **Necklace with green quill, black crows feather and large pink kangaroo tooth**

from *Thung-ung Coorang* (Kangaroo tooth necklace)

jewellery collection

2018, Melbourne

nylon plastic, leather, seeds (sp. *Ceratonia siliqua*)

National Gallery of Victoria

# Maree Clarke

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## Necklace with black quills, small blue kangaroo tooth and large black kangaroo tooth

from *Thung-ung Coorang* (Kangaroo tooth necklace)  
jewellery collection

2018, Melbourne

nylon plastic, leather, leather, seeds (sp. *Ceratonia siliqua*)

National Gallery of Victoria

# **Maree Clarke**

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## **Selection of necklaces**

c. 2015–20, Melbourne  
mixed media

Collection of the artist

# **Maree Clarke**

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## **Glass river reed with glass pods filled with black charcoal**

2020, Melbourne

blown glass (glass reeds with softened edges), charcoal  
on steel thread

Collection of the artist

# Maree Clarke

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## River reed

2020, Melbourne

blown glass (serrated glass river reeds), black dyed river  
reeds, white cockatoo feathers, charcoal, white ochre

Collection of the artist

# Maree Clarke

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## **Black glass kangaroo tooth necklace**

2020, Melbourne

cast glass, kangaroo tooth, leather, sinew

Collection of the artist

# Maree Clarke

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## Black river reed and seeds necklaces I–IV

2021, Melbourne

dyed river reeds, waxed thread, quandong seeds, red  
bead seeds (*Adenantha pavonina*)

Collection of the artist

# **Maree Clarke**

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## **Glass river reed and blue feather pod necklace**

2021, Melbourne

blown glass, rosella feathers, steel thread

Collection of the artist



# **Maree Clarke**

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## **Glass river reed and red feather pod necklace**

2021, Melbourne

blown glass, rosella feathers, steel thread

Collection of the artist

# **Maree Clarke**

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## **Glass river reed and green feather pod**

2021, Melbourne

blown glass, rosella feathers, steel thread

Collection of the artist

# Maree Clarke

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## Echidna quill necklace

2021, Melbourne

echidna quills, gumnuts, steel thread

Collection of the artist

## **Maree Clarke**

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## **Mitch Mahoney**

Boonwurrung/Barkindji  
born 1997

## **Thung-ung Coorang (Kangaroo teeth necklace)**

2019, Melbourne

cast crystal, leather, sinew, kangaroo tooth

Collection of the artist

# Maree Clarke

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## Kopi installation

2008–10

cotton gauze, plaster, white pigment

Museums Victoria, Melbourne

DDX 6516

Alongside the eighty-four photographs that comprise *Ritual and Ceremony* is a selection of kopi (skull caps) taken from the portrait participants. Kopi were traditionally made from gypsum (a soft calcium chalk-like substance) and ochre and would be worn by women on their heads for substantial lengths of time as an integral part of mourning rites, before being placed on the grave of the deceased. Clarke extends on ancient mourning ceremonies, using her art to simultaneously revive and reflect on the loss of contemporary Aboriginal ritual mourning practices throughout Victoria and the South East.

# Maree Clarke

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## River reed necklace set

2019–20

hand cut river reed, twine, feathers, seeds

Traditional river-reed necklaces were given to people throughout the South East as a sign of safe passage and friendship. Clarke's contemporary river-reed necklaces can reach up to 40 metres in length, with various feathers, including those of the cockatoo, crow, galah and rosella, spaced between the reeds.

'My work is about regenerating cultural practices, making people aware of our culture, and that we are really strong in our culture, identity and knowledge. The traditional body adornments such as the reed necklaces are authentically reproduced but are supersized to reflect the scale of the loss of our knowledge of cultural practices.'

MAREE CLARKE, 2017

# Maree Clarke

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## A moment in time I, II & III

2019–20

glass, twine, feathers, ochre

Clarke has transformed the traditional river-reed necklace from the organic into clear glass. These three works were produced with Canberra Glassworks, which fabricated the glass reeds and seed pods, and have been spaced with cockatoo feathers. The cockatoo-feather necklace was featured in *Vogue Australia*'s sixty-year anniversary edition as part of a fashion collaboration with south-eastern designer Lyn-Al Young. The seed-pod necklaces originally featured as part of an installation titled *A moment in time*, 2019, and combine ochre collected from Country with the blown glass seed pods.

# Maree Clarke

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## Long journey home

2018; printed 2020

lightbox from digital image

Re-enacting a scene from pre-invasion Melbourne, Clarke has posed family members in an image that appears both filmic and dreamlike. Re-imagined as a lightbox for the first time, the narrative is both ambiguous and filled with anachronisms. The figures are dressed in traditional kangaroo-skin cloaks and have white river clay painted on their faces. Their outfits are completed with sneakers and hoodies. In the background, across the bay, is the suggestion of an urbanised Melbourne. It is impossible to know exactly where or when the images were taken, but in the context of the story, the city takes on a ominous quality.



# **Maree Clarke**

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## **Made from memory I, II and III**

2020

lenticular lightbox from digital image

# **Maree Clarke**

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## **Made from memory – On the banks of the Murrumbidgee River**

2019

lenticular lightbox from digital image

National Gallery of Victoria

Purchased, Victorian Foundation for Living Australian Artists, 2019

2019.837

# **Maree Clarke**

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## **Made from memory – On the banks of the Murrumbidgee River II (Army tent and suitcase)**

2019

lenticular lightbox from digital image

National Gallery of Victoria

Purchased, Victorian Foundation for Living Australian Artists, 2019

2019.838

# **Maree Clarke**

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## **Made from memory – On the banks of the Murrumbidgee River III (suitcase)**

2019

lenticular lightbox from digital image

National Gallery of Victoria

Purchased, Victorian Foundation for Living Australian Artists, 2019

# **Maree Clarke**

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## **Born of the Land**

2014

single channel video projection, sound

# **Maree Clarke**

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## **Born of the Land II**

2021

single channel video projection, sound

# **Maree Clarke**

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## **Walert – gum barerarerungar:**

**Tipperary, Ireland**

**Dunstable, Britain**

**Yorta Yorta**

**Trawlwoolway**

**Boonwurrung**

**Mutti Mutti**

**Wamba Wamba**

2020

sixty-pelt possum-skin cloak

In 2005 Clarke worked with fellow artists Vicki Couzens and Lee Darroch to produce a series of possum-skin cloaks to be worn by Elders as part of the 2006 Commonwealth Games opening ceremony. The artists divided up Victoria into four areas, and then travelled to Aboriginal communities with possum pelts, needles and threads to create traditional cloaks. Central to Clarke's practice is the idea of returning to Community customary making techniques that have not been practised for a long time. This recent cloak was commissioned by the NGV, and is made from over sixty pelts and documents Clarke's life story, from birth until the present day.

# **Maree Clarke**

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## **Ancestral Memory I & II**

2019

glass, wire



# **Maree Clarke**

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## **Kimberley wearing river reed necklace with cockatoo feathers**

2014; printed 2020

inkjet print from digital image on archival paper

# **Maree Clarke**

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## **Self portrait**

2017; printed 2020

inkjet print from digital image on archival paper

# **Maree Clarke**

Mutti Mutti / Wamba Wamba / Yorta Yorta / Boonwurrung  
born 1961

## **Me in mourning**

2019

sticks, tulle, video projection

# Artist's name not recorded

19<sup>th</sup> century

## Neck ornament

19<sup>th</sup> century

Victoria, Australia

kangaroo teeth, leather band

Museums Victoria, Melbourne

X016248

# Artist's name not recorded

Yorta Yorta

19<sup>th</sup> century

## Possum-skin cloak

c. 1853

Echuca, North East (Victoria), Victoria, Australia

76 decorated and seven undecorated possum skins,  
sinews, natural pigment, red ochre

Museums Victoria, Melbourne

X016274

# Artist's name not recorded

19<sup>th</sup> century

## Kopi

19<sup>th</sup> century

Yelta, Victoria, Australia

gypsum, rock, clay

Museums Victoria, Melbourne

X001606

# Artist's name not recorded

19<sup>th</sup> century

## Neck ornament

19<sup>th</sup> century

Hopkins River, Victoria, Australia

river reed, fibre

Museums Victoria, Melbourne

X001582